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VARIETY

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SHOW BIZ & THE NEW EGGHEAD

Film Dividends: $25,907,000

Washington, Jan. 31.

Motion picture companies paid stockholders $25,907,000 in dividends during 1960—the biggest annual melon since 1957, according to the Commerce Dept.

The 1960 total compares with $24,935,000 in 1959, $21,424,000 in 1958 and $27,350,000 in 1957. The December, 1960, dividend figure amounted to $3,858,000. For December, 1959, the melon total was $4,292,000.

Aurthur, Vidal, Rose as Writer Bloc, A la Legit, for Columbia Pictures

A motion picture equivalent of legit's now-defunct but long successful Playwrights Co. has been organized by three writers who have made their marks in various entertainment media. Principals of the new film production company are Robert Alan Aurthur, Gore Vidal, and Reginald Rose. This is believed to be the first time that a group of writers have teamed up to work in films in a manner similar to the way the Playwrights Co. operated successfully in legit for 20 years.

The new company, for which a corporate name is still to be chosen, has closed a deal with Columbia Pictures to make four features over a two-year period. Unique aspect of the agreement is that each of the writers will provide an original screenplay and will produce his own project. The fourth property will be provided either by one of the partners or will be acquired on the outside by the team.

Aurthur, who had been executive producer of NBC-TV's Sunday Showcase last season, will serve as executive producer of the film production company. All three members of the team gained national attention for their work in television, although Vidal had been

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Well Motivated Methodist

The chronic aversion of directors of the old school for Method acting is now almost traditional. But it remained for George Abbott to put the final quietus on any doubt.

At a recent rehearsal of a Broadway musical, Abbott was directing a young Method-trained actor.

"Turn from the window and cross to the table, please," called Abbott.

"But Mr. Abbott," said the youthful thespian, "what is my motivation?"

"Your motivation," replied Abbott sourly, "is that we like it that way—and *we're* paying you your salary.

Cost $1,100,000 To Keep Boone

Hollywood, Jan. 31.

Richard Boone has reversed himself and will stay with "Have Gun, Will Travel," after all—but at a price. For next season's 39 episodes, CBS-TV will pay him $1,100,000 to be spread over three years. He had complained that he was tired of the same role after five years and was considering an offer for a feature picture.

CBS was faced with a similar situation with Dennis Weaver, who wanted out of "Gunsmoke, but was finally placated with a hefty raise in salary. Now that the western will be expanded to an hour next season the web will have to negotiate with him all over again.

SOUTH AFRICAN FEATURE

Jamie Uys 'Rip Van Winkle' Goes to Warwick

Hollywood, Jan. 31.

"Rip Van Winkle," comedy feature produced in South Africa by Jamie Uys, has been acquired for worldwide distribution by Warwick Productions toppers Irving Allen and Cubby Broccoli.

Film will be released through pair's Eros Films.

Muster Know-How For New Theatre In Humid Africa

Theatre Equipment & Supply Manufacturers Assn. has pledged to help the Motion Picture Assn. of America with technical advice and information in connection with the projected development and construction of motion picture theatres in West Africa.

At the suggestion of the MPAA, the American manufacturers will make recommendations necessary for the construction of a 1,200-seat pilot theatre. Taken into consideration will be the problems involving the lack of sufficient power and the high heat and humidity of the area.

At present, TESA is working on a new plan to provide design and

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HARVARD CRIMSON VS. PRIMITIVES

By JOE COHEN

If "anti-intellectualism" trends in American politics seem in the process of being reversed by the new John F. Kennedy administration, this fits in with the popularity of cerebral types of entertainment in American show business. A relationship between the two tides is not implausible, and it is to be remarked that poet Robert Frost "thanked" the President for "recognizing" talent—some dozens of the literary elite having been personally invited by Kennedy to the inaugural.

Kennedy's Harvard crimson front has pretty well dispossessed the old redneck phlanx whose man on horseback was the late Senator Joe McCarthy. Probably Kennedy could not have won if the climate of thought and artistic taste had not prepared the way. At least there are many who believe this true.

In every direction today there are signs and omens of a new respect for gray matter. It shows in the cafes with the egghead comics, on the art film circuits in a new intellectuality, among the offbeat highbrow and esoteric albums. Note also the multiplying string quartets, small ballet companies, a purely nostalgic one-man show like Hal Holbrook's "Mark Twain." Note, too, various fine arts magazines and think piece anthologies commanding high subscription prices.

The off-Broadway legit movement has resulted in explorations of new dramatc themes and methodology. Some of the trys are merely "pretentious" but much has been rich in innovation.

In the publishing field, there is

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'Invasion of Privacy' Windfalls Taxable at Full Maximum Rates

Washington, Jan. 31.

In two decisions, the U.S. Tax Court has ruled that "invasion of privacy" payments made by film companies to relatives of a person depicted in a motion picture must be treated as ordinary income for tax purposes.

In the cases before the court, two different attempts had been made to ease the tax bite on such payments.

Mrs. Helen D. Miller of New York, widow of Glenn Miller, sought to treat the $409,000 she received from Universal in 1954 for her approval of "The Glenn Miller Story" as longterm capital gains after deducting legal expenses. The court approved the deduction of lawyers' fees but rejected the capital gains benefit, ordering her tax return to be recomputed.

Mrs. Doris W. Starrels, a daughter of the late Navy Cdr. Frank W. Wead, had received $5,800 from Loew's Inc., for her clearance of "The Wings of Eagles" in 1956. She contended the payment wasn't taxable, claiming it an unauthorized invasion of privacy. If it were a court-awarded judgment it wouldn't be taxable, she maintained, arguing that the same rule should apply even though she consented to it without legal action.

The Tax Court ruled against it, stating that she had made no showing of injury.

More Betting in Britain

London, Jan. 31.

Britain's betting laws are being whooped up, though the result is hardly likely to lead to high blood pressure. As of now, it is now possible for saloon customers legally to play dominoes, cribbage, darts and shove ha'penny for trivial stakes and onlookers can have a mild side-bet flutter on some games. No definition is given, of what constitutes "a trivial stake."

One-armed bandits are now permitted, but only on premises with limited access. Lotteries for good causes are now permitted and, on May 1, betting shops will become legal. These concessions are unlikely to turn Britain overnight into a nation of frenzied gamblers, but at least they seem a step in the right direction.

Marquis de Sade Revised as Nazi

Paris, Jan. 31.

Roger Vadim will produce "Marquis de Sade," derived from the notorious Frenchman jailed by Napoleon Bonaparte but converted in the present instance to a Nazi officer.

Sade, after whom the psychologists named the phobia of sadism, or delight in cruelty, sexual or otherwise, was a prolific writer.

Vadim will start shooting in May.

Bardot and Vadim Team for Slapstick Aimed at Hoke's Homeland--U.S.A.

Paris, Jan. 31.

Slapstick being an American invention nurtured by a specifically Yank sense-of-humor, Brigitte Bardot and ex-husband Roger Vadim are deliberately carrying coals to Newcastle in their current film, "Only for Love."

Picture, which goes under the French title "La Bride Sur le Cou," is a whacky comedy with plenty of sight gags and the kind of nonsensical antics that heretofore seem to have been the private property of the Billy Wilders and the Frank Capras. What's more, Vadim makes no bones of the fact that he's aiming "Only for Love" at a world audience, with the U.S. mart definitely and sharply in focus.

That's quite a departure for the French who, despite an avowed aim of seeking greater foreign revenues, tend to stick to the assertion that they're worried about France and let the chips fall where they may after that.

"I don't think we've ever made such a comedy in France before," Vadim said. "French audiences love Hollywood slapstick, but French directors usually get their laughs from dialog. With us, the lines must be funny. That's the theatrical tradition and it requires a kind of rigid logic that is very inhibiting.

"In 'Only for Love,' I am trying something that I have never done before and that is quite alien to the French cinema. This is situation comedy. Actually, there isn't

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Jose Ferrer Wins Cap Gains Okay Re '53 'Moulin'

Washington, Jan. 31.

Jose Ferrer last week won a two-part income tax case in the U. S. Tax Court which saved him $106,802.78 in one instance and an undisclosed amount in another.

In the first part of the case, Ferrer won the right to take capital gains credit on all his earnings in 1953 from the motion picture, "Moulin Rouge." His take—$151,938.74—came in one lump, not divided between his interest in the story rights and his pay as star of the film. Internal revenue service had ruled he couldn't compute his acting services as capital gains and demanded $106,802.78 in taxes and interest. The court ruled that in his contractual situation he could take the capital gains route.

The other part of the case concerned his foreign taxes credited against U. S. taxes in 1953. The court again decided in Ferrer's favor.

Italian Producer Would Do Biopic On Life of Mother Cabrini in U. S.

Rome, Jan. 31.

A plan to shoot a biopic on the life of Mother Cabrini in the U.S. this year was divulged here by Federico Fellini, whose wife, Guilietta Masina would have the title role in the ambitious project. Queried by Fellini, John Ford has expressed interest in directing the pic. If fall '61 target date for shooting start is not delayed pic would be first non-documentary Italian production (and perhaps the first European one) to be shot entirely in the U.S.

Several such projects have been planned in recent years, but so far various factors have delayed or cancelled them out. Dino DeLaurentiis recently had two in mind: "An Italian in the Far West" and "Sacco and Vanzetti."

Cabrini project will be produced by Federiz, new company formed by Fellini and Angelo Rizzoli (who produced his "La Dolce Vita" with Giuseppe Amato), and run by Clemente Fracassi. Both admit the ambition of their project, and are particularly worried about finding real-life locations reflecting turn-of-the-century American backdrops for their story.

Another major effort for 1961 will see Federiz produce Fellini's next pic, his first after "La Dolce Vita," which was recently sold for a record advance to Astor Pictures International for U.S.-Canadian release.

Mishaps Plague Longhair Chiefs

The 1960-'61 season has been tough on symphony-opera conductors, with both the N.Y. Philharmonic and the Met Opera confronted with a drastic substitution problem. It started, of course, when Dimitri Mitropoulos died while rehearsing a concert for La Scala in Milan. He was to have conducted four weeks with the Philharmonic, a new production of "Turandot" at the Met as well as several repertory performances of "Simone Boccanegra," "Electra," "Butterfly," etc.

Then Karl Boehm, another guester by Philharmonic and Met developed a detached retina and had to return to Vienna, dropping all his U.S. engagements. In turn, Fritz Reiner had to cancel his Philharmonic engagements because of heart trouble and Eugene Ormandy, missed eight concerts with his Philadelphia Orchestra because of an automobile accident.

Latest casualty is Igor Markevitch who was to have started a Philharmonic engagement in February and had to cancel it.

Finally Leopold Stokowsky broke his hip while romping with his children.

Nightclub Owner New Houston Chief Barker

Houston, Jan. 31.

Harry Martin, operator of the Club DeLaine, has been re-elected Chief Barker of the local Variety Tent. Other new officers include Augie Schmitt, first assistant barker; Max Gray, second assistant; George D. Dietrich, dough guy, and Les Hunt, property master.

New on the board are Earl Stonecipher and Francis Deering. Re-elected to the board were Joe Berlowitz, Richard McGarr and Fred Much.

'Think Again TV Writers!' Kennedy's Advice on Those Who See Broadway a Snap

Hollywood, Jan. 31.

Teevee writers who hit the jackpot with one, and possibly two hour long shows, and think they can jump to Broadway with a successful play without going through an apprenticeship in the art of playwrighting, are just dreamers, according to Arthur Kennedy, now working on the Warner lot as star in "Claudette Inglish."

Trouble is, tv scripters don't know how to write a play, he said. Moreover they aren't willing to take the time the necessary construction takes to turn out a good play. "They have no apprenticeship and it just can't be done without it," Kennedy opined, pointing to the painstaking efforts and time Lillian Hellman puts into each of her undertakings.

There are exceptions, the actor made clear. William Gibson, who wrote "The See Saw" and "Miracle Worker," two outstanding Broadway hits, and Paddy Chayefsky, whose "Tenth Man" is a best-seller in the Times Square theatre area, are among tv writers who have made good in the Broadway play arena.

Noting the slack in good plays on the Broadway boards last season and this, Kennedy bemoaned representation by a number of playwrights, such as Arthur Miller and others:

"Miller has gone into his shell, apparently. I know he has some great stuff on his shelf because he told me the plot of 'Montezuma,' which he wrote in 1953 and which has never been produced. I think if he pulled it down and did a little work on it 'Montezuma' can be a darn good play for Broadway."

Continuing along this line, Kennedy believes many of the playwrights who have had a number of hits have forgotten how to write a good play.

"Most of the new plays on

(Continued on page 77)

LARRY KANAGA

President of General Artists Corp., representing premier artists in all fields of entertainment says:

"PAUL ANKA is a superlative talent and an extraordinary favorite of audiences on six continents. No wonder he breaks attendance records all over the world! We are proud to represent him."

50 Years Since Bernhardt's 'Liz'

Hollywood, Jan. 31.

Screen Producers Guild has selected the Golden Anniversary of first feature-length film shown in the U.S., as theme for its ninth annual Milestone Awards Dinner March 5 at Beverly Hilton Hotel. Film pioneer Adolph Zukor will be recipient of this year's presentation.

It was Zukor who brought the French-made "Queen Elizabeth," starring Sarah Bernhardt, to this country in 1911, thereby setting the pattern for full-length feature films.

ARGENTINA'S SHOCK: CANTINFLAS A DANDY

Mar del Plata, Jan. 31.

Mario Moreno, better known as Cantinflas, is the biggest attraction of the third annual film fest here. Which is, in general, the best by far in screen names, producers and directors from film-producing countries.

Cantinflas, has the added advantage for the Argentine children, of speaking Spanish. He enjoys close friendships among Argentine screen and legit players, who worked in Mexico for long periods.

The great surprise for the public is that instead of the comic ragamuffin they expected, they find a very personable and rather exquisite dandy, with an educated gift of speech, added to a friendliness which is endearing.

Columbia Pictures threw a party for him at l'Hermitage with Manager Nat Brusky as host, which was an example of what this sort of thing should be. So far, the only one which was not a scramble for all concerned, there was no disorder, no fights and a remarkable show of friendly spirit.

"Pinocho" (Juan Carlos Mareco, top tv and legit player here) bade the guest of honor welcome, with legit actress Mecha Ortiz and Cantinflas' friend, comedian Luis Sandrini, echoing.

It's Luise Sillcox

Luise Sillcox, who has been exec secretary of the Authors League of America since memory runneth, is the obvious original for the character of Cora Ballard in Rex Stout's new Bantam paperback whodunit, "Plot It Yourself." Story concerns an outbreak of fake plagiarism suits which involve the National Assn. of Authors & Dramatists. Cora Ballard is to it what Miss Sillcox is to the Authors Guild and the Dramatist Guild which comprise the League.

Stout, himself a much re-elected top officer of the Authors Guild in real life, has captured perfectly the cadence and phrasing typical of Miss Sillcox's speech. The story also is barbed at the expense of book publishers who emerge as condescending, pious and cheapskate. *Land.*

Behan Cancels Date & Nobody's Surprised

San Francisco, Jan. 31.

Brendan Behan notified hungry i owner Enrico Banducci last week that he was cancelling his opening at the lowercase cellar—the opening was scheduled for Wednesday (1).

"I was hardly surprised," said Banducci. "But I have a signed contract with him (which means nothing to him, of course) and he's agreed to come during the latter part of March." Banducci, who's agreed to pay the Irish playwright $1,000 weekly to sing Irish songs and talk about the British Empire's decline, is not holding his breath.

Don't Bet on It, But Brendan Behan Is Set For Cafe on St. Pat's Eve

Brendan Behan will make his American nitery bow at the Blue Angel, N.Y., March 16—St. Patrick's Day Eve. The rampaging Irish playwright will work on a two-week stand and with a two week option. Salary wasn't disclosed.

The agent in the deal was Leonard Lyons, N.Y. Post's syndicated columnist who presumably isn't taking the usual 10% in this case. He was with Behan in the Angel during the fall prior to Yom Kippur, when headliner Shelley Berman spoke of the need for a one-night replacement for the Day of Atonement. Behan volunteered, but later reconsidered because he felt he needed more preparation for the occasion.

When talk arose of Behan playing the hungry i, San Francisco, Blue Angel operators Max Gordon & Herbert Jacoby asked Lyons to call Behan in Dublin last week, and Behan agreed to the date. Confirming cable arrived late last week.

Literary figures are no strangers to nitery stands. There is still some hope by Gordon that he will get Carl Sandburg to play his Village Vanguard, which has seen the nitery dates of Jack Kerouac and Maxwell Bodenheim, among others.

Screen 'All' Proust

French producer Raoul Levy, now teamed with Columbia, disclosed during a New York visit from Paris this week that he has completed negotiations for the screen right to all works of Marcel Proust.

Literary properties of Proust, who died in 1926, were obtained by Levy at a cost of $80,000.

Meanwhile, the Parisian filmmaker, now getting underway with "Marco Polo," plans to start "Paris by Night" as a Brigitte Bardot-Frank Sinatra costarrer in New York in 1963.

Can Chi's Loop Return by '66?

Chicago, Jan. 31.

The Loop district here, with much of its nightlife punch gone, is undergoing a revitalization that augurs encouragingly for the show trade. Impact on the entertainments—and other downtown enterprises, for that matter—is definitely longterm, maybe five years or so off. But it's in sight at least amid the current boom in residential and commercial construction.

Upbeat future for at least a partial swingback of after-dark activity to the Loop is in focus with disclosure last week of a projected 2,000-room hotel and flanking apartment units on choice land overlooking Grant Park and Lake Michigan. High-rise domiciling is part of a planned (by a Texas syndicate) Illinois Centre development featuring a 60-story office structure, tallest west of New York.

Other contribution of potential trade for Main Stem enterprises is via the prior-announced Marina City office-apartment complex underway on the riverfront at the north perimeter of the Loop. This and the Illinois Centre project are of principal note in the building splurge that is dressing up the town's central district. Anything that brightens the area, of course, is all to the good on the axiom that esthetics precedes traffic—as with any urban fighting blight and latterday honky-tonk conditions on prime real estate.

Theme for show biz and other entrepeneurs in consequence of the residential construction is that downtown ipso facto becomes the "neighborhood" of nearby cliff-dwellers. Situation will be a novel one for the Loop, and thus tinged with some business anxiety. But Main Stem picture houses figure to be among the business categories in a beneficial position, for as with any nabe theatre patronage, there isn't the transportation, parking and related going-out costs to contend with.

Cultural Pipe Dream Of Chi Architect Would Put A Freedomland in Loop

Chicago, Jan. 31.

It's only a suggestion, made to a meeting of businessmen—a pipe dream.

But if architect William E. Hartmann had his way, Chicago's Loop district would be transformed into a Utopian complex of housing, sports and culture, with public art (sculpture, plazas and fountains) as focal points. "We should have a Tivoli, a Disneyland or Freedomland, perhaps on an island in the lake."

Hartmann also projects annual festivals for American opera; an international music competition for young people; contemporary art and theatre festivals; a mammoth sports centre, etc.

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'IN THEATRES TO STAY'—TISCH

Panel: Films Are Middle-Aged

Film industry is to be given a televised going-over, in the form of a panel discussion, on New York's WNEW-TV next Sunday (5) and it looks like a good part of the agenda is loaded. John Crosby's gabfest program, 9 to 10 p.m., will have as participants critic Bosley Crowther, producer Otto Preminger, writer Ben Hecht and playwright George Axelrod.

These are the subjects to be taken up, as detailed by the tv station:

"1. Movies are dirtier than ever;

"2. Movies and movie heroes are middle-aged (Sinatra, Holden, Grant, Tracy, Niven);

"3. Censorship—Supreme Court decision and its effects;

"4. Has technical perfection obscured the necessity for acting?;

"5. Hollywood practically invented movies. Are we losing leadership to foreign movie makers?"

Of the panelists, Hecht is author of probably the most devastating cracks about the Hollywood film colony. His appearance on the show, along with the negative nature of the resolutions, seems to telegraph the message that the airer hardly will be flattering to Coast production.

Broker Reps May Go on Board Of 20th; Cash Assets Loom Big

Twentieth-Fox directors have under consideration a plan to enlarge company's 10-man board by two men to represent extensive stock holdings repped by a group of brokerage firms, including Carl M. Loeb & Rhoades & Company and Treves & Company. These two firms have been the key buyers of 20th stock in past year.

It was learned in New York this week that Loeb-Rhoades has been asked to recommend two men for the possible openings "probably in about two months." It's also understood that directors would probably vote to enlarge the board to accommodate the new appointees, who would join the board a month or so before company's regular annual meeting in May.

Rumors have been heard recently that Wall Street reps of 20th shares were dissatisfied with company policies, and that a proxy fight might even be brewing. Both sides, however, flatly deny these reports.

What seems to be happening is that those blocks of 20th stock repped by Loeb-Rhoades and by Treves now feel themselves in a position to warrent board representation. It was reported last March that these interests, along with other houses, had accumulated 250,000 shares of 20th common "strictly for investment purposes." At that time, spokesmen for the interests denied any desire for board representation.

They were said to have their eye on 20th's asset values—real estate, oil, backlog, etc.—but not for

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Pocket Money Scarce

French producer Raoul Levy, whose "La Verite" is proving a $5,000,000 grosser in foreign rentals alone, and obviously is proving a mammoth moneymaker for distributor Columbia, was in New York last week and asking for $50 in pocket money from Leo Jaffe, Col exec v.p.

Jaffe's reply: "Fifty dollars? All in cash?"

Producers Cooking Up Same Thematic Stew—Levy Burns

An international regulatory unit to grant priority on conflicts in similar film properties was proposed in New York Friday (27) by French producer Raoul J. Levy, hopping mad with the announcement from Paris that another French producer has just proposed a film version of the Marco Polo story, which Levy has had in the works for a couple of years.

The conflict in story properties, always a problem in the past, has become accentuated in recent years with trend towards international filmmaking, whereby films are made for the international market and depend on receipts outside the country of origin.

Issue was dramatized last spring when 20th-Fox prexy Spyros P. Skouras charged that several top 20th projects were being sabotaged by similar films planned after the

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Loew's Circuit Exec Echelon

As the aftermath to the settlement of the contract of Eugene Picker as president of Loew's Theatres, Laurence A. Tisch, board chairman and acting president, has realigned the executive staff of the company. With executive v.p. John F. Murphy, who will be responsible for film buying and booking for the entire staff, heading the theatre operations executive lineup, Charles E. Kurtzman, formerly northeastern (Boston) division manager and more recently in charge of operations of out-of-town theatres, becomes general manager of all theatre operations.

James Bruno, formerly a division manager and managing director of Loew's State and Capitol Theatres on Broadway, has been named director of Loew's Theatres in the N. Y. metropolitan area.

William Elder, northeastern division manager operating out of Boston, will become eastern division manager. Frank Murphy, central division manager, will supervise the western division. Elder and Murphy will operate out of Loew's N. Y. homeoffice.

All of the new appointees are career men with Loew's each having risen from the managerial ranks.

MANDEL'S VIEWPOINT: NEED-TWO-A-MONTH

The new president of RKO Theatres, Harry Mandel, can't see any meaningful changes in theatre operations in the New York area.

But Mandel, who succeeded Sol Schwartz as chief exec of the important RKO chain, opines it's good for theatres to have two big pictures a month rather than a concentration of the important productions during the lush boxoffice months of July and August. This is the period apparently aimed for by the film distributors.

Mandel thus makes a point that other exhibs such as American Broadcasting-Paramount Theatres' Edward Hyman have made over the past several years, this centering on a properly spaced-out series of boxoffice productions.

Mandel became RKO Theatres president when Schwartz resigned from this post to become production exec at Columbia Pictures. Mandel also became a board member of the parent Glen Alden Corp.

Elected to a v.p.-ship at RKO was Matty Polon, buyer and booker for the circuit.

CITES TWO NEW LOEW'S HOUSES

By HY HOLLINGER

Loew's Theatres has signed an agreement with the Tishman Realty Corp. to lease a new 600-seat theatre to be part of a luxury apartment building on the site of Loew's 72d St. (at Third Ave.) which will be razed for the project. At the same time, Loew's is negotiating for a new theatre site on Third Ave. in the 50's to replace the Loew's Lexington which is being replaced by the Summit Hotel which Loew's will own and operate as part of its diversification program. The company is also seeking new theatre sites throughout the country.

These activities were cited by Laurence A. Tisch, president and board chairman, as the company's answer to reports in the trade and on Wall Street that the Tisch-controlled management is bent on "liquidating" the theatre business and concentrating on hotels and real estate. The liquidation rumors have intensified since the company settled the contract of former president Eugene Picker.

"We're in the theatre business to stay," Tisch declared emphatically. He acknowledged that the company would continue to get rid of unprofitable theatres, but he emphasized that "you will see a lot more theatres in Loew's in the future than there are today." He added that the company is working on more acquisition deals than on the sale of properties.

The decision to build a new theatre as part of the apartment building on 72d St. revives the initial plan for the property which had been temporarily shelved. Under the deal with Tishman, Loew's will receive $200,000 annually for the property. In contrast, Loew's 72d St. averaged a profit of $30,000 anually in recent years. The sum Loew's will pay for leasing the new theatre hasn't been determined as yet.

Loew's Theatres' stock was extremely active in Wall St. last week, hitting a new high of 19¼. The activity also poured fuel on the theatre liquidation rumors, including reports that the theatre circuit was (1) getting rid of its theatres, (2) converting them to supermarkets, and (3) acquiring a chain of supermarkets. However, Loew's officials were more inclined to attribute the activity to Wall Street's touting of the company's future potential. A number of Wall St. firms are reported to be preparing analysis reports of the company recommending the stock as a good buy.

Briskin Stays Awhile as Schwartz Readies to Boss Columbia Studio; Frankovich Rooted in Britain

By GENE ARNEEL

Samuel J. Briskin, Columbia vice-president in charge of production, has been given a new deal by the company covering a three-year span. The understanding is that Briskin will remain as filmmaking head for an as-yet undetermined part of the three years and during the balance of the period he'll serve as consultant.

It was made clear that the vet production exec will relinquish the reins sometime before 1964.

Looming large as his successor is Sol A. Schwartz, who resigned as president of RKO Theatres to join Col in an exec capacity on the film end. His actual moveover to Col is set for March.

The various time angles are to be decided in accordance with Col's future operational course, the future nature of the business and marketing and production trends. An important Col source, when asked if Schwartz will definitely become the next production boss, replied, "As a new member of the

(Continued on page 28)

Ed Muhl's Extension at U

Edward Muhl, Universal's studio chief, has received a new seven-year contract from the company. His previous pact expired last October.

Details of the new agreement are being readied to file with the Securities & Exchange Commission.

Jersey Hits Its 'Subservience' To N.Y. Playoff

Newark, N. J., Jan. 31.

An attempt to upset by legal means the hardticket system of releasing pictures, a practice condemned by operators of small theatres as discriminatory, is embodied in an antitrust suit against the major film companies in United States District Court here today (Tues.) under the auspices of Allied Theatre Owners of New Jersey.

The suit, filed by Columbia Amusement Corp., a firm headed by Jersey Allied officials, is also part of the long-threatened action on the part of northern New Jersey theatreowners to upset the clearance system which they charged has made their houses "subordinate and subservient to the theatres located in New York City."

CARL FOREMAN TO METRO ON LOAN

Carl Foreman, who is among the strong men in independent production abroad for Columbia (his latest filmmaking project is "Guns of Navarone") is going to work for Metro, and with Col's consent.

Col waived the rights, and as a result Foreman is to write the screenplay for Franz Werfel's "40 Days of Musa Dagh," this concerning the persecution of the Armenians by the Turks.

M-G plans production in Europe in 1962.

U's Film Rentals, $58,429,792; Fiscal '60 Equals $6.92 Per Share

Recording the most successful year in its history, Universal registered a net profit of $6,313,357, equal to $6.92 per share, for the fiscal year ended Oct. 29, 1960. The net earnings were achieved exclusively from regular operations.

For fiscal 1959, the company reported a profit of $1,031,066, equal to 95c per share. This profit was exclusive of a profit of $3,667,387 net of taxes resulting from the sale of the studio to Music Corp. of America.

In his report to stockholders, prexy Milton R. Rackmil indicated that the company has completed all of its pictures which are scheduled for release during the 1961 fiscal stanza and has started on its production program for 1962. He added that the company believed that "Spartacus" "will make a substantial contribution to per share earnings over the next several years and will be a source of income for many years to come."

Film rentals and income from the exhibition of pre-1948 pix on television totalled $58,429,592 in 1960 as compared with $52,639,256 in 1959. Total cost of inventories pertaining to co-productions is listed at $24,619,440, with $380,887 in productions released, $15,974,420 in productions completed but not released, and $9,164,133 in productions in progress and charges to future productions.

Universal, it's indicated, amortizes its pictures over a 60-week period for financial statement purposes, with 49% being amortized over 13 weeks, 79.25% over 26 weeks, 90.25% over 39 weeks, 97% over 52 weeks, and 100% over 60 weeks. The company spent $1,119,584 for advertising in 1960 as compared with $896,102 in 1959.

As of Dec. 31, 1960, the company had outstanding 34,300 shares of 4¼% cumulative preferred stock and 888,390 shares of common. Of the latter, Decca Records, the parent company, owns 777,985 shares, constituting 84.317% of the voting securities outstanding.

The annual meeting, according to the proxy statement issued with the annual report, will be held April 11 at the company's office in New York.

Salaries paid the company's top executives amounted to $701,169

(Continued on page 17)

Asia's Film Fest, Manila, March 7

Manila, Jan. 31.

More than 100 filmmakers are expected to arrive here the first week in March to attend the eighth annual Asian film festival and meeting of the Federation of Film Producers of Asia. Affair runs March 7-11.

Entries in the fest will include films from Japan, Hong Kong, China, Indonesia, Malaya, Thailand, Korea and India. At the present time, neither India nor Pakistan are members of the Federation, but they are being asked to join.

Winner of the Golden Harvest award, for the best film, and other awards for performances, direction, photography, etc., will be announced at the closing ceremonies at the Manila Hotel March 11.

Former Att'y-Gen. Rogers Retained by Film Industry To Defend Blacklist Suit

Washington, Jan. 31.

Former U.S. Attorney-General William P. Rogers, now a member of law firm of Royall, Koegel & Rogers, has been engaged to defend the suit brought in Federal District Court here by 12 writers and actors against most of the major producers of the film industry.

The so-called "blacklist" suit charges defendants with violating the U.S. antitrust laws with respect to employment policies involving the plaintiffs.

LIPPERT, AFTER 79, BILLED PRODUCER

Hollywood, Jan. 31.

Robert L. Lippert, whose various indie units have produced 79 films over past four years for 20th-Fox release, at long last is going to give himself, personally, "producer" credit on one of his films. While, over the years Lippert actually held the reins on his output, he invariably had another man billed producer, to attend to front-line production chores.

Lippert will make his formal bow as a 20th producer on "The Cabinet of Dr. Caligari," a remake of the 1919 production Eric Pommer made in Germany for UFA, and which Samuel Goldwyn released in the U.S. in 1921. Often regarded as one of the early screen

(Continued on page 17)

Sees Lesson for Showmen In Realism of Kennedy Braintrust

Hollywood, Jan. 31.

Impact of youth in the recent presidential election can be translated from ballot box to boxoffice if filmakers are prepared to deal with the same topical, hard-hitting issues and concepts that involved millions of young people in both party camps throughout the campaign. So declared producer Stanley Colbert, who noted, "These young people constitute the bulk of the motion picture audience, and they have proven they are prepared to take active parts when they are not talked down to."

Colbert, whose latest film, "The Arena," deals with the fight for academic freedom and the right to be different, feels Hollywood is committing the classic mistake of taking a group for granted. "Parents and educators," he said, "are attempting to shorten adolescence, but Hollywood is trying to lengthen it." He explained that Hollywood's "self-imposed notion of arrested adalescence" does not jibe with the participation of American youth in the campaigns. "And it's the extension of this notion to themes for young people's pictures that puts Hollywood out of touch with the younger generation."

A great lesson is to be learned from the success of 20th-Fox's "Blue Denim," Colbert said. "Without jazz and frills, the thematic material was strong enough and current enough to make the film successful," he went on.

Colbert stated that the early pictures aimed at teenagers were exciting because of their novelty. "But we haven't changed the theme," he charged, "and we're playing the same record over and over." Of the concepts that boil out of the election, Colbert sees value in such themes as the challenge to accept responsibility, the awareness that freedoms must be fought for rather than taken for granted, etc.

"Richard Nixon, for instance, has declared that his political activities for the next four years will be aimed primarily at the undergraduate," Colbert pointed out. "In our film, 'The Arena,' the principals are high school seniors, and they'll be able to vote in the next presidential election. Hopefully, the picture speaks to young audiences as they are being spoken to by President Kennedy and the new administration." Pic is now being prepared for release by United Artists.

N. Y. to L. A.

Edward Kingsley
Carl Peppercorn
Martin H. Poll
Walter Reade Jr.
Natalie Wood

L. A. to N. Y.

Russell Ames
Barney Balaban
Jacques Bar
Jack Boyle
Frederick Brisson
Seymour Burns
Jimmy Durante
Cy Feuer
Betty Field
Peter Glenville
George Gobel
George Grizzard
Dennis Hopper
Larry Kasha
Arthur Kennedy
Herman King
Edward F. Kook
Hilda Kook
Ernie Kovacs
David A. Lipton
Jerry Ludwig
Dean Martin
Jimmy McHugh
Anthony Perkins
Eric Portman
Andre Previn
Basil Rathbone
Dorthy Sandlin
Maurice Silverstone
Warren Stevens
Tuesday Weld

U. S. to Europe

Betty Allen
Royal Ballet
Michael Chinigo
Margot Fonteyn
Pilade Levi
Joseph Mankiewcz
Burt Shevelove
Sig Shore

LIZ AS 'JUSTINE,' TOO?

Believed a Proviso For Mankiewicz Doing 'Cleopatra'

Joseph L. Mankiewicz has taken over the directorial reins on 20th-Fox's long-delayed "Cleopatra," it was confirmed in New York Friday (27). Predicted in last week's VARIETY, director was scheduled to fly to London yesterday (Tues.) where studio work is to resume shortly, prior to moving to Egypt for location shooting.

It's understood that part of the agreement for Mankiewicz to do "Cleo" might be for star Elizabeth Taylor to essay title role in Mankiewicz's upcoming "Justine," on completion of the current pic. Director was working on the "Justine" script when called upon to take over for the resigned Rouben Mamoulian on "Cleo." Both "Cleo" and "Justine" are Walter Wanger productions for 20th.

Swedes Snap Back After TV Letdown

Decline of motion picture theatre attendance in Sweden, which reached alarming proportions immediately following the introduction of television there, now shows sign of tapering off, indicating that theatres and television will continue to coexist, according to the American-Swedish News Exchange in New York.

Approximately 200 of the nation's 2,501 (circa 1955) theatres have closed in recent years, with most of the closings being of marginal houses which did not operate fulltime.

Preliminary figures show that theatre attendances in Stockholm for the first nine months of 1960 were about 4.2% below those for the comparable period in 1959. However, attendances in recent years had been declining at a rate of 10 to 11% annually. In Gothenburg and Malmo, where tv was introduced later than it was in Stockholm, attendance decline in the first nine months of 1960 was between 8 and 8.5%. Practically all of Sweden is now within the range of tv coverage.

Europe to U. S.

Bill Batchelor
Dave Brubeck
George Cravenne
Paulette Goddard
Eric Goodhead
Kurt Hellmer
Dave Lewis
Jeanne Moreau
Eric Pleskow
Francis Winikus
Shelley Winters

Sonney's 11 States Area On 'Honeymoon of Terror'

Hollywood, Jan. 31.

Sonney Amusement Enterprises, which acquired worldwide rights to "Honeymoon of Terror," will retain distribution rights in 11 western states and state-rights in balance of U.S.

Film currenly is world preeming at Tower Theatre, San Diego, Cal.

'King & I' Using N.Y. City Center's Mailing Lists

The mailing list of ticket-buyers built up over many years by the N. Y. City Center on behalf of its grand opera, operetta, ballet, drama and, most recently, Gilbert & Sullivan seasons will be made available for a special ticket campaign on behalf of the reissue-in-big-negative (Grandeur 70) of 20th-Fox's "The King and I." It is hoped thereby to tap broader sources of patronage, pre-conditioned to like "King and I," which was successfully revived on the stage of N. Y. City Center last spring.

Access to a legit mailing list of this calibre, a point of pride with the auspices, could open a valuable new method of merchandizing for hardticket films, it is thought.

The deal, arranged by 20th veep Charles Einfeld and announced with pomp, ceremony and cocktails by 20th prexy Spyros Skouras and Center director Jean Dalrymple at Mayor Wagner's Gracie Mansion last Thursday (26), involves the Center's "sponsorship" of the film's engagement which starts March 23. In addition, the film is being offered to Center subscribers as "an extra added attraction" to the regular spring series of live musicals at the Center, beginning April 12.

To what extent the non-profit City Center will participate in the film's revenues has not been revealed. However, the promotion of the film by the City Center, which has a "sponsor" list of 2,500, plus a large subscription list, will undoubtedly help get the picture off to profitable start.

While "The King and I" is regarded as a "natural" for this kind of promotion—being not only an immensely popular and durable

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Export 'Dangereuse'

Paris, Jan. 31.

"Liaison Dangereuse," the film which the French authorities have until now refused to license for export, has been cleared for Japan, Denmark and some other lands.

Anticipated: will hit U.S. in due course.

Metro Execs' Wages & Expenses

Top executives of Metro received total remuneration, including fixed allowances for expenses, of $1,062,053 during the fiscal year ended Aug. 31, 1960. This is disclosed in the proxy statement summoning stockholders to the annual meeting in N. Y. on Feb. 23. The annual session, usually held at Loew's State Theatre, has been shifted to the Hotel Astor.

Individual salaries listed show prexy Joseph R. Vogel, production chief Sol C. Siegel, and studio executive Benjamin Thau each making $156,000 annually. Robert H. O'Brien, vice president and treasurer, is down for $78,000, and Benjamin Melniker, vice president and general counsel, received $65,000.

In addition to their basic salaries, Vogel and Thau are entitled to receive $1,000 per week for the number of weeks of employment since a specified date. Similarly O'Brien and Melniker are entitled to receive $500 and $250 weekly respectively. All in all, a total of $205,460 was accured during the 1960 fiscal year for the termination payments.

Stock Options

According to the proxy statement, up to Jan. 13, 1961, stock options covering 12,400 shares, including 6,000 shares for Siegel, 3,000 shares for O'Brien, and 1,600 shares for Melniker, were exercised at $30.25 per share. The market value of the company's stock at the dates these options were exercised ranged from $42⅝ to $45¼ per share.

Under an earlier option plan, approved in 1951, options for 7,829 shares were exercised in 1960, including 3,728 shares for Vogel and 4,101 shares for Thau, at $22.04 per share. The market value of shares on the dates of exercise ranged from $30 to $34 per share.

Feb. 23 Meeting

The meeting is being called to elect 15 directors, with the entire present slate being renominated by the management. Shareholders will also consider a resolution offered by Lewis D. and John J. Gilbert calling for the election of directors by cumulative voting. The management indicates in the proxy statement that it is opposed to this system of choosing directors and recommends a vote against the proposal.

IATSE-Studios 4-Year Pact

Hollywood, Jan. 31.

International Alliance of Theatrical Stage Employes and the theatrical and television film studios here have contracted for four years. Calls for 10% pay rise on first two years, another 5% thereafter.

Additionally IATSE gets 9% of studios' gross from sale of theatrical residuals to tv syndicators.

New York Sound Track

More of same: front cover line above Screenland Mag title "Liz: 'Eddie, Please Don't Leave Me!'" Inside the bank reads: "As the ambulance bore her away writhing in agony, Liz, perhaps for the first time in her life, begged for love, begged for the nearness of a man."

Roger Vadim whose "Marquis de Sade" (see story, page one) will occupy his summer has **Christiane Rochefort's** novel "Repos du Guerrier" lined up for filming next autumn. Novelist reputedly collected $50,000 for rights.

Newlyweds **Mike Selsman** and **Carol Lynley** off Saturday (28) for a delayed honeymoon in Mexico City and Acapulco. After their return Feb. 8, Mike reports to his new post at Paramount while Carol, who just finished "Return to Peyton Place," plays a housewife . . . **Jeanne Moreau**, star of "The Lovers" and the upcoming "Moderato Cantabile," here from Paris . . . **Vincent Price** doing the lecture circuit again . . . At ceremonies here last Wednesday (25) at the Fashion Industries Auditorium, the fifth annual Creative Film awards were presented to **Robert Breer, Jane Belson Conger, Bruce Conner, Carmer D'Avino** and **Ed Emshwiller.** Awards are given films concerned with "exploration of film medium as a fine art form."

Reportedly at the insistence of director **Vincente Minnelli**, Metro's "Four Horsemen of the Apocalypse" was rewritten to fit the character portrayed by **Glenn Ford.** The role was played by **Rudolph Valentino** in the original version. Producer **Julian Blaustein** is said to have fought against the changes in the script.

Paul N. Lazarus Jr. is a granddad, it being a son for **Elizabeth** and **Paul 3d.** Named him David John . . . **Natalie Wood** went west after working here with **Elia Kazan** on "Splendor in the Grass" . . . **James Bell,** just signed by Warners for a role in "Claudelle Inglish," first went to work at this studio in 1931 as a Georgia convict in "I Am a Fugitive from a Chain Gang."

Since Loew's Theatres has entered the hotel business it is throwing the lushest shindigs in town. The company introed **Claude Philippe,** new general manager of the now-building Summit and Americana Hotels in N. Y., in the Tower Suite of the Time & Life Building last Wednesday (25). Guests' names were written on a white card and placed on a silver platter. A butler delivered the card to a Loew's representative who, in turn, introduced the guests to Philippe and **Preston R. Tisch,** president of Loew's Hotels, and Mrs. Tisch. Restaurant Associates, operators of the Tower Suite and represented by v.p. **Philip Miles,** provided an exotic cocktail feed and filled the place with about as many butlers and maids as there were guests. **Ernie Emerling,** Loew's pub-ad v.p., and **Jim Shanahan,** the hotels' p.r. topper, provided a bottle of imported champagne, neatly encased in a basket, for each departing guest . . . **Ben Kaufman,** publicity director of Valiant Films, married social worker **Helen M. Rodabaugh** on Saturday (28) with **Justice Samuel C. Coleman,** currently sitting in N. Y. Supreme Court, performing the ceremony . . . **Diahann Carroll** is back from Paris after winding up her role in "Paris Blues" and a special singing assignment for "Goodbye Again." Both are United Artists pictures. Director **Martin Ritt** wound up the filming of "Paris Blues," a Pennebaker production, on Thursday (26) with final interior shots involving stars **Paul Newman** and **Joanne Woodward, Sidney Poitier** finished his chores last week and returned to the U. S.

Panning the 20th-Fox release, "Marriage-Go-Round," St. Paul Dispatch film critic **Bill Diehl** observed that it's "becoming increasingly difficult to review motion pictures and still keep any column about them fit for a family to read."

Margaret Twyman, director of community relations for the MPAA, gave a luncheon meeting of the Buffalo Federal of Women's Club the lowdown on censorship and classification Thursday (26) . . . Publicist **Al Davis** has moved his offices . . . **Karlton J. Rosholt,** a Minneapolis writer and newscaster, has joined staff of Louis de Rochemont Associates to assist in distribution of "Question 7," new feature commissioned by the Lutheran Film Associates as a sequal effort to their "Martin Luther." Pic will have seven openings in early March.

Walter Reade Jr.'s Continental Distributing has apparently reacquired "Angel Baby," originally coproduced by Continental but later taken on by Columbia. Reade on the Coast this week to discuss release plans for the pic . . . Astor Pictures made some "substantial revisions" and now its "Girl in Room 13" has received a B (objectionable in part for all) rating instead of the original C (condemned) by the Legion of Decency. Also given Bs in the new Legion listing are Metro's "Go Naked to The World," 20th's "The Millionairess" and Valiant's "It Takes a Thief."

Spyros P. Skouras, 20th prexy, Wednesday (25) was given an award by the Defense Dept., for "outstanding service in the field of documentary films," based on the work of Movietone News in last eight years . . . Continental Distributing has taken on **Jim Moran Associates** and **Bill Gandall** to help promote its upcoming circus feature, "Hippodrome". . . Rosemary Clooney will record the "The Season of Love," number used behind the credits for husband Jose Ferrer's "Return to Peyton Place."

Metro has signed **Elvis Presley** for four films . . . **Olivia de Havilland** will fly from Paris to attend the return premiere of "Gone With the Wind" in Atlanta on March 10 in commemoration of the Civil War Centennial. Miss de Havilland, who won an Oscar nomination for her portrayal of Melanie in the film, attended the world premiere of the **David O. Selznick** production in Atlanta 21 years ago. Metro has retained the Meyer Davis orchestra to play at the benefit costume ball which will be held in conjunction with the new opening of the picture.

Eric Pleskow, United Artists Continental manager, and **Francis M. Winikus,** special assistant to v.p. **Arnold Picker,** in from Europe for homeoffice talks on global promotion and marketing plans on UA product . . . Variety Clubs International holds its 34th annual convention at the Fontainebleau Hotel in Miami Beach April 25 to April 29 . . ."When the Clock Strikes" is the new title for the United Artists' release formerly known as "You Can't Run Far." The picture is being made for UA by **Robert E. Kent** at Key West Studios . . . **Otto Preminger** is bringing his European ballymen—**Bill Batchelor** and **George Cravenne**—to New York to coordinate plans for the European premiere and subsequent engagements of "Exodus". . . **Hans Conreid** signed for **Stanley Kramer's** "Judgment at Nuremberg" . . . **Don Murray** and **Walter Wood,** producers of "The Hoodlum Priest," in Gotham to work out release plans with United Artists . . . **Dale Wasserman** has completed the shooting script of "Sea and the Shadow," which **Charles Guggenheim** will make on location in Brazil. **Haskel Wexler** has the camera assignment.

That Federation of the Handicapped dinner at the Plaza honoring **Dore Schary** finally came on Sunday (22) night after being postponed previously because of the Dec. 12 blizzard. The weekend weather, with reports of more snow, had the group's planners in a tizzy. With United Artists' **Max Youngstein** as toastmaster, Schary finally picked up his

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WORLD WAR THEME FIXATION

A Fan With a Megaphone

[CRITIC'S OWN CREDO]

Philadelphia, Jan. 31.

Henry T. Murdock, who in addition to his drama critic chores for the Philadelphia Inquirer, assumes the post vacated by vet film reviewer Mildred Martin, stated his beliefs in the Sunday edition (28).

"I suppose that devotion, tolerance and understanding are the key words in the credo of a critic. One must cherish the medium he sometimes castigates else he will become a jagged nagger, at best a disgruntled bore, at worst an egotist who would complain of the glare of a gorgeous sunset.

"This in no way implies that this devotion should blind him to the frequent defects of the lively art which demands his hurried judgement. No matter how much he may be infatuated with the stage or screen—both infatuations easy to acquire—his duty is first to the readers of the paper which is tolerant enough to put up with his quirks and condone a certain amount of personalized reporting.

"About now the question may arise it has in the past—just what makes a critic? Upon what meat does this Caesar feed that he dares to tell the public what is good and what bad?

"We will impart a secret of the craft. A reviewer is just a fan with a place to sound off and possibly an experience which can lend a little weight to his sounding off. Being moderately human a critic is a bundle of prejudices which may crop up in spite of everything he may say against prejudices.

"It has been one of our long time conceits that Reader A can thoroughly disagree with Critic B and yet Critic B may be Reader A's best guide to entertainment. It goes something like this: "Murdock hated it. Let's buy tickets!"

Jersey Theatremen Vexed at Metro As Army Camp Unreels 'Ben-Hur'

The prior release of important films to Army and Navy posts, long a sore point with theatres in cities near the camps, came to a boil this week in New Jersey when three Army theatres at Fort Monmouth, N.J. showed Metro's "Ben-Hur."

Commercial theatres in the territory have long-clamored for the hardticket entry, but have been turned down by Metro on the ground that the picture was still drawing biz at specified theatres with prior exhibition rights. Especially annoying to the exhibitors in the Fort Monmouth area is the fact that the Army theatres are showing the picture at admissions prices of 50c and $1.

About a year ago, a delegation from Theatre Owners of America and representatives of the film companies worked out an agreement in Washington with the Army and Air Force Motion Picture Service whereby the commercial theatres would get first call on the pictures, thus eliminating the competition that the Army camps represented.

However, there have been numerous instances in which terms of the agreement have apparently been broken. Various excuses have been offered by the film companies for not living up to the arrangement.

The defection with "Ben-Hur" is expected to cause a new clamor and it's figured that exhibitors will again trudge to Washington to present their beefs.

HOW TO ENJOY MONEY, IF YOU COLLECT IT

By LEO GUILD

Hollywood, Jan. 31.

In July I met Cornelius Vanderbilt at Del Mar Race Track and watching him squander his $2 bets on the horses, I was hit by an idea. I convinced him he should write an article for a national magazine titled "How to Enjoy Money." (I would write it with him and therefore make half the money, and so I would learn to enjoy money too. You see, I'm not so dumb.)

When I was in New York in September I ran into Ernie Hyne, editor of both Family Weekly and Suburbia. Yes, he thought with Vanderbilt's by-line it would be fine at $500.

Vanderbilt was then in Miami. I called him there and took notes on how to enjoy money. I wrote the article and sent it to Ernie.

It was now late October. He thought my style should be more Neil's style and so I called Neil in Reno and he re-wrote parts of the piece.

In late November, Ernie wrote me that the piece was much better

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Cowboy Inventory But No Randolph Scott

New York.

Editor, VARIETY:

Alex Gordon's "When Shooting Cowboys Began Singing" was interesting indeed to an old cowboy movie fan like me . . . I've spent 25 of my 30 years, partner, in and out of movie houses . . . but I must protest the omission of one of the all-time great cowboys.

His career paralleled that of John Wayne and still is doing so although he is apparently on a much-less active schedule than Duke. In fact, I read somewhere —VARIETY?—that he was being considered for the Ward Bond replacement role on "Wagon Train."

I refer, of course, to Randolph Scott, star of a hundred westerns who could also play anything from a count to a commoner. And how could Gordon forget HIM!

Robert A. Cutter
Public Relations

Theatrical Release Of Patterson-Johansson Bout With UA Again

United Artists, as expected, will release the films of the third Floyd Patterson-Ingemar Johansson heavyweight title fight. The film company, which handled the films of the two previous Patterson-Johansson battles, acquired the rights from TelePrompter Corp., closed-circuit firm which holds all the ancillary rights to the contest. The fight will be held in Miami Beach on March 13. Teleprompter Corp., as has been its policy, will produce the film.

UA, which has had considerable success with the previous Patterson-Johansson fight films, is said to have offered a substantial guarantee. The pix of the June, 1960 meeting of the pair are said to have played some 7,500 theatres in the U.S.

Morton Sunshine Directing Democrats State Dinner

Morton Sunshine, exec director of the Independent Theatre Owners Assn. of New York, has been named exec director of the Democratic State Committee's "Victory Dinner" Feb. 11 at the Waldorf-Astoria.

Eugene J. Keough, Congressman from Brooklyn, and chairman of the dinner, noted that Sunshine, who's also editor of the Independent Film Journal, was aligned with the Kennedy-Johnson ticket as co-chairman of the N. Y. State Democratic Campaign Committee.

MORE FILMS, BUT NOW ON FRINGE

While the nations of the world are being extremely careful not to touch off a third World War, the film industries of many countries appear to be determined to fight World War II over—at least on the screen. Conflict which ended 15 years ago has served as the source of numerous films since, but the material—and producer interest in it—seems inexhaustible.

The continuing cycle, sure to pick up momentum, is not primarily concerned with the actual fighting and the activities of soldiers in combat. There are many fringe stories, with World War II as the overriding backdrop. Spy stories, service comedies, the reaction of civilians, specific battles or actions, and stories about Hitler's Germany are among the crop of war-angled pix that will soon be coming to the screen.

Two spy thrillers, both about the exploits of the actual participants, include Paramount's "Counterfeit Traiter," dealing with the activities of Eric Erickson, the American-born Swede who operated for the Allies, and "Who Are You, Mr. Sorge," a three-hour French-made documentary drama about Richard Sorge, who as a dual agent spied for both the Axis and the Allies in Japan. Marshall Schaker, head of Premiere Films, is bringing the latter film to the U. S. Filmed in France, Germany and Japan, it has dialog in French, German, Japanese, and English.

Zanuck's D-Day

Two of the major companies—Metro and 20th-Fox—are undertaking two gigantic films dealing with the war period. Darryl F. Zanuck will film "The Longest Day," a complete roundup of D-Day, for 20th, and M-G has ac-

(Continued on page 28)

Women of Pictures Set Manhattan Chapter And Dorothy Reeves Is Prez

Dorothy Reeves, of United Artists, has been elected president of the newly formed New York Chapter of the Women Of the Motion Picture Industry. Unit is the 12th in the national org.

Other officers include Virginia Aaron, first veepee; Estelle Mingelgreen, second veepee; Dorothy Raab, recording secretary; Harriet Chinsky, corresponding secretary; Rea Fischel, treasurer.

One-World Concept Paying Off; Rothman Cites 'Verite' $5-Mil From Foreign; 20 Col Pix O'Seas

Mo Rothman, exec v.p. of Columbia Pictures International was in New York last week after two months in the Far East and one month in Europe, and his once-over of the overseas outposts has convinced him that foreign-made pictures are achieving more and more of the world market. There's a greater accent on the "one world" nature of the business, noticeable greater than even a year ago, as global capitals experience "a new awakening and awareness of the good pictures made over the world," says the exec who joined Col just nine months ago.

The money potential is enormous, says Rothman, and more than justifies the Col program of fostering foreign productions—a program that already has proved "most successful." He cites, for example, Raoul Levy's "La Verite" (The Truth), starring Brigitte Bardot, which expectedly will gross $5,000,000 in the foreign market. This is in terms of rentals (not theatre gross) and $2,000,000 is coming from France and Germany alone. Add to this the French production's obviously vast potential in the United States and the rest of the Western Hemisphere.

"Verite" is one of five pictures being produced by Levy with 100% financing provided by Col, which takes the distribution rights.

Anzac Guaranty

The Italian-made "Dolce Vita" has a six-month booking guarantee at the Lido Theatre, Sydney, and this same picture is going day and date at the Curzon and Columbia Theatres in London—first time it ever happened with the Curzon raising prices.

Rothman claims that Col is "most active in the field" but nonetheless acknowledges that the competitors are doing well, too. "Look at 'Never on Sunday'," he advises, in reference to Jules Dassin's click made-in-Greece comedy which Ilya Lopert is distributing in the U. S.

Rothman reported that Col has

(Continued on page 26)

Name Aussie's Turnbull To Brit. Empire Order

Sydney, Jan. 31.

For services in charitable movements, Ernest Turnbull, managing director of Hoyts film loop, was honored by the British Queen in her New Year's Honors list with the order of Commander of the British Empire (C.B.E.) A former head of the Returned Soldiers League in Victoria and acting federal president, Turnbull sponsored the Merchant Navy Club in 1942, Anzac House, War Orphans, Legacy, French Widows and Orphans and Food for Britain, among others.

Turnbull threw open all of the circuit's cinemas to GI's through the war years. Today, he is active in local charities and for his services was made a Chevalier de la Legion d'Honneur.

Cleveland's Three Critics Give 1, 2, 3 'Best' Among Yank and Imported Pix

Cleveland, Jan. 31.

Cleveland Film Critics Circle picked "Spartacus" (U) now in sixth week at Palace Theatre here, as best American picture of 1960 at its annual awards dinner.

"Inherit the Wind" (UA) was named as second best by reviewers composed of W. Ward Marsh of Plain Dealer, Stanley Anderson of Cleveland Press and Arthur Spaeth of Heights Sun-Press. Trio's third choice was "The Apartment" (UA). A special award went to "Ben-Hur" (M-G), which was technically too late for this year's consideration.

Best foreign film selected by Critics Circle was "Hiroshima, Mon Amor," followed by "Never on Sunday" and "Black Orpheus" in this classification.

For best American performances, Cleveland awards went to Frederic March in "Inherit the Wind" and Shirley MacLaine in "The Apartment." Melina Mercouri of "Never on Sunday" and Max von Sydow of "The Magician" were considered best foreign players.

Nancy Kwan in "World of Suzie Wong" and Steve McQueen of "Magnificent Seven" copped hon-

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IT'S FOUR FOR PREM VIA COLUMBIA PICS

Otto Preminger's two-picture deal with Columbia has been extended to include a total of four films. The pix included in the original agreement are "Bunny Lake Is Missing," scheduled for filming in N.Y. the latter part of May, and "The Other Side Of the Coin," slated for 1962 production in Malaya and Singapore. The two additional properties for Col release have not been indicated as yet by the producer-director.

Preminger's arrangement with Col is concurrent with his three-picture agreement with United Artists. His first UA entry will be "Advise and Consent," which goes into production late in September following "Bunny Lake Is Missing." Preminger's last picture released by Col was "Anatomy Of a Murder." In recent years, the producer-director has worked through either Col or UA. As with his current UA release, "Exodus," Preminger will not use studio facilities for his productions.

Say Mass. 'Adults Only' Measure Is Withdrawn

Frank C. Lydon, exec secretary of Allied Theatres of New England, reported to the Motion Picture Assn. of America yesterday (Tues.) that Massachusetts House bill no. 248, setting up the machinery for "adults only" classification of films in Mass., has been withdrawn by Rep. Ferullo, who introduced the measure.

Under terms of the bill, film classification for the state would have been administered by the state's Obscene Literature Committee.

Columbia Contract Merits to Trial

Sought Judgment for $1,100 From Newburgh Ozoner —Crucial to Common Practices of Day

Contracts between distributors and exhibitors, more disobeyed than honored in recent years, may be subjected to a new interpretation as a result of an upcoming trial involving Columbia Pictures and the Brookside Drive-In of Newburgh, N. Y. The issue of specified playing time on particular pictures may be of special significance.

An effort by Col to obtain a summary judgment of $1,100 in N. Y. Municipal Court from the upstate drive-in for failure to play its "Suddenly Last Summer" for seven days as stipulated in the contract was denied by the court and affirmed by the Appellate Term on appeal. The ozoner withdrew the picture after four days on the basis that initial contracts, according custom and usage, were a mere formality and that actual terms, as per the custom in recent years, were worked out after the picture had been exhibited. Exhibitors have long contended this practice has been commonplace and that actual deals had no connection with the signed contract.

So far as is known, according to Monroe E. Stein, attorney for the Brookside, this is the first time that a court has ordered a trial on the issue involved. In previous instances where the distributors sued exhibitors for violations of exhibition contracts, the courts have held to the letter of the contracts and have awarded summary judgment.

Emerson Coming East

Joseph C. Emerson has been named v.p.-general sales manager of Valiant Films, independent importer and distributor. He is moving up from western division manager, will shift his headquarters from San Francisco to New York, and will absorb the western division duties in addition to taking over the top sales job.

Fred Schwartz, president of Valiant, said a successor to Emerson in the western division will be named shortly.

The Misfits

Clark Gable's last film. Hot b.o. a foregone conclusion. A stirring adventure pic on the surface, but psychological overtones are a bit murky.

Hollywood, Jan. 23.

United Artists release of Frank E. Taylor production. Stars Clark Gable, Marilyn Monroe, Montgomery Clift; features Thelma Ritter, Eli Wallach. James Barton. Directed by John Huston. Screenplay, Arthur Miller; camera, Russell Metty; editor, George Tomasini; art directors, Stephen Grimes, William Newberry; music, Alex North; sound, Philip Mitchell; second unit director, Tom Shaw; assistant director, Carl Beringer. Reviewed at Screen Directors Guild Theatre, Jan. 23, '61. Running time, 124 MINS.

Gay Langland	Clark Gable
Roslyn Taber	Marilyn Monroe
Perce Howland	Montgomery Clift
Isabelle Steers	Thelma Ritter
Guido	Eli Wallach
Old Man	James Barton
Church Lady	Estelle Winwood
Raymond Taber	Kevin McCarthy
Young Boy	Dennis Shaw
Cowboys	Philip Mitchell
Old Groom	Walter Ramage
Young Bride	Peggy Barton
Cowboy	J. Lewis Smith
Susan	Marietta Tree
Bartender	Bobby LaSelle
Man	Ryall Bowker
Ambulance Attendant	Ralph Roberts

At face value, "The Misfits" is a robust, high-voltage adventure drama, vibrating with explosively emotional histrionics, conceived and executed with a refreshing disdain for superficial technical and photographic slickness in favor of an uncommonly honest and direct cinematic approach. Those who accept it on this basis will enjoy it thoroughly.

Within this wholesome, compelling framework, however, lurks a complex mass of introspective conflicts, symbolic parallels and motivational contradictions the nuances of which may seriously confound general audiences and prove dramatically fallible for patrons unable to cope with author Arthur Miller's underlying philosophical meanings.

Where "The Misfits" fits most snugly is into the current box-office picture. Certain to have a profound influence over its commercial fate is the fact that the John Huston-Seven Arts production marks Clark Gable's farewell to the screen. And a most gratifying aspect of the film's nature is that it enabled Gable to tackle with his customary zeal and virility a character tailor-made for his special gifts as an actor.

Gable essays the role of a self-sufficient Nevada cowboy, a kind of last of the great rugged individualists—a noble misfit improvising an unnaturally natural existence on the free, non-conformist fringe of modern society. Into his life ambles a woman (Marilyn Monroe) possessed of an almost uncanny degree of humanitarian compassion, an instinctive appreciation of the natural order of things in their free, desirable state. Their relationship matures smoothly enough until Gable goes "mustanging," a ritual in which wild, "misfit" mustangs are rudely roped into captivity—a kind of survival of the (misfittest contest that underlines the drama with an ironic parallel.

Revolted by what she regards as cruel and mercenary, Miss Monroe, with the aid of yet another misfit, itinerant, disillusioned rodeo performer Montgomery Clift, strives to free the captive horses. Gable, since he is already perplexed over the less commendable aspects of his endeavor, reacts violently to this impassioned attack on his identity, desperately engaging and defeating the lead stallion of the pack in a breathtaking duel of physical endurance only to set his adversary free once he has subdued it. Having asserted his will and proved his point ("I don't want nobody makin' up my mind for me—that's all"), Gable rejoins the perceptive Miss Monroe on an eye-to-eye, heart-to-heart basis.

The film, produced by Frank E. Taylor, is somewhat uneven in pace and not entirely sound in dramatic structure. Character development is choppy in several instances. The one essayed by Thelma Ritter is essentially superfluous and, in fact, abruptly abandoned in the course of the story. Eli Wallach's character undergoes a severely sudden and faintly inconsistent transition. Even Miss Monroe's never comes fully into focus.

But these shortcomings are, for the most part, erased by the genuine excitement generated in the final third of the picture. The flashy, informative "mustanging" sequence is a gem of filmmaking from start to finish. And it is here that Gable really shines, meeting the brutal physical demands of the action with the masculine grace, ardor and dexterity of a young man.

Miss Monroe never quite fully submerges her own identity into the character, which in terms of fragile sensitivity yet basic naivete might easily be construed as a rough takeoff on her own personality or public image, especially since it was written by Miller. In spite of any such similarities that may be observed, Miss Monroe's familiar breathless, childlike mannerisms have a way of distracting, of drawing attention away from the inner conflicts and complexities of the character itself.

Clift is excellent. He displays a respect for and a thorough understanding of his character, conveys effectively its rather perverse wit, gamely meets its physical challenge. Wallach is another who comes through in a difficult role, that of a frail character who thrives on sympathy. Miss Ritter is her usual dependable, gently caustic self. James Barton does what comes naturally to him—the high-spirited old westerner routine, but he plays second fiddle in this instance to young Dennis Shaw, who enjoys a moment of memorable humor as a lad stunned by alcoholic intake. Balance of the supporting work is vigorous.

Some of Miller's scenario contains deeply penetrating insight into human behavior under emotional stress. But several of his lines and situations ring false, and it appears as if some of his expository material wound up on the cutting room floor for there are one or two instances when the people of his screenplay reveal knowledge not compiled in the natural course of events witnessed by the audience. Sequence of exposition is also questionable now and then. The artistic touch of director John Huston gives the United Artists release its special quality, an unusually lifelike character almost New-Waveish in mood and technique, stirring in impression. But he has failed to instill an even tempo and there are some unaccountably awkward passages such as one in which a carload of people stop everything apparently to eavesdrop on a phone booth conversation between Clift and his mother. It isn't natural.

An outstanding contribution is Alex North's score, melodically listenable, dramatically potent. George Tomasini's editing is exceptionally quick in mechanical transition. Lenswork of Russell Metty conveys that almost crude, this-is-life photographic quality, and art direction by Stephen Grimes and William Newberry is accurately modest in interior settings, interesting in exterior locale and characteristic. *Tube.*

The Executioners

Uninspired documentary study of Nazi atrocities.

Hollywood, Jan. 21

Continent Films production. Directed by Felix Podmanitzky. Written by Joe J. Heydecker and John Leeb. Commentary, Jay Willke. Reviewed at Hollywood Theatre, Jan. 21, '61. Running time, 77 MINS.

"The Executioners" is a needlessly repulsive reminder of the atrocities in Germany. Illustrated in documentary style through old newsreal clips, the study is pegged on the Nuremberg trial, each defendant's history traced rather roggedly through the rise and fall of Nazism. The film, produced by Continent Films and "presented" by Sig Shore and Joseph Harris, is of little value in the current market. Several television documentaries and dramas in the past few years have dealt more nobly and successfully with the subject.

Developed and written by Joe J. Heydecker and John Leeb, directed by Felix Podmanitzky, the film suffers most from incoherent construction. There is a tendency to ramble into irrelevant issues instead of sticking to the trial principals under central surveillance. The tone of the narrative is emotional, where it should, for best results, be absolutely objective, informative and penetrating.

There is a tendency to be carried away on tangents for their sheerly sensational pictorial aspects. Among these are a brutally lengthy and graphic examination of the victims of atrocities (piles of corpses etc., same clips shown in court to the accused at Nuremberg) and a long passage in which Eva Braun is observed indulging in gymnastics and aquatic recreation, latter in the nude as the audience can plainly see. *Tube.*

The Young One

Offbeat melodrama dealing with sex and bigotry in the deep South. Doesn't fit snugly into domestic b.o. scheme.

Hollywood, Jan. 21.

Valiant Films release of George Werker production. With Zachary Scott, Kay Meersman, Bernie Hamilton, Claudio Brook, Crehan Denton. Directed by Luis Bunuel. Screenplay, H. B. Addis, Bunuel, based on story by Peter Matthiessen; camera, Gabriel Figueroa; editor, Carlos Savage; art director, Jesus Bracho; sound, James Fields; music, Leon Dibb. Reviewed at Hollywood Theatre, Jan. 21, '61. Running time, 96 MINS.

Miller	Zachary Scott
Evie	Kay Meersman
Traver	Bernie Hamilton
Rev. Fleetwood	Claudio Brook
Jackson	Crehan Denton

"The Young One" is an odd, complicated and inconclusive attempt to interweave two sizzling contemporary themes—race prejudice in the deep South and an almost "Lolita"-like sex situation with Tennessee Williams overtones—into an engrossing and salable melodramatic fabric. The offbeat project, lensed in Mexico under the production aegis of George Werker, artistic jurisdiction of writer-director Luis Bunuel, is likely to be more popular abroad, where slice of life and modest dramatic environments are more warmly received, than domestically, where more penetrating social probes are required for art houses, more marquee might and slicker, clearer stories are the preferable ticket for general situations.

"Travelin' Man," a short story by Peter Matthiessen, is the origin for Bunuel's screenplay, which he set down in collaboration with H. B. Addis. The story takes place on an island wild game preserve off South Carolina occupied by an unsavory gamekeeper (Zachary Scott) and a 13 or 14-year-old orphan girl whose handyman-grandfather has just expired. Into this potentially explosive scene drifts a hip-talking Negro (Bernie Hamilton) falsely accused of rape and on the run. The girl is unwillingly compromised by the gamekeeper, the Negro engaged in a hypothetical debate in which he counters the white man's overuse of the term, "nigger," with his own inevitable recourse to salutations of the "white trash" variety. It's a very unrealistic, academic discussion, considering the locals and the nature of circumstances. Eventually a Reverend arrives from the mainland and helps resolve both the sexual and racial predicament.

Scott is convincingly unpleasant, Hamilton equally believable and sympathetic. Kay Meersman cuts a rather pitiful figure as the innocent, nymphet-like nature girl creature involved helplessly in the emotional turmoil. A detestable southern bigot is essayed neatly by Crehan Denton. The Reverend is played acceptably by Claudio Brook.

Bunuel has done an alert, perceptive job of directing, succeeding in getting the Carolina geographical flavor out of the Mexican location. He has incorporated the skilled assistance of lensman Gabriel Figueroa, art director Jesus Bracho and editor Carlos Savage. But these vigorous efforts are lamentably diluted by the unsatisfactory nature of the story they are attempting to translate into the cinematic drama form. *Tube.*

Tess Of The Storm Country

Sentimental drama based on the Grace Miller White character last seen on the screen 29 years ago. Low-budget pic will appeal to easygoing audiences. B.o. prospects favorable in appropriate situations.

Hollywood, Jan. 27.

Twentieth-Fox release of Everett Chambers production. Stars Diane Baker, Lee Philips, Wallace Ford; with Jack Ging, Robert F. Simon, Archie Duncan, Bert Remsen, Grandon Rhodes, Nancy Valentine. Directed by Paul Guilfoyle. Screenplay, Charles Lang, from novel by Grace Miller White and dramatization by Rupert Hughes; camera (De Luxe), James Wong Howe; editor, Eddy Dutko; art director, John Mansbridge; music, Paul Sawtell, Bert Shefter; sound, John Kean; assistant director, Willard Kirkham. Reviewed at AFI projection room, Jan. 27, '61. Running time, 83 MINS.

Tess Mac Lean	Diane Baker
Peter Graves	Jack Ging
Eric Thorson	Lee Philips
Hamish Mac Lean	Archie Duncan
Teola Graves	Nancy Valentine
Mike Foley	Bert Remsen
Fred Thorson	Wallace Ford
Mr. Foley	Grandon Rhodes
Mr. Graves	Robert F. Simon

Wherever heavy doses of uncomplicated screen sentiment are warmly welcomed, wherever easy-going audiences congregate, "Tess of the Storm Country" will be received enthusiastically. The 20th-Fox release is not much of an attraction for the busy, sophisticated urbanite, but it should have special impact in rural areas and lure the family trade in most situations. Considering its modest budget, the Everett Chambers production ought to rack up more than an ample number of playdates.

"Tess" is, of course, no new heroine to seasoned filmgoers. The role was essayed by Janet Gaynor in 1932, Mary Pickford prior to that. Charles Lang's scenario retains hardly even the plot skeleton of the Grace Miller White novel and Rupert Hughes dramatization upon which it is based." The revised tale involves "Tess" (Diane Baker) in a three-ply country feud among farmers, the owners and operators of an undesirable chemical plant contaminating the waters of the region and killing the stock, and a Mennonite family that created the ugly situation by selling land to the chemical company.

In the midst of this turmoil, two Romeo-Juliet affairs are conducted between farmerette Tess and Mennonite lad Jack Ging, chemical foreman Bert Remsen and Mennonite maiden Nancy Valentine.

Miss Baker plays the heroine with spirit. Ging rings pretty true in his part. Miss Valentine has the proper fragile, delicate quality. Remsen and Lee Philips are competent. There's a good deal of colorful character work, notably from Archie Duncan, Wallace Ford, Grandon Rhodes and Robert F. Simon. Director Paul Guilfoyle keeps most of it rolling along gently. That several of the scenes are rather stiff and artificial seems as much a fault of the dialog as the direction.

The scenery in and around Sonora, Calif., where the film was shot in becoming De Luxe Color, looks far more lovely through the James Wong Howe lens, which is equally flattering to the players. Capable assists to the production are fashioned by editor Eddy Dutko, art director John Mansbridge and musicmen Paul Sawtell and Bert Shefter. *Tube.*

The White Warrior

(DYALISCOPE—COLOR)

Ponderous, undistinguished adventure meller framed against war between Czarist Russia and its Caucasus tribes. Lean b.o. prospects.

Hollywood, Jan. 26.

Warner Bros. release. Stars Steve Reeves; with Georgia Moll, Renato Baldini, Gerard Herter, Nicola Popovic, Scilla Gabel. Directed by Richard Freda. Screenplay, Gino DeSanctis, Akos Tolney, from novel by Leo Tolstoy; camera (Technicolor), Mario Bava; art director, Alexander Milovic; music, Robert Nicolai. Reviewed at studio, Jan. 26, '61. Running time, 86 MINS.

Ordinarily these Italo-originated costume epics can be forgiven their lean premises, exaggerated melodramatics and transparent characterizations thanks to the saving grace of some furious quasi-historical combat spectacle production savvy. No such virtue rescues "The White Warrior," latest and one of the poorest arrivals in a seemingly endless surge of brawny European spectacles currently clotting U.S. cine-market arteries and making motion picture ad pages resemble a nightmare out of Muscle Beach. The Warner Bros. release is a doubtful boxoffice candidate.

Even the work of the late, great Russian novelist, Leo Tolstoy, has not been spared the painful process of hasty adaptation, his novel being the basis of this undistinguished film. The stuffy Gino DeSanctis-Akos Tolney scenario deals with a mid-19th century dispute between Czarist Russia and the Caucasus mountain tribes under his sovereign rule. The "White Warrior" is the young leader (Steve Reeves) who successfully defends his tribe against Czarist tyranny while surmounting all sorts of political and romantic intrigue within his own domain.

Reeves delivers the usual muscular performance, and looks dashingly blank in his white play-war outfit. Romantic interest is supplied by Georgia Moll and Scilla Gabel, villainous passion by Renato Baldini and Gerard Herter. Richard Freda's direction is sluggish. There is surprisingly little action for what basically is an adventure film.

Photography, artwork and music are, at best, routine. In short, there is little to recommend "White Warrior" to a public saturated with similar post-dubbed endeavors of livelier tempo and more diverting content. *Tube.*

The Mark

(BRITISH)

Overlong, occasionally plodding but honest yarn about a social problem, with likeable performances by Stuart Whitman, Rod Steiger, Maria Schell. Worthwhile booking for adults.

London, Jan. 24.

20th-Fox release of a Raymond Stross-Sidney Buchman production. Stars Maria Schnell, Stuart Whitman, Rod Steiger; features Brenda de Banzie, Donald Wolfit, Maurice Denham, Paul Rogers, Donald Houston. Directed by Guy Green. Screenplay by Sidney Buchman & Stanley Mann, from the novel of Richard Israel; camera, Douglas Slocombe; editor, Peter Taylor; music, Richard Bennett; At Carlton, London. Running time, 127 MINS.

Ruth	Maria Schell
Jim Fuller	Stuart Whitman
Dr. McNally	Rod Steiger
Mrs. Cartwright	Brenda de Banzie
Austin	Donald Houston
Clive	Donald Wolfit
Milne	Paul Rogers
Arnold	Maurice Denham
Jane	Amanda Black
Ellen	Marie Devereux
Mr. Fuller	Bill Foley
Mrs. Fuller	Anne Monaghan
Patricia	Josephine Fayne
Acker	Eddie Bryne
Inez	Bandana Das Gupta

Producer Raymond Stross in the past has made a number of pix which have tended to rough up sex in equal mixtures of naivete and sleaziness. With "The Mark," Stross still clings to an undeniable belief in sex as an ingredient that interests adult filmgoers. But, this time, he's set his sights higher. Result is an overlong, sometimes plodding, but honest, interesting glimpse at a sex dilemma, the circumstances of which could be regrettably topical in the U.K. these days. It should prove a good booking for audiences not in sheer escapist mood, though it needs some careful exploitation.

Filmed at Ardmore Studios in Eire, "The Mark" has marshalled some sound all-round talent in writing, technicians and acting. Rod Steiger, Stuart Whitman and Maria Schell form a useful marquee pull for the U.S. There are one or two obvious flaws in the story line and some of the flashbacks are irritating. But quietly it makes engrossing impact.

Whitman is on parole after serving a three-year sentence for a crime committed when he was sick, during which time he has undergone therapy and has now been declared well. He continues the weekly therapy with a psychiatrist (Steiger) but is not fully convinced that he is now a fit man. It's some time before the audience discovers why he was jugged. Through talks with the psychiatrist and flashbacks to prison life, it's revealed that his childhood, with a weak father, dominating mother and as youngest of a family consisting of five sisters, has given him a complex leading to a sickness which makes him doubt whether he can have normal relationship with women. It also leads him to the cooler when he is found guilty of abducting a 10-year-old girl with a view to rape. Though not guilty of the actual crime, he is so horrified by the thought that it was in his mind that he puts up no defense, and prefers to be put away until he shakes off his instability.

He builds up a good career in a new town, gradually falls in love with a young widow and is all set to lick his problem when he is crucified by an unscrupulous local newspaperman. It leads to humiliation, a near breakdown and an eventual ending with the young widow which suggests a rosier future. This seems far-fetched, yet nobody knows enough of the complexities of crimes that make ruthless headlines. The screenplay is intelligently written, but there's one glaring problem, notably the fact that no newspaper, under law, could behave in such irresponsible fashion.

The early constant flashbacks are sometimes jerky and irritating. But throughout, the audience will feel compassion for the hero's dilemma, since the screenplay offers a real man and not just a cardboard figure sketched out to provide a few dramatic negs. Stuart Whitman gives a rather downbeat but absorbing and likeable performance as the victim while Maria Schell as the young widow is a pleasant character. Whitman's scenes with the eccentric yet understanding psychiatrist, played with sharp incisive wit by Rod Steiger, are highlights.

Donald Wolfit as a shrewd employer, Brenda de Branzie and Maurice Denham, as the couple with whom he lodges; Donald Houston, as the reporter; Paul Rogers as the man he supplants in the firm and Amanda Black as Miss Schell's

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RISE OF NEGRO MATINEE IDOL

'Ain't Seen Nuttin Yet' Philosophy Of UA on 10th Re-Birth Anni

On the basis of the lineup of pictures scheduled for release by United Artists during 1961, the 10th anni year of the present management team may emerge as the best since it took over a floundering distribution organization in 1951.

Since the Arthur Krim-Bob Benjamin - Max Youngstein - William Iiam Heineman-Arnold Picker team took over the helm, the company has blossomed forth as one of the powerhouses of the industry and has played the most significent role in bringing about the present industry policy geared to independent production.

For 10 straight years, the firm has increased its gross and net each successive stanza. Wall Street pundits see the UA stock hitting a new high during 1961 as a result of the potentially strong releases that will be forthcoming.

A few years ago, in order to finance part of its growth, the company issued convertible bonds. The subsequent conversion of these bonds resulted in an increase in the number of common shares outstanding, so that per share earnings in the past four years declined despite the continued rise in total net income, the Wall St. firm of Hayden, Stone & Co. has pointed out. However, it notes that with the convertible issue now eliminated, per share earnings in 1961 are expected to reflect the excellent progress made by the company.

This aspect, of course, will play a factor in UA's expected upturn in 1961, but the big plus still remains the product. Titles and casting point to a lineup,—if it clicks as expected, that can push UA into the stratosphere as far as film companies are concerned.

Most of the income from "Exodus," "The Facts of Life" and "The Alamo" will be on the books during 1961. In addition, there are

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QUEBECOIS DITTOING OF CANADIAN MAGS

Le Magazine Maclean, bimonthly French-Canadian edition of Canada's fortnightly Maclean's, preems Feb. 15 with an expected 80,000 subscribers. It's figured about 85% of Maclean's advertisers will use the sister mag as well. Combined rates are set at $6,040 for a standard four-color page on a one-to-five-time basis; $4,265 for b. & w. Pierre de Bellefeuille, editor, insisted that articles used in both appear in Le Magazin Maclean at least as soon as in Maclean's, to avoid affronting French-speaking readers. R. Kennedy Stewart is ad manager. Gordon Rumgay is circulation manager for both mags.

Maclean-Hunter Ltd.'s French-language edition of its Chatelaine —using same name, natch—teed last September with 75,000 circulation in the bag, having taken over well-established La Revue Moderne.

Martins, Columbus, Ga., Operators Add 45

Nashville, Jan. 31.

Still imbued with the belief that movies - are - your - best-entertainment, E. D. and Roy E. Martin, owners of Martin Theatres of Columbus, Ga., have bought approximately 45 film houses belonging to The Crescent Amusement Co. of Nashville. Theatres are located in Tennessee, Alabama and Kentucky.

Sale was made, according to Roscoe Buttrey, prexy of Crescent, as a major step in implementing that circuit's program of diversification which has been underway for some time.

Martins stated that "we are very enthusiastic regarding the future of motion picture theatres as entertainment centers of America, where everyone in comfort and without interruption can enjoy the finest selection of entertainment."

'Call Girl' Gag Number Too Close to FBI HQ

Albuquerque, Jan. 31.

Special advance promotion for Warner's "Girl of the Nights," which opened to SRO crowds here last Wed. (18), at downtown Sunshine Theatre, nearly got the Albuquerque Theatres Inc. management into a hassle with local Federal Bureau of Investigation office.

However, the FBI didn't get involved because of touchy prostie theme nor of calling cards, but rather because of telephone number.

Louis Gasparini, city manger for chain, dreamed up stunt of running series of teaser ads in dailies in advance of opening with a telephone number for local persons to call.

Trouble was the number had the same exchange and first three digits as telephone number for local FBI office. Result: for a good solid week, local FBI office had difficulty in getting calls in, because lines were jammed, and busy signal would result before full seven units could be dialed.

FBI itself didn't complain, but rather the local telephone company started checking because of large volume of calls and found the reason. Phone firm official said the FBI number carries an "essential rating" so the theatre promotion number had to be changed.

TOA Prepares Reply For Those Who Assail Pix For Daring Content

Concerned about recent criticisms of the content of motion pictures, Theatre Owners of America is preparing "a constructive self regulatory program" for the theatreowners of the U. S. According to a statement issued by Albert M. Pickus, TOA prexy, the exhibitor organization's program "will encompass the present motion picture production code."

TOA's plan on self regulation will be presented by a special committee at the trade association's board meeting in Washington in March. TOA, Pickus declared, will recommend united exhibitor effort to implement this program. "We do this in the sincere belief that we can, and shall, solve our own problems," he added.

The TOA action has been apparently taken to stave off censorship legislation by states and municipalities in light of the recent U. S. Supreme Court decision upholding the prior licensing of films by local censor boards.

"We recognize that there has been criticism of the content of some current motion pictures," Pickus said. "Because we have an inherent responsibility to the public, we have concerned ourselves with these criticisms. We believe that any changes should be accomplished through our own self regulation, rather than governmental regulation."

Fight That $1.25 Hour, Rorex Warns Texans

Dallas, Jan. 31.

Kyle Rorex of Texas Council of Motion Picture Organizations has sent a letter to all Texas exhibitors urging them to contact their representatives in Congress to get motion picture theatre employees exempted from the anticipated minimum $1.25 hourly wage law favored by President John F. Kennedy.

The letter pointed out that it was especially important to contact Senator Ralph Yarborough, who is on the Senate labor and welfare committee. A sample letter to send to the legislators was included in the mailing piece.

NEW IMAGE OF AMERICAN BLACK

By ROBERT H. WELKER

Associate Professor, Humanities, of Case Institute of Technology

Cleveland, Jan. 31.

The young man standing in the record store window was actually only a four-color cardboard display figure, nearly life-size, and plainly recognizable as Johnny Mathis. Nothing to be startled about; in advertising, this technique is about as new as the cigar store Indian holding a fistful of stogies. But I was startled anyway; there was something here that commanded attention.

I thought about it, and it came out like this: Mathis is a singer, but he's not singing, just standing there casually, looking over his shoulder. He's colored, but he's not leaning on a bale of cotton, or wearing a torn straw hat or a magenta shirt, or dancing a jig, or beating a drum made from an oil barrel.

He's smiling, but not flashing every tooth in his head; simply a nice grin, with no calculated servility about it anywhere. Just a good-looking young American male who happens to have a lot of talent as a singer, and who happens to be a Negro—and here was my answer. Window displays are put there to persuade people to buy; the records of Johnny Mathis were being plugged by the youngster's own good looks, and, when I checked, there seemed to be plenty of takers.

It is my cheerful suggestion that this is something pretty new. In times past, male Negro singers were not sold via sex appeal (and this has nothing much to do with what they looked like); today they are. Nor is Mathis the first; for example, prior to him came Nat Cole and Billy Eckstine, and then the biggest of them all, Harry Belafonte—people loaded with talent, certainly, but that's not all. Does it work? You could check the sales of records; you might also ask any hip female old enough to join the Girl Scouts.

Another source of information would be the person or persons unknown who decided a few years back to banish Belafonte from sight. It was a curious business.

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'Spartacus' Tops Jan. Estimates; Tailed By 'Exodus' and 'Grass'; Late-Month Bliz-Blitz Slows All

By MIKE WEAR

VARIETY's *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitue an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.*

January's Top 12

1. "Spartacus" (U).
2. "Exodus" (UA).
3. "Grass Is Greener" (U).
4. "Sundowners" (WB).
5. "Ben-Hur" (M-G).
6. "Suzie Wong" (Par).
7. "Family Robinson" (BV).
8. "Facts of Life" (UA).
9. "Wackiest Ship" (Col).
10. "Where Boys Are" (M-G).
11. "Alamo" (UA).
12. "Butterfield 8" (M-G).

Following rather desultory results of December, heightened only by the sharp upbeat of post-Christmas week, January's first-runs, covered by VARIETY "soared". It was only at the tag end of the month, when zero weather and blizzards sloughed trade, that business at these key city deluxers tapered off. The fact that many theatres still were playing product launched for the year-end holiday up to the final weeks of January naturally cut into the overall take in concluding sessions.

"Spartacus" (U), which just missed winding up on top in December, finally made it last month, and wound up No. 1 pic. This hard-ticket opus finished the month with nearly $1,000,000 gross in key cities covered by VARIETY. It was first in three out of the four weeks used in the tabulation. While only grossing around $700,000, "Exodus" (UA) was a close second because of the amazing individual showings in a majority of playdates. And it likely will be heard from in the future as additional engagements are launched. In most weeks in which it was in release, "Exodus" was showing in only five to six keys.

"Grass Is Greener" (U) captured third position, showing $269,000 gross. In fourth place was "The Sundowners" (WB). The fact that it

(Continued on page 20)

K.C.'s Plaza Grinds During Repairs for Big Neg And Philharmonic Platform

Kansas City, Jan. 31.

Major job of remodelling the deluxe Plaza Theatre in the Country Club Plaza district is well along here, scheduled for some further work within the next month or so. Basically, the house, a 1,900-seater built in 1928, is being prepped for 70m projection, and at the same time its stage is being enlarged to more comfortably house the Kansas City Philharmonic Orchestra which presents part of its season there.

Switch to new negative from CinemaScope screen requires bringing the screen in front of the proscenium and is costing the house a number of seats. It will end at about 1630 bottoms.

The change has also brought a 60-ft stage for the orchestra, in front of the big screen, and when tried out last week for the first time.

Theatre is handled by Hugh Siverd, circuit vet who has been there 18 years. He is continuing regular operation throughout the period of remodelling.

National Boxoffice Survey

Biz Perks Up; 'Family' New Champion, 'Exodus' 2d, 'Spartacus' 3d, 'Boys' 4th, 'Ben-Hur' 5th

Closer to normal weather conditions plus some new films will give first-runs in key cities a brighter hue this round. Not all of new product is doing well, but there are enough big, fresh pix to boost the overall total.

Moving up to first place is "Swiss Family Robinson" (BV) by dint of some additional smash playdates which enabled this opus to gross $265,000 in keys covered by VARIETY. "Exodus" (UA), which was third last stanza, is pushing up to second position. The upsurge of "Family" is dropping "Spartacus" (U) down to third place.

"Where Boys Are" (M-G), fifth a week ago, is winding up fourth. "Ben-Hur" (M-G), seventh last stanza, is taking fifth money. "World of Suzie Wong" (Par) is finishing sixth.

"Grass Is Greener" (U) is capturing seventh position as compared with sixth last round. "Wackiest Ship" (Col) is finishing eighth, same as last week. "Can-Can" (20th), which showed promise last week in initial dates on popscale runs, is doing well enough to take ninth spot.

"Go Naked in World" (M-G), a newcomer, is landing 10th place though a bit spotty. "Never On Sunday" (Lope) is finishing 11th while "Alamo" (UA) rounds out the Top 12.

"Marriage-Go-Round" (20th), "Fever in Blood" (WB), a fairly new pic in release; "Tunes of Glory" (Lope) and "Please Turn Over" (Col) are the runner-up pix in that order.

"Village of Damned" (M-G) shapes as potentially the best new entrant, being big in Washington, mighty in Cleveland and socko in Buffalo. "Savage Innocents" (Par), also new, is good in Detroit.

"Behind Great Wall" (Cont) is rated lofty in Frisco. "Don Quixote" (M-G) shapes smash in N.Y. where playing two arty theatres. "Cimarron" (M-G), also fairly new, is a bit uneven currently but good in L.A. and neat in K.C. "Two-Way Stretch" (Indie), big in Toronto, looks smash in N.Y.

"Butterfield 8" (M-G), which has finished most of its big first-run playdates, is okay in N.Y. after a very longrun and potent in L.A. "Carry On, Nurse" (Gov), good in Denver and Buffalo, shapes okay in Boston and hot in Cleveland.

"General Della Rovere" (Cont), just getting around, still is smash in N.Y., fancy in Philly and good in Washington. "Facts of Life" (UA), long high on the list, is hep in Minneapolis and potent in Boston.

"Flaming Star" (20th), okay in Minneapolis, is dim in Philly. "Make Mine Mink" (Cont), big in N.Y. and Pittsburgh, is okay in Washington.

(Complete Boxoffice Reports On Pages 8-9)

BRITISH 'NURSE' PILES UP OTTAWA MILEAGE

Ottawa, Jan. 31.

20th Century's release, "Carry On Nurse," a British comedy, is turning out to be a boxoffice sleeper in eastern Ontario. It preemed at the Nelson and Elmdale filmers in Ottawa Oct. 24, 1959, then played to healthy business at the Somerset, Linden, Mayfair and Autosky ozoner, before leaving this capital.

Looking around for a filler for the normally dull Christmas week Ernie Warren, manager of the dual Elgin and Little Elgin Theatres (in one building but operated separately), saw "Nurse," coupled with another British comedy, "The Captain's Table," was in its 25th week at the Cinema, Hamilton, Ont., and booked the pair. They stayed for a boffo three weeks at the main Elgin, and are in their 6th week at the Little Elgin and still collecting okay business.

Hurricane-Postponed, Re-Sked Florida TOA

Tampa, Jan. 31.

Annual convention of the Motion Picture Exhibitors of Florida, a Theatre Owners of America affiliate, postponed last December because of Hurricane Donna, will be held here March 6-7 at the Floridian Hotel.

Robert Daugherty, of General Drive-In Corp., will be general chairman.

Teitel Broadens Zone

Chicago, Jan. 31.

Regional distrib Charles Teitel is expanding his alliance with Lux Films of America.

Henceforth he'll also book Detroit, Indianapolis, Des Moines, St. Louis and Omaha.

L.A. Spotty; 'Blood' Slight $16,000, 'Crusaders' Dim 8G, 'Suzie' Wow 20G, 'Exodus' Smash 30G, 6th, 'Pepe' 20½G

Los Angeles, Jan. 31.

First-runs here continue spotty this session, with small help coming from two new bills and three Academy-touted pix, "Elmer Gantry," "Apartment," and "Psycho," rebooked in try for nominations. "Fever in Blood" looks slim $16,000 for initial week in four theatres. "Mighty Crusaders" is rated light $8,000 at two houses.

Reissued "Naked Jungle" with "Elephant Walk" shape good $12,000 for two situations. "World of Suzie Wong" continues to lead regular holdovers with wow $20,000 likely in seventh Chinese frame.

"Exodus" is hard-ticket leader, aiming at smash $30,000 for sixth week at Fox Wilshire. "Pepe" also is holding well with beefy $20,500 in fifth at Warner Beverly.

"Ben-Hur" is flashy $20,000 for 62d session at Egyptian while "Spartacus" is rated nice $17,000 or close in 15th Pantages stanza.

Estimates for This Week

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50) — "Mighty Crusaders" (Fal) and "Tiger Bay" (Indie). Light $8,000. Last week, Orpheum, "Girl of Night" (WB), "Female on Beach" (U) (reissue) (2d wk), $4,300. Hawaii, "Carry On, Nurse" (Gov), "Female in Flesh" (Ind) (m.o.), $4,300.

Warren's, Wiltern, Loyola, Hollywood (B&B-SW-FWC) (1,757; 2,344; 1,298; 756; 90-$1.50)—"Fever in Blood" (WB) and "Mating Time" (Indie) (reissue) (Warren's), "Three Worlds Gulliver" (Col) (repeat) (Wiltern), "Up Periscope" (WB) (reissue) (Loyola, Hollywood). Slim $16,000 or near. Last week, Warren's, Loyola with Iris, "Sunrise at Campobello" (WB) (1st general release), "Run Across River" (Indie) (Warren's, Iris), "Inherit Wind" (UA) (repeat) (Loyola), $14,800. Wiltern with State, Pix, "Goliath and Dragon" (AI), "Three Blondes in Life" (Indie), $14,900. Hollywood

(Continued on page 24)

Broadway Grosses

Estimated Total Gross

This Week $584,700
(Based on 29 theatres)

Last Year $634,843
(Based on 26 theatres)

'Family' Huge 25G, Philly; 'Suzie' 13G

Philadelphia, Jan. 31.

Weekend biz was jumping here, with patrons lining up to get in to see "Swiss Family Robinson," which shapes wow on opener at Midtown. It is the lone newcomer, which of course is in its favor. Several films are running ahead of last week or about even.

"World of Suzie Wong" is rated nifty in sixth Arcadia round, being better than last week. This is true also of "Ben-Hur," which is mighty in 61st-final stanza at Boyd. "Spartacus" shapes strong in 13th round at Goldman. "General Della Rovere" looms fancy in second at the Studio while "Grass Is Greener" is tall in sixth at Fox and ahead of fifth week. "Wackiest Ship in Army" is torrid in second Stanley session.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Suzie Wong" (Par) (6th wk). Nifty $13,000 or close. Last week, $12,000.

Boyd (SW) (1,563; $1.40-$2.75)—"Ben-Hur" (M-G) (61st wk). Mighty $23,000 in last round. Last week, $22,000.

Fox (Milgram) (2,200; 99-$1.80)—"Grass Is Greener" (U) (6th wk). Tall $8,000. Last week, $7,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (13th wk). Strong $11,000. Last week, $12,000.

Midtown (Midtown) (1,000; 99-$1.80)—"Swiss Family Robinson" (BV). Wow $25,000 or near. Last week, "Alamo" (UA) (13th wk), $5,000.

Randolph (Goldman) (2,500; 2,500; 99-$1.80)—"Fever in Blood" (WB) (2d wk). Slight $6,500. Last week, $9,000.

Stanley (SW) (2,500; 99-$1.80)—"Wackiest Ship" (Col) (2d wk). Hot $14,000. Last week, $16,000.

Stanton (SW) (1,483; $1.40-$2.25)—"Cimarron" (MG) (5th wk). Weak $6,000. Last week, $6,500.

Studio (Go'dberg) (483; 99-$1.80)—"General Della Rovere" (Cont) (2d wk). Fancy $4,000. Last week, $5,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never On Sunday" (Lope) (9th wk). Tidy $6,000. Last week, $6,500.

Viking (Sley) (1,000; 99-$1.80)—"Flaming Star" (20th) (2d wk). Dim $5,500. Last week, $8,000.

World (R&B-Pathe) (449; 99-$1.80)—"Virgin Spring" (Janus) (5th wk). Nice $3,000. Last week, $3,900.

Sub-Zero Sloughs Mpls. Albeit 'Exodus' Mighty $18,000; 'Turn' Tight 9G

Minneapolis, Jan. 31.

Longest and coldest sub-zero wave in three years in putting the freeze on film trade again this round. Pinch has been felt particularly the past two weekends with fans staying at home. While chilly biz has most spots slow, two newcomers are besting the icy blasts. "Exodus," opening to packed houses, looks wow at Academy. "Please Turn Over" next door at World is absorbing turnaways, for boffo total. Only other fresh entry, "Sword and Dragon," in for single stanza at Orpheum, is drab.

Among the holdovers, "Swiss Family Robinson" in sixth chapter at Gopher appears best. "Flaming Star" at Lyric looks only okay. "Marriage-Go-Round" at State shapes slow in second.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65) — "Exodus" (UA). Opening with giant $18,000 or close. Last week, "Ben-Hur" (M-G) (47th wk), $26,000 in 10 days.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) — "Cinerama Holiday" (Cinerama) (reissue) (6th wk). Okay $7,500. Last week, $7,000.

Gopher (Berger) (1,000; $1-$1.25) —"Swiss Family Robinson" (BV) (6th wk). Holding up well at great $7,500. Last week, $8,200.

Lyric (Par) (1,000; $1-$1.25) — "Flaming Star" (20th) (2d wk). Despite ads plugging "the all new El-

(Continued on page 24)

'Fever' Strong 9G, K.C.; 'Family' Hep $14,000, 2d

Kansas City, Jan. 31.

"Fever in Blood" is strong at Paramount, the only newcomer here this week. Otherwise biggest news is severe cold spell which has dented grosses over the past week and current weekend. The exception is "Swiss Family Robinson," holding hefty in second week. "Can-Can" is happy at Plaza in second. "Cimarron" at Capri in ditto stanza looks big. "Grass Is Greener" at Roxy is still big. "Exodus at Empire is rated steady in sixth.

Estimates for This Week

Capri (Durwood) (1,260; $1-$2.50) —"Cimarron" (M-G) (2d wk). Nifty $12,000, holds. Last week, $14,000.

Empire (Durwood) (1,280; $1.25-$3)—"Exodus" (UA) (6th wk). Steady $15,000. Last week, same.

Kimo (Dickinson) (504; 90-$1.25) —"Please Turn Over" (Col) (6th wk). Pleasant $1,200. Last week, $1,600.

Midland (Loew) (3,500; 75-$1)—"Go Naked in World" (M-G) and "Operation Bottleneck" (Indie) (2d wk). Modest $5,000, winding up operation of theatre which closes Feb. 1 to be converted to bowling arena. Last week, $6,000.

Paramount (UP) (1,900; 75-$1)—

(Continued on page 24)

Despite Weather 'Family' Great 27G, 'Naked' Hot $15,000, 'Spartacus' 17G

Washington, Jan. 31.

Mainstem is fighting the elements again this stanza, but there are a few strong spots on the snow-clogged circuit. "Village of Damned" looms big opening frame at the Capitol. Benefiting from big juve draw because of closed schools, "Swiss Family Robinson" is figured for great take at two Stanley Warner houses.

"Go Naked in World" looks fancy on opener at Palace. "World of Suzie Wong" stays sturdy at the Town in sixth. "Spartacus" is rated big at the Warner in first holdover round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49) — "Swiss Family Robinson" (BV). Great $27,000. Last week, "Sundowners" (WB) (4th wk), $4,000.

Apex (K-B) (940; 90-$1.25) — "General Della Rovere" (Cont) (3d wk). Sluggish $2,800. Last week, same.

Capitol (Loew) (3,426; $1-$1.49)—"Village of Damned" (M-G). Big $20,000 or close. Last week, "Where Boys Are" (M-G) (4th wk), $6,500 in 4 days.

Keith's (RKO) (1,850; $1-$1.49) —"Facts of Life" (UA) (6th wk). Oke $6,000. Last week, $7,000.

MacArthur (K-B) (900; $1.25)—"Make Mine Mink" (Cont) (6th wk). Okay $2,600. Last week, $2,800.

Ontario (K-B) (1,240; $1-$1.49)—"Grass Is Greener" (U) (5th wk). Slow $3,000. Last week, $3,100.

Playhouse (T-L) (458; $1-$1.49) —"Lovers" (Indie) and "Hiroshima, Mon Amour" (Zenith) (reissues) (3d wk). Thin $2,800. Last week, $3,200.

Palace (Loew) (2,390; $1-$1.49)—"Go Naked in World" (M-G). Sturdy $15,000. Last week, "Marriage-Go-Round" (20th) (2d wk), $7,000.

Plaza (T-L) (276; $1-$1.80) — "Love By Appointment" (Indie) (2d wk). Oke $4,200. Last week, $5,300.

Town (King) (800; $1.25-$1.49)—"Suzie Wong" (Par) (6th wk). Fancy $7,000. Last week, $8,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Wackiest Ship in Army" (Col) (6th wk). Good $5,000. Last week, $6,000.

Uptown (SW) (1,300; $1.25-$2.25) —"Alamo" (UA) (6th wk). Mild $6,500. Last week, $7,500.

Warner (SW) (1,440; $1.49-$2.75) —"Spartacus" (U) (2d wk). Sock $17,000. Last week, $15,000.

Key City Grosses

Estimated Total Gross

This Week $2,509,900
(Based on 21 cities and 239 theatres, chiefly first runs, including N. Y.)

Last Year $2,742,943
(Based on 23 cites and 236 theatres.)

'Naked' Okay 10G, Pitt; 'Family' 21G

Pittsburgh, Jan. 31.

Given an assist by two school holidays last Thursday (26) and Friday (27), "Swiss Family Robinson" is boffo in second round at Stanley. Two new entries, "Marriage-Go-Round" at Gateway and "Go Naked in World" at Penn shape okay. "Grass Is Greener" is still hardy in sixth frame at Fulton and "Alamo" ditto at Warner.

"Spartacus," only hard-ticket pic in town, is tall in sixth at the Nixon. "Make Mine Mink" still strong in fourth at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Grass Is Greener" (U) (6th wk). Excellent $5,000 after same in fifth.

Gateway (Associated) (2,100; $1-$1.50) — "Marriage-Go-Round" (20th). Okay $7,500. Last week, "No Man Write Epitaph" (Col), $7,600.

Nixon (Rubin) (1,760; $1.50-$2.75) —"Spartacus" (U) (6th wk). Fine $9,000 after $10,000 last round.

Penn (UATC) (3,300; $1-$1.50) — "Go Naked in World" (M-G). Okay $10,000 but must come out Friday (27) for "Misfits" (UA). Last week, "Village of Damned" (UA), $6,000.

Squirrel Hill (SW) (834; $1.25)—"Make Mine Mink" (Cont) (4th wk). Big $3,200. Ditto last week.

Stanley (SW) (3,700; $1-$1.50) — "Swiss Family Robinson" (BV) (2d wk). Wow $21,000. Last week, over estimate with $22,700.

Warner (SW) (1,516; $1.25-$1.80) —"Alamo" (UA) (6th wk). Trim $9,000. Last week, $9,500.

'Village' Boff $20,000, Buff.; 'Can-Can' Oke 7G

Buffalo, Jan. 31.

Some new, strong screen fare is making exhibitors here more cheerful in current stanza. "Village of Damned," which is socko opening week at the Buffalo, is standout newcomer. "Can-Can" is rated good on popscale run at the Center. "Wackiest Ship in Army" still is fancy in second at Century. "Herod the Great" looks slow at Lafayette while "Bramble Bush" paired with "A Summer Place" is only fair on reissue at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.25) —"Village of Damned" (M-G) and "Operation Bottleneck" (UA). Socko $20,000. Last week, "Where Boys Are" (M-G) and "Police Dog Story" (Indie), $10,500.

Center (AB-PT) (2,000; 70-$1)—"Can-Can" (20th). Good for $7,000 for popscale run. Last week, "Joker Is Wild" (Par) and "Vertigo" (Par) (reissues), $6,500.

Century (UATC) (2,700; 70-$1.25) —"Wackiest Ship" (Col) and "Hell Is City" (Col) (2d wk). Fast $12,000. Last week, $15,000.

Lafayette (Basil) (3,000; 70-$1)—"Herod the Great" (AA) and "Unfaithfuls" (Indie). Slow $6,000. Last week, "Look in Any Window" (AA) and "Capt. Phantom" (Indie), $4,500.

Paramount (AB-PT) (3,000; 70-$1)—"Bramble Bush" (WB) and "A Summer Place" (WB) (reissues). Fair $7,800. Last week, "Savage Innocents" (Par) and "Beyond All Limits" (Indie), $6,000.

Teck (Loew) (1,200; 70-$1.49)—"Alamo" (UA) (6th wk). Slow $5,000. Last week, ditto.

Cinema (Martina) (450; 70-$1)—"Carry on Nurse" (Gov) (13th wk). Okay $1,500. Last week, same.

'Ship' Rousing $28,000, Hub; 'Family' Boff 30G; 'Exodus' Boff 28G, 6th

Boston, Jan. 31.

Deep-freeze weather and rough transport setup hurt at the b.o. again this week, but four new entries will help. "Wackiest Ship in Army" is heading for sock take at Memorial while "Swiss Family Robinson" looms boff at the Met.

Holdovers are still sturdy with the road show pictures, "Exodus" at the Saxon and "Spartacus" at the Astor pacing this field. "Tunes of Glory" is nice at the Beacon Hill in sixth round. "Alamo" is rated mild at Gary in sixth. "Facts of Life" looks potent at Orpheum in third. "World of Suzie Wong" is amazing in sixth at the Paramount.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$3) — "Spartacus" (U) (14th wk). Hep $10,000. Last week, $12,000.

Beacon Hill (Sack) (678; $1.50)—"Tunes of Glory" (Lope) (6th wk). Nice $6,000. Last week, $6,500.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (m.o.) (6th wk). Fine $6,100. Last week, $6,800.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (reissue) (11th wk). Oke $7,500. Last week, $6,800.

Exeter (Indie) (1,376; 90-$1.50)—"Virgin Spring" (Janus) (5th wk). Fourth week okay $6,000. Last week, $7,500.

Gary (Sack) (1,277; $1.25-$2.50) —"Alamo" (UA) (6th wk). Mild $6,500. Last week, same.

Kenmore (Indie) (700; $1.50-$1.75) — "Ballad of Soldier" (Union). Slick $12,000. Last week, "Entertainer" (Cont) (4th wk), $5,000.

Memorial (RKO) (3,000; 60-$1.10)

(Continued on page 24)

Cleve. Biz Big; 'Village' Giant 40G, 'Ship' Fast 17G, 'Suzie' Hep 10G, 6

Cleveland, Jan. 31.

Cleveland film biz is booming this stanza with "Village of Damned" as new blockbuster. It is heading for a mighty $40,000 or close in first week at State. "Wackiest Ship in Army" also is robust for initial round at the Allen.

"Spartacus" is rated good in sixth Palace session while "World of Suzie Wong" looks smart in sixth frame at Stillman.

"Swiss Family Robinson" shapes okay in fifth stanza at the Hipp. "The Alamo" is only average in sixth week at the Ohio.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50) — "Wackiest Ship" (Col). Robust $17,000 or over. Last week, "Fever in Blood" (WB), $7,500.

Continental Art (Art Theatre Guild) (800; $1.25) — "Carry On, Nurse" (Gov) (6th wk). Fine $2,200. Last week, $1,900.

Heights Art (Art Theatre Guild) (925; $1.25)—"Never On Sunday" (Lope) (6th wk). Very good $2,700. Last week, $3,000.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Swiss Family Robinson" (BV) (5th wk). Okay $10,000; holds. Last week, same.

Ohio (Loew) (2,700; $1-$1.65)—"Alamo" (UA) (6th wk). Average $5,300. Last week, $6,000.

Palace (Silk & Helpern) (1,550; $1.25-$2.75)—"Spartacus" (U) (6th wk). Good $9,500. Last week, $10,000.

State (Loew) (3,700; $1-$1.50)—"Village of Damned" (M-G). Mighty $40,000 or near. Last week, "Flaming Star" (20th), $6,500.

Stillman (Loew) (2,700; $1-$1.50) — "World of Suzie Wong" (Par) (6th wk). Smart $10,000. Last week, $9,000.

DET. BIZ HOT DESPITE COLD

Chi Hit by Cold; 'Naked' Fancy 26G; 'Marriage' 15½G, 'Family' Socko 22G, 'Grass' Trim 15G, 6th; 'Exodus' 26G

Chicago, Jan. 31.

Prolonged cold snap is an obvious hindrance to first-runs here this round plus fact there's not much new product arriving. Some longruns, however, are holding nicely, so that overall totals should be okay.

"Go Naked in World," Chicago Theatre initialer, is grabbing a nice $26,000, but other new entries are repeats.

Oriental's "Marriage-Go-Round" is mild in second. Sixth frame of "World of Suzie Wong" looks dandy at Woods. "Swiss Family Robinson" continues potent in ditto State-Lake session. "Grass Is Greener" looks nice in sixth United Artists stanza. Third week of Roosevelt's "Fever in Blood" is rated puny.

Carnegie's "Left, Right and Centre" is a fine second-weeker. "Never on Sunday" is making a brisk showing in Esquire seventh. "School for Scoundrels" is trim in Surf tenth.

Of hard-ticket pix, "Exodus" looks capacity or near again in Cinestage seventh. "Spartacus" looks sock in 16th McVickers lap; and "Ben-Hur" notched a hotsy 58th session at Todd Theatre.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Left, Right, Centre" (Indie) (2d wk. Hep $3,500. Last week, $5,000.

Chicago (B&K) (3,900; 90-$1.80)—"Go Naked in World" (M-G). Ex

(Continued on page 24)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Blood' Slow 10G, Denver; 'Ship' 12G

Denver, Jan. 31.

Lone opener this stanza proved disappointing. It was "Fever in Blood," by Denver author William Pearson, but so lightweight that it is being replaced next Thursday by "The Misfits" at the Paramount. Most holdovers and extended-runs are doing nicely. "Spartacus" is going ahead of initial round to land a happy total at the Aladdin on second. "Can-Can" shapes good in second of moveover run at Centre.

"Wackiest Ship in Army" looks nice in second at the Denver as does "Swiss Family Robinson," in sixth at the Towne. "Where Boys Are" is fair in third at Orpheum.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Spartacus" (U) (2d wk). Perked to happy $12,000. Last week, $11,000.

Blue Bird (Fox) (700; $1)—"Carry On Nurse" (Gov) (m.o.) (2d wk). Sturdy $1,800. Last week, $2,000.

Centre (Fox) (1,270; $1-$1.45)—"Can-Can" (20th) (m.o.) (2d wk). Good $9,000. Last week, $12,000.

Denham (Indie) ($1.25-$2.50)—"Ben-Hur" (M-G) (42d wk). Stout $8,000, same as last week.

Denver (Fox) (2,432; $1-$1.25)—"Wackiest Ship" (Col) (2d wk). Nice $12,000 or close. Last week, $17,300.

Esquire (Fox) (600; $1)—"Please Turn Over" (Col) (6th wk). Neat $2,100. Last week, $2,400.

Orpheum (RKO) (2,690; $1-$1.25)—"Where Boys Are" (M-G) and "Five Guns to Tombstone" (U) (3d wk). Fair $6,500. Last week, $7,500.

Paramount (Indie) (2,100; 90-$1.25)—"Fever in Blood" (WB). Slow $10,000 or near. Last week, "Sundowners" (WB) (4th wk), $9,000.

Towne (Indie) (600; $1-$1.45)—"Swiss Family Robinson" (BV) (6th wk). Sock $8,500. Last week, $9,000.

'Family' Smash $12,000, Cincy; 'Spartacus' Loud 11G, 6; 'Boys' Hep 12G

Cincinnati, Jan. 31.

"Swiss Family Robinson," shaping as a robust entry at Keith's, and "Where Boys Are," holding hotsy as flagship Albee second-weeker, are mainstays in Cincy's favorable film biz climb this week, which has the burghers snapping out of prolonged frigid spell. Newcomer "Go Naked In World" is only fair at Palace. Longruns "Spartacus" and "Alamo" continue without pain as "Cimarron" and reserve-seat policy quit the Capitol. Hilltop arties are in pleasing trend, with "School For Scoundrels" standout.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Where Boys Are" (M-G) (2d wk). Hefty $12,600 or near after $13,800 preem.

Capitol (SW-Cinerama) (1,400; $1.25-$2.25)—"Cimarron" (M-G) (5th wk). Mild $6,500 final. Same last week. Policy switches to continuous Feb. 3 with "Behind Great Wall" (Cont).

Esquire Art (Shor) (500; $1.25)—"Never On Sunday" (UA) (2d wk). Big $3,000 following $3,600 bow.

Grand (RKO) (1,300; $1.75-$2.75)—"Spartacus" (U) (6th wk). Holding to last week's lofty $11,000 tempo.

Guild (Vance) (300; $1.25)—"Please Turn Over" (Col) (6th wk). Firm $1,800. Same last week.

Hyde Park Art (Shor) (500; $1.25)—"School For Scoundrels" (Cont) (6th wk). Okay $1,500. Same last week.

Keith's (Shor) (1,500; 90-$1.25)—"Swiss Family Robinson" (BV). Smash $12,000. Last week, "Marriage Go-Round" (20th), $4,200.

Palace (RKO) (2,600; $1-$1.25)—"Go Naked In World" (M-G). Fair $7,500. Last week, "Savage Innocents" (Par), $6,800.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Cinderfella" (Par) and "Tarzan Magnificent" (Par) (subruns). Oke $4,000. Last week, "GI Blues" (Par) (subrun) and "Get Outta Town" (Indie), $3,800.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Alamo" (UA) (6th wk). Fair $6,000. Last week $7,000.

'Can-Can' Lusty $20,000, St. L.; 'Family' Huge 19G

St. Louis, Jan. 31.

A flock of new pix are being launched here this stanza, and trade is reflecting same though not all newies are big. "Can-Can" looks rousing in opening round at mammoth Fox while "Swiss Family Robinson" is smash in first at Loew's Mid-City.

"Fever in Blood," too, is fairly good on opener at the St. Louis as is "Marriage-Go-Round" on initial frame at Ambassador. "Go Naked in World" looks lean in first at State. "Spartacus" is rated great at Esquire in sixth.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Marriage-Go-Round" (20th). Good $11,000. Last week, "Grass Is Greener" (U) (4th wk), $10,000.

Apollo Art (Grace) (700; 90-$1.25)—"Picnic on Grass" (Indie)

(Continued on page 24)

'BOYS' MIGHTY; 'SHIP' WHOPPING

Detroit, Jan. 31.

First-runs are enjoying a hotsy week despite near-zero temperatures. "Where Boys Are" looks set for a wham total at the Adams. "Sword and Dragon" shapes fair at Fox. "Savage Innocents" looks okay at Palms.

Meanwhile, holdovers are very big with "Wackiest Ship in Army" heading for sockeroo second week at the Michigan. "World of Suzie Wong" stays smash in sixth session at the Grand Circus. "Spartacus" looks mighty in 13th round at Madison. "Ben-Hur" stays great in 50th week at United Artists. "Grass Is Greener" is hep in fifth round at Mercury.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49)—"Sword and Dragon" (Indie) and "It Takes a Thief" (Indie). Fair $15,000. Last week, "Subterraneans" (M-G) and "Day Robbed Bank of England" (M-G), $7,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Wackiest Ship" (Col) and "Passport to China" (Col) (2d wk). Wow $20,000. Last week, $23,000.

Palms (UD) (2,961; $1.25-$1.49)—"Savage Innocents" (Par) and "Last Rebel" (Indie). Okay $12,000. Last week, "Journey to Lost City" (AI) and "48 Hours to Live" (Indie), $11,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (13th wk). Great $12,500. Last week, $13,500.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (6th wk). Swell $15,000. Last week, $17,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Where Boys Are" (M-G). Wham $18,000. Last week, "Butterfield 8" (M-G), $6,500 in 12th week.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (50th wk). Sturdy $11,000. Last week, $12,000.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (5th wk). Oke $13,000. Last week, $14,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Please Turn Over" (Col) (2d wk). Oke $4,000. Last week, $5,000.

Mercury (UM) (1,465; $1.25-$1.49)—"Grass Is Greener" (U) (5th wk). Hep $8,000. Last week, $9,000.

'BOYS' BIG $15,000 IN L'VILLE; 'FAMILY' 11G

Louisville, Jan. 31.

"Where the Boys Are" at United Artists looks top newcomer. "Swiss Family Robinson" at the smaller seater Ohio shapes sock in second week. "Esther and King" looks modest at the Rialto. "Fever In Blood" at the next door Mary Anderson is slim. "Please Turn Over" in second at the Brown, is fair. Repeat snowfall last week hurt downtown houses as well as stores on the mainstem.

Estimates for This Week

Brown (Fourth Avenue) (1,100; .60-$1)—"Please Turn Over" (Col) (2d wk). Moderate $4,000 after first week's $4,500.

Kentucky (Switow) (900; 75-$1)—"Battle Hymn" (U) and "Away All Boats" (U) (reissues). Medium $4,000. Last week, "Female on Beach" (U) and "Saskatchewan" (U) (reissues), same.

Mary Ann (People's) (900; 75-$1)—"Fever In Blood" (WB). Light $3,500. Last week, "Sundowners" (WB) (5th wk), same.

Ohio (Settos) (900; 75-$1.25)—"Swiss Family Robinson" (BV) (2d wk). Capacity weekend trade looks to get sock $11,000 on seven days after first week's $16,000.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Esther and King" (20th). Moderate $5,000. Last week, "Little Shepherd of Kingdom Come" (20th) (reissue), $7,000.

United Artists (UA) (3,000; 75-$1.25)—"Where Boys Are" (M-G). Big $15,000. Last week, "Magnificent Seven" (UA), $6,500.

Better Weather Boosts B'way; 'Boys' Brisk $142,000, 'Pepe' Sturdy 34G, 'Exodus' Capacity 54G, 'Grass' 30G

It finally stopped snowing last week, and Broadway firstruns immediately rebounded, weekend being especially strong after so many desultory days. There is not a single newcomer excepting at arty theatres, but many first-runs are climbing ahead of last week's offish take.

Case in point is the Music Hall with "Where the Boys Are" and stageshow which looks to hit a big $142,000 or near in the second session as compared with $128,000 opening week. The Hall had lines last Saturday and Sunday, that were uncommon in the blizzard-swept initial round. "Pepe" also was up sharply over last stanza with a sturdy $34,000 for sixth week at the Criterion.

"Can-Can" was considerably improved with a lofty $20,000 for the sixth Palace stanza. "Grass Is Greener" also perked, with a big $21,000 or close likely in current (6th) frame at the Astor. It's trim $9,000 in same week at Trans-Lux 52d Street.

"Young One" was better at an okay $14,000 or near in second week at the Victoria. "Swiss Family Robinson," too, is stronger with a nice $20,000 at Embassy and arty Normandie for sixth weeks.

"Three Worlds of Gulliver" is better with a fine $14,000 likely for seventh round at the Forum. "Marriage-Go-Round" looks good $32,500 in fourth frame, day-dating the Paramount and Trans-Lux 85th Street. "The Misfits" preems at the Capitol today (Wed.) after 11 great weeks with "Butterfield 8."

"Exodus" still is pacing the hard-ticketers with a capacity $54,000 assured for the current (7th) stanza at the Warner. "Spartacus" at the DeMille, "Ben-Hur" at the State and "Alamo" at the Rivoli are all ahead of last session.

"League of Gentlemen" at the Sutton and "Two-Way Stretch" at the Guild lead the new art theatre entries, both being smash. "Don Quixote" still is doing great in second rounds at the 55th St. Playhouse and 68th St. Playhouse.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Grass Is Greener" (U) (6th wk). Present round ending tomorrow (Thurs.) is heading for solid $21,000 after $20,000 for fifth. Holds.

Capitol (Loew) (4,820; $1-$2.50)—"The Misfits" (M-G). Opens today (Wed.). Last week, "Butterfield 8" (M-G) (11th wk). Okay $17,000 or near after $16,000 for 10th round, but winding a highly profitable longrun that started before the year-end holidays.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (7th wk). The sixth frame ended last night (Tues.) was sturdy $34,000 after $31,000 for fifth.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (17th wk). This stanza finishing today (Wed.) looks like smart $22,000 or near after $20,000 for 16th week. Stays.

Embassy (Guild Enterprises) (500; $1.25-$2)—"Swiss Family Robinson" (BV) (6th wk). This round ending tomorrow (Thurs.) is climing to fine $13,000 after $12,000 for fifth week.

Palace (RKO) (1,642; 90-$2.50)—"Can-Can" (20th) (7th wk). Sixth stanza ended last night (Tues.) was fancy $20,000 after $17,500 for fifth.

Forum (Moss) (813; 90-$1.80)—"3 Worlds of Gulliver" (Col) (7th wk). This session winding tomorrow (Thurs.) is heading for fine $14,000 after $12,000 in sixth. "Wackiest Ship in Army" (Col) opens Feb. 9, day-dating with Trans-Lux 52d Street.

Paramount (AB-PT) (3,665; $1-$2)—"Marriage-Go-Round" (20th) (4th wk). Current week ending tomorrow (Thurs.) is heading for good $27,000 after $25,000 for third frame. "Millionairess" (20th) opens Feb. 10.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Where Boys Are" (M-G) and stageshow (2d wk). Climbing to fancy $142,000 or near now that the storms have gone. First was $128,000. Stays.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (15th wk). The 14th session completed last night (Tues.) was okay $17,000 or near after $15,500 for 13th week.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (62d wk). Current round winding today (Wed.) looks to push up to great $30,400 after $25,500 for 61st week. Holds, natch!

Victoria (City Inv.) (1,003; 50-$2)—"Young One" (Indie) (3d wk). Initial holdover stanza finished yesterday (Tues.) was okay $14,000 or near after $13,000 opener. Stays.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (7th wk). This round, winding up tomorrow (Thurs.), continues capacity with $54,000. Last week, ditto. Stays indef.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Make Mine Mink" (Cont) (7th wk). Sixth frame finished Sunday (29) was big $7,500 after $8,000 for fifth.

Fine Arts (Davis) (468; 90-$1.80)—"Big Deal" (UMPO) (11th-final wk). The 10th round finished Mon-

(Continued on page 24)

'Spartacus' Big News In Balto; $10,500, Despite Snow; 'Family' 11G, 2d

Baltimore, Jan. 31.

Big news here, despite the snow and cold weather are "Swiss Family Robinson," socko in second week at the New after smash opener and "Spartacus," big in second frame at the Town. "World of Suzie Wong" looks fine in sixth week at the Charles. "Wackiest Ship in the Army" is pleasant in second week at the Hipp.

"Exodus" is good in seventh at the Mayfair and "Tunes of Glory" is nice in sixth week at the Playhouse. "Never On Sunday" is steady in 11th week at the Playhouse. "Marriage-Go-Round" is dull in first at Stanton.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Can-Can" (20th) (rerun) (2d wk). Fair $1,700 after $2,000 in first.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (6th wk). Healthy $6,000 after $7,000 in fifth frame.

Cinema (Schwaber) (460; 90-$1.50)—"Virgin Spring" (Janus). Strong $3,200. Last week, "General Della Rovere" (Cont) (4th wk), $1,500.

Five West (Schwaber) (460; 90-$1.50)—"Tunes of Glory" (Lope) (6th wk). Nice $2,000 after $2,000 for fifth.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Wackiest Ship" (Col) (2d wk). Big $9,500 after $8,000 in first.

Little (Rappaport) (300; 90-$1.50)—"Please Turn Over" (Col) (3d wk). Good $2,000 after $2,500 in second.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (7th wk). Steady $7,000 after same last week.

New (Fruchtman) (1,600; 90-$1.50)—"Swiss Family Robinson" (BV) (2d wk). Sock $11,000 after $13,000 opener.

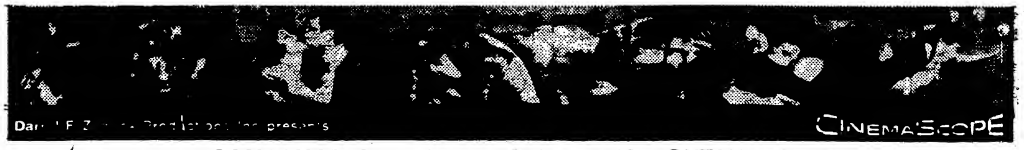
Playhouse (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (11th wk). Steady $2,000 after same in previous week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Marriage - Go - Round" (20th). Blah $5,000. Previous week, "Grass Is Greener" (U) (5th wk), $4,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (2d wk). Tall $10,500 after $10,000 in first.

SOON YOU WILL SEE

...A STRANGE AND BEAUTIFUL MOMENT OF TRUTH AMID THE HALF-TRUTHS OF OUR TIME...FOR IT TELLS OF A WOMAN'S DEGRADATION AND REDEMPTION...AND BURROWS DEEP INTO THE DARK AND DESPERATE DESIRES THAT THRASH WILDLY IN THE HUMAN HEART...IT EVOKES A MOOD THAT IS MUSKY WITH THE URGES OF THE FLESH... FOR IN THE LIVING AND QUIVERING FIBRE OF EACH OF US THERE IS THE SECRET CRY FOR A DEMON LOVER...THE LAST, LOST AND LONELY LOVER WHO WANDERS SOMEWHERE IN A WASTED WORLD...AND WHOM ONLY A HAUNTED AND TORMENTED FEW MAY EVER ENCOUNTER...AS HAPPENED BY CHANCE AND BY FORCE ON THAT FATEFUL NIGHT IN LOUISIANA—TO TEMPLE DRAKE!



WILLIAM FAULKNER'S **SANCTUARY** starring **LEE REMICK · YVES MONTAND · BRADFORD DILLMAN**
Produced by RICHARD D. ZANUCK · Directed by TONY RICHARDSON · Screenplay by JAMES POE · Released by 20th CENTURY-FOX

One of the national advertisements for this great motion picture!

FORCED DUB, PATRIOTIC DUD

Aussie Cinema Trade Soars First Weeks of '61; 'Polly,' 'Song' Sellout

Sydney, Jan. 24.

Film biz in this territory is presently something that has to be seen to be believed. Even those exhibitors, who came up via those boom war years are amazed at the sharp upbeat at the boxoffice as the year 1961 starts.

Herc McIntyre, formerly head of Universal-International here said to VARIETY: "Sound product, specialized selling and cooperation between exhibitors and distributors are the major reasons for the current swing back to the cinema by the masses. As the year progresses, so will business, especially in the key situations. It's grand to see a cinema rebirth in this country."

Tom Virgona, who operates a key suburban circuit here, said: "The product coming forward from the U. S., England and the Continent is amazingly good. The public will return to our cinemas provided we give them good films, backed with sound salesmanship."

Sellout grossers in the first 1961 month are "Pollyanna" (M-G), "Spartacus" (U), "Doctor in Love" (Rank), "Green Mare's Nest" (Blake), "Song Without End" (Col), "Gulliver" (Col) and "GI Blues" (Par).

Longrunners in the top bracket include "South Pacific" (20th), past its 108th week; "Can-Can" (20th), in 38th week; "Ben-Hur" (M-G), now in 37th week; "South Seas Adventure" (Cinerama), 23rd round; "From the Terrace" (20th), 17th stanza and "Summer Place" (WB) hitting 11th week.

Mex Labor, Management Struggle Top Film Biz Topic; Vs. Pay Boosts

Mexico City, Jan. 24.

This is going to be a year of management-labor discussions for the Mexican film industry, with unions readying new pay boost demands. There may be trouble ahead, too, since production and other elements take a dim view of pay increases at this time. Actually, the union contract with film producers does not expire until July, but union leaders are already prepping their demands and inviting producers to informal prelim talks. Battle will be joined in earnest along about May.

Carlos Tinoco, head of the Union of Film Production Workers, said general wage hikes will be asked in all six sections. He plans to present the union point-of-view directly to Oscar Brooks, new prexy of the Mexican Assn. of Film Producers.

Reps of producers already have indicated the line they will follow: there can be no salary increase at present under current weak recuperation of production budgets. The producers association is already gathering facts and figures to support its no hike argument for the present.

Apart from this, collective work contracts affecting studio personnel at Churubusco and San Angel Inn also come up for revision this year, as well as staggered contracts with exhibs. In the latter case, many houses belonging formerly to the privately-owned chains, and now federally controlled, also will have to face wage boost demands. Union top brass insists that it will push demands aggressively, not be led astray by appeals to be "patriotic" and the fact that circuits are government-owned.

Three theatres come up for contract renewals this months — the Lido, Lindavista and Morelia of this capital city. Union leaders are confident their demands will be met despite pleas of independent exhibs that hikes at present are impossible.

As for the studios, position will also be against any boost at the still independent San Angel Inn facilities and the federally-owned Churubusco. The latter is just barely in the black now.

Hume Still Heads NFFC

London, Jan. 24.

Sir Nutcombe Hume has been reappointed chairman of the National Film Finance Corp., according to a statement from the Board of Trade. This is the 11-year-old corporation set up to make loans to England's filmmakers for British production.

The BOT also announced that John Terry will continue as managing director.

Soviet Films In Damascus After Hiatus Since '58

Damascus, Jan. 24.

The first Soviet features to be exhibited in Damascus in two years, or since President Nasser of the United Arab Republic began anti-communist speeches at Port Said Dec. 23-24, 1958, were shown at the Al-Dunia theatre Jan. 8-14. The occasion was a Russian Film Festival billed as Cannes and Moscow prize winners.

There were seven entries, or one each day. Lead-off was the Russian art blockbuster, "Ballad of a Soldier." Followed by "Blue Arrow," "The Idiot," "Youth's Enjoyment," "Prince of Samarkand," "The Sun Rises for All," and "The House I Live In," in that order. First one, as expected, drew the most praise. "Idiot" also came in for kudos. came in for kudos.

During the first half of the week, the films were in French with Arabic subtitles, thereafter, in Russian with Arabic subtitles. Each bill included cartoons, sport shorts which had been selected for quality. One in particular, on a skating troupe ala "Holiday on Ice," brought down the house.

Opening night attendance included Vice President Nur al-Din Kahhalah and the Arab Republic Central Minister of Guidance and Culture, Thabit Aris, plus other ministers and local V.I.P.'s. Soviet mission was headed by Tartar Republic Minister of Education, Nurza Mahmoudov. Russian and UAR flags flanked the screen (they disappeared by midweek) and short speeches were exchanged, the gist of which was "that the cinema has become a tool of understanding and rapprochement between nations." Stars of the films were ballyhooed as to appear in person, but didn't show. When asked why not, everybody clammed up. However, the producer of "Ballad," Stanislav Rostosky, was on hand for bows.

Al-Dunia has a capacity of 1.000. The Festival opened to full houses and fell off gradually during the week to about 75% capacity. The plush balcony and loge seats were full every night. These were Annie Oakleys and by invite only. Downstairs were for the paying hoi polloi and the drop was felt there.

The press went all out. The general tone was best exemplified by the semi-government and leading daily, Al Wahdah. Its first story and review were printed on the social and literary page, and thereafter it ran almost daily lengthy stories along with pix of stars, etc. Text pointed out that under Stalin such excellent films were not possible, but that under the current Soviet regime the best (sic) films in the world were being produced.

Whether this film festival presages the return here of Soviet commercial releases on a regular basis remains to be seen.

By coincidence—or intent—the Damascus Traffic Directorate, during the week, had a large traffic accident warning in the theatre foyer reading "Live and Let Live."

BRAZIL BILL UNDER ATTACK

By OCTAVIA BOMFIM

Rio de Janeiro, Jan. 24.

To dub or not to dub? This is the question for the Brazilian legislators, now that a proposal of law is before the Senate, in Brasilia. Sponsored by a Laborist, Senator Geraldo Lindgren, the bill would order all foreign films to be dubbed in Portuguese for release in Brazil. Dubbing must comprise dialogue, music and songs altogether.

In the justification of his bill, the Senator says the law "would contribute to the betterment of the language, development of culture and would help many Brazilian artists, technicians and musicians. In local politics, the leftist Labor Party of the reelected Vice President, Joao Goulart, is known as the sponsor of such pieces of "nationalism."

Senator Lindgren did not count upon the strong reaction to his project. Almost every section of public opinion, with a unanimous echo in the press, came a big "NO" to the dubbing idea. A leading and influential paper asked in dismay: "Whom would speak for Marlon Brando or Brigitte Bardot? Whom would sing for Frank Sinatra and Doris Day?," adding angrily: "The people may not understand the original dialogue and lyrics, but want to hear Brando and Sinatra, Brigitte or Doris in their peculiar ways of speaking and singing."

The first blow to the dubbing project was delivered by the Brazilian Film Critics in Rio de Janeiro and Sao Paulo, with their association leading the people against the bill. "Dubbing impairs and adulterates the artistic value of the film and may serve as a subtle and dangerous way of censorship to the integrity of thoughts expressed in the dialogue, by changing words or whole phrases," said the critics in a note appearing in all Rio's and Sao Paulo papers.

The critics' warning struck other reactions. Second blow came from artists, producers and technicians of the admittedly slack Brazilian motion picture industry, as well as from people of the left, exactly those who would supposedly "profit" from compulsory dubbing. They declare it will kill—not promote— Brazilian cinema. Reading subtitles, as now, helps the back country folk overcome their illiteracy, it is argued.

Others Testify

Proposed law partly derives from some anti - Americanism which arises from the domination of Hollywood product while Brazil's own features show little development. There is, of course, small awareness here of the anti-dubbing agitation in the United States itself, and in foreign lands generally. The U. S. view was stated here by Harry Stone for the Motion Picture Export Assn. who said American companies are not anxious to have their releases soundtracked into Portuguese, preferring subtitles as less damaging to the production values.

Dubbing may make jobs, it is now stated, but it will not make a production industry. Only writers, directors and actors, with adequate studios and financing, can do that. Forced dubbing would beg the real issue.

Ed Mangum Directs

Hamburg, Jan. 24.

The European (and German-language) premiere of Horton Foote's American play of 1952, "The Chase" occurs here on Wed. (25) with an American stage director, Edward Mangum.

His wife, Gerda Eckhardt, now an American citizen, is playing the role of Ann. Guenter Glaser has the starring male role.

Additional Foreign News On Pages 13, 15

Modernized 'Candide' Screen Version Still Before French Censor Board

Jack L. Warner's Tribute

London, Jan. 24.

As a tribute to Sir Philip Warter's recent appointment as president of the Cinematograph Trade Benevolent Fund, Jack L. Warner has presented a check for $7,000 to be added to the total of this year's Royal Command performance.

In his message, Warner stressed the "happy relationship" that has existed with Sir Philip, chairman of Associated British Picture Corp., which has extended over 20 years.

'Why Did You Pick That One?' Query To U.S. Envoys

Mar Del Plata, Jan. 31.

The U. S. film industry doesn't fear competition from other film producing countries, only the production of bad pictures which acts to the detriment of film producers everywhere. This was the opinion of Robert Corkery, Motion Picture Export Assn. exec and chief of the U. S. delegation attending the annual Mar Del Plata film fest here last week, in course of press conference with Latin American scribes.

Also sitting in on the conference were the other U. S. reps, Seymour Nadler, U. S. cultural attache; critic George Fenin, producer Ronald Lubin, stars Robert Ryan and John Saxon, actress Dolores Hart, and Sidney Schreiber, secretary of Motion Picture Assn. of America, who was a member of the fest's grand jury.

Newsmen were particularly interested in finding out how and why "Hell to Eternity" had been chosen as the official U. S. entry at the fest. Pic received only a lukewarm reception from both the press and the public. Corkery answered that the only reason it had been picked was that in the opinion of the MPAA's selection committee, it was a good film. Its message of brotherhood, he said, was not a deciding factor. Newsmen, in fact, seemed to have "message" pictures on their mind, largely because of the great number of such European films on exhibition there.

Corkery said that most U.S. producers choose story material with the main objective of hitting the boxoffice jackpot, rather than with the idea of creating any kind of specific propaganda. Asked whether or not U. S. films might not be full of subliminal propaganda, MPEA exec answered that for two years he's been trying to find out the meaning of "subliminal," and still doesn't know it.

It's true, he said, that the big cross-section of U. S. films show the American way of life — the good and the bad—which may be propaganda, but entertaining, good propaganda.

Newsmen also questioned the U. S. delegates about the Hollywood "blacklist," prompting Corkery to acknowledge that the U. S. companies had declared they would not knowingly employ Communists, but that each company is free to define for itself who or what is a Communist.

Algerian Film Results

Paris, Jan. 24.

Despite the almost seven-year Algerian war, film returns for last year just in, show a $9,400,000 gross via 27,666,000 patrons. About 36% of the playing went to French pix and 40.5% going to American films, 6.1% to British entries, 3.53% to German and 3.45% to Italian product.

Attendance has gone up over previous years also. The Algerian business is about 8% of the overall French take.

('Candide' story)

Paris, Jan. 31.

Though already in its first-run here, Norbert Carbonnaux's film version updating of Voltaire's 18th Century satirical work "Candide" to the present time is still before governmental censor board for consideration. And the pic is getting footage snipped even though it is already before the public. Now down to 90 minutes from the original 100, Carbonnaux is afraid he will end up with a short if this continues.

Vehicle got a release visa by a close one vote but can't be exported. Film deals with a naive young optimist who believes all is well in the best of worlds as he goes through the last war, Gestapo torture, concentration camps, colonial wars, gets mixed up with a U. S. lynching and other things for a happy ending.

But the film touches on many things and has thus bothered the ministerial and pressure groupreps on the censorship board with most of them asking for some cut or other. Ministry of War had deletions made on a scene of English, Dutch and French professional soldiers talking about cushy jobs in the colonies and belting around natives. The Ministry of Information rubbed out some lines delivered by a cannibal chief getting ready for a United Nations meeting.

Church officials also asked for slashes of a bombardment of a church estate and other bits were carved out such as a Frenchman saying how fine his troops are under fire and seeing a French African group fighting. Also an Englishman saying the same thing while an Indian brigade is conjured up on the screen.

[illegible] U. S. Sequence

There was also a cut demanded when the hero, covered with soot, is accused of molesting a white girl in the U.S., import being that he was taken for a Negro. When he is found to be a white man, a real Negro is attacked. The line was changed.

"Candide" is another example of the more sensitive and stringent film censorship here to avoid treading on the raw sensibilities because of the Algerian situation and more interest in the face which France presents to the world via its films.

There are still a few films without export visas such as "Les Liaisons Dangereuses" and "Cowards Live on Hope," the former about an amoral couple using each other for vengeance on lovers and the latter about a Negro and a while girl in love.

Italian Crix Fail To Name Any Yank Films For Foreign Pix Prizes

Rome, Jan. 31.

Michelangelo Antonioni's "L'Avventura," Federico Fellini's "La Dolce Vita" and Luchino Visconti's "Rocco and His Brothers" are the three nominees for best direction honors from which a winner will be chosen Feb. 4, when the Italo film critics hand out their traditional "Silver Ribbons," the local Oscar equivalents. Ceremony this year will be in Milan.

Nominated for production honors are Dino DeLaurentiis, Angelo Rizzoli and Giuseppe Amato and Goffredo Lombardo, Marcello Mastroianni, Alberto Sordi, Monica Vitti, Sophia Loren and Anna Maria Ferrero are the finalists in the best actor and actress ratings.

"Rocco" topped the race for total nominations with eight out of 13 categories, closely followed by "Dolce Vita," with 7, and by "L'Avventura" with six. Other pix lagged far behind.

Yank pix failed to qualify in the best foreign film race for the first time in years. Winner will be chosen from Ingmar Bergman's "Seventh Seal," Grigori Choukrai's "Ballad of a Soldier" and Jean-Luc Goddard's "Breathless."

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THRU UA

Borovansky Ballet Subsidized

Australian Foundation Set Up in Face Of Only So-so Boxoffice Receipts

Melbourne, Jan. 24.

An Australian Ballet Foundation is being established to ensure continuation and development of a national ballet here. Activators are by the Australian Elizabethan Theatre Trust's chairman, Dr. H. C. Coombs, and the managing director of J. C. Williamson Theatres Ltd., Sir Frank Tait. Two organizations will administer Foundation.

Foundation's provisional board consists of, besides these two, Sir John Allum of New Zealand, F. E. Lampe, M.B.E., Neil Hutchison, John McCallum and Peggy Van Praagh. This board will probably work in conjunction with the New Zealand Ballet Trust and other similar organizations overseas.

The Ballet Foundation is to be built around the present Borovansky Ballet which is due to go into recess when its current season ends in Melbourne later next month. After a period or reorganization the Company will probably present ballet seasons in Australia, New Zealand and possibly other countries in this zone.

When Borovansky opened its Melbourne season last October the company's new artistic director, Peggy Van Praagh (who'd come to Aussie direct from Covent Garden), made a plea for a government subsidy. At the time the Federal Treasurer said the matter would be looked into.

Publicity handouts relating to the Foundation avoid reference to any government subsidy. The Elizabethan Trust however receive funds from the government and presumably some of this money will be diverted to the Ballet Foundation. Williamsons can provide theatre at low rentals. The Australian Broadcasting Commission might also assist by making orchestras available.

In Melbourne, altho the ballets have aroused much praise and enthusiasm from critics and balletomanes, houses have been less than half full for most of the time. Summer weather cannot be blamed as theatre in question—Her Majesty's—is air conditioned.

It is understood takings have averaged around 3,500 pounds a week and the season is costing 7,000 pounds a week to run.

Martin Ritt Sees Most Future U.S. Pix Talent Coming From Stage, TV

Paris, Jan. 24.

From now on, most of the Hollywood creative talents, and mainly directors, will be coming from the theatre and live television, according to Yank director Martin Ritt, now making "Paris Blues" (UA) here with Paul Newman, Joanne Woodward, Sidney Poitier, Diahann Carrol and Serge Reggiani. Ritt feels that the U.S. film production tendency of filming proven books and legiters will lead to calls for directors who can expertly handle thesps and dialog. Emphasis is being put on the literate and dramatic qualities rather than the visual aspects which were the mainstay of films in its heyday. Then its top directors came from cutting rooms and the regular film ranks.

Ritt also thinks that in the growing indie status of the majors' predominance will finally disappear as packages are made up with hot bestseller and hit legit derivations. He believes the talents will be controlled and selected by the indies concerned, with the majors primarily doing the backing and distribution.

He says the front office influence may be waning but that the commercial demands are still important. Ritt concedes it will still be hard for Yanks to make personalized, offbeat films because of the need for high salaried stars and the pressures to please not only U.S. patrons but those in the international market since about 50% of the U.S. film income comes from abroad.

About making films in offshore spots, Ritt thinks that the whole controversy is primarily "runaway shmunaway" since it has now boiled down to only those films being made in foreign climes which need the atmosphere, color and authenticity

Japan Cops Crack Down On Nude Film Showings

Tokyo, Jan. 24.

Newest weapon in the arsenal of the Atami City police in cracking down on nude and pornographic film and live shows in that resort city is a two-way radio. Carried by plainclothesmen posing as patrons to these "private" shows, the police can now act with speed. Previously, raids went for nought because the evidence disappeared by the time the police arrived on the scene. Recently, however, with the two-way radio, police caught 10-persons, including female performers, engaged in a pornographic show.

Police say that audiences for such performances usually number from 20 to 30, seeking diversion in Atami, otherwise known for its hot springs.

Laud New Venice Film Fest Chief

Rome, Jan. 31.

The recent nomination of Domenico Meccoli as the new director of the Venice Film Festival has been received with unanimously favorable comment by Italian and European film circles. Unprecedentedly enthusiastic welcome of what has in the past has proved to be one of the stormiest posts of its kind is generally attributed to Meccoli's acknowledged experience and savvy in film matters, accrued over more than 25 years as a respected critic and writer, as well as his absolute political independence.

Meccoli, who also served ably for years as head of the Italian Film Critics Assn. before joining the indie Italo weekly, Epoca, replaces Emilio Lonero, whose one-year tenure at Venice caused one of the most protracted and violent controversies in fest history, mostly because of his close friendship with the Catholic Church Film Office. Lonero, who resigned to assume a new important film post, was praised for his efforts while in the touchy spot.

The new Venice topper said he would immediately get to work on preparations for the 1961 festival. Meanwhile he plans to reknit cordial relations with all producing countries, among them the U. S., in order to assure full cooperation and win absolute confidence in Venice. Confidence, Meccoli hopes, should prove a big word in this year's Venice setup since he personally dislikes so-called "corridor" or under-the-table deals.

Meccoli, who has in the past visited the U. S. on various occasions, and who counts numerous friends in the U. S. industry and officialdom, plans to visit America in the near future on an advance mission as well as to personally meet with Yank pic toppers anent his fall event.

G-B Would Bid For General Theatre Stock

London, Jan. 24.

Gaumont-British, one of the theatre chains within the Rank Organization, is to make a cash bid of $3.15 for each of the 15% participating (95c) preferred ordinary shares in General Theatre Corp. not already owned by G-B.

Gaumont-British already owns 959,157 of the 1,250,000 participating preferred ordinaries, and the whole of the 650,000 ordinary shares of a par value of 14c.

Jap Stars In Honolulu

Honolulu, Jan. 24.

Toho Film Festival, current at the downtown Nippon theatre, is plugging personal appearance of Akira Takarada and Mitsuko Kusabue, Toho studio stars, and Isle premiere of "Arashiwo Yobu Gakudan" ("The Poem of the Blue Stars").

There are 15 performances weekly, including Sunday matinees at 12:30 and 3 p.m., with house scaled at $1.80 top.

Israel Symph Tour Loss

Tel Aviv, Jan. 31.

Israeli Philharmonic Orchestra is back home from its "Around the World in 80 Days" with a financial loss of more than 250,000 Israeli Pounds ($100,000). This despite the $90,000 contributed for expenses of tour by the America-Israel Cultural Foundation, headed by Sam Rubin of the U.S.

"This was a calculated loss," Zvi Haftel, director of the Orchestra said, "well balanced by moral success and goodwill for Israel."

Except for New York, where reviews were mixed, the Orchestra and its conductors—Carlo Maria Giulini, Joseph Krips and Gari Bertini—were very well received by critics and excellently by audiences.

French Pix Prod. Hit 123 in '60

Paris, Jan. 31.

Local and foreign papers, and Culture Minister Andre Malraux on the floor of the National Assembly, have been insisting that France produced 150 to 160 films last year, meaning that production was in healthy form. However, a thorough check shows that actually only 123 pix were made, which tops 1958 and 1959 but is far from the actual figure cited. About 40 films made in 1959 have yet to be released.

The faults probably have come from either adding in films not finding outlets or counting the coproductions that only have minority French participation. Since these are used in figures by the majority country, it is considered wrong to add them to local totals.

So the paradox arises that French production is going up but actually is not as high as cited and that it only adds to a growing backlog and exhib jam. This is further complicated by still low film attendance and rising production costs. In actual fact, there were 93 completely French and majority coproductions made in 1958, 103 in 1959 and 123 last year. And the current year looks to keep up this gently rising curve.

Last year, also saw more all-French films with 91 as compared with the 70 and 67 in the previous two years.

'X' Certificate Pix Up From 50 to 90 a Year In Britain in 5 Years

Glasgow, Jan. 24.

In the past five years the number of films with "X" certificates in the U.K. has risen from 50 to 90 per year, according to John Trevelyan, secretary of the British Board of Film Censors. Censor chief on visit here said his board now was viewing about 500 pix each year.

He told city magistrates he was in the type of position that would be open to criticism no matter what attitude he took. He cited the English town of Warwick where "X" films had been banned. Now cinema owners were building houses on the boundary of the town and showing "X" films, and notching solid trade.

He nixed a suggestion that cinema managers were disregarding the order that children under 16 should not be allowed to see "X" films. Legal action, he said, could be taken against any such defaulting manager.

Bailie William Brown, senior magistrate, said he thought a lot of the present tendency could be attributed to the fact that the older generation was not going to the film theatre because of the lure of tele. Producers therefore were not making the type of film which they used to turn out. They were catering rather for the teenager, which was a more commercial proposition.

Another city magistrate, Bailie James F. Reilly, said they were not only dissatisfied with the trend in "X" certificate films, but they also felt too many were being shown. They were perturbed, too, about the number of children under 16 being admitted to cinemas to view them.

Nat Cohen Discovers U.S. Exhibs More Receptive To British Films

London, Jan. 24.

Nat Cohen, head of Anglo Amalgamated Film Distributors, just returned to London from the U.S., is confident that at long last the resistance of American exhibitors to British films is cracking. As he put it, U.S. theatremen were now bending but were not yet cooperating 100%. He thought it was still possible to achieve a gross of five to six times the current earnings.

Frankly admitting that it had been an uphill task in making a deal for his "Carry on Nurse," Cohen said they were unable to get a Broadway engagement so therefore decided to follow the pattern occasionally employed in the United Kingdom by playing what might be termed provincial engagements. (Note: "Nurse" had a long, successful playdate at the Little Carnegie, dated a Broadway first-run.) He had earlier made a deal to release the film with Governor Films and it was decided to try out at the Crest Theatre in Brentwood, Los Angeles, which was not really a first-run situation. What happened subsequently is now history. "Nurse" stayed at the Crest 44 weeks to establish a record for the house and now it is playing second-runs in nine L.A. theatres, and there are prospects of a return engagement at the Crest.

According to him, "Nurse" has almost become a legend in the U.S. It has already grossed upwards of $1,000,000 in America and its ultimate U. S. gross is estimated likely to be upwards of $1,500,000.

As a result of the success of "Carry on Nurse," other British comedies are doing well. He cited the example of his own company's "Please Turn Over" which did "outstanding business" on its first 30 playdates. That proved in his mind that "Nurse" was not a freak and that there is now a valuable market for British comedies. There is, however, Cohen considered, still some resistance to serious type pictures, but he felt the resistance came mainly from the exhibitor.

During his stay in the U.S., Cohen made releasing deals for "Watch Your Stern" with Magna Pictures Corp. and for "No Kiddine" with America Releasing Corp. The advance guarantees were almost twice the amount he was receiving for his "Carry Ons." The next in the "Carry On" series, "Carry on Constable," wou'd be released in March and "Carry on Teacher" would follow at the end of the year. These are all being handled by Governor Films.

Apart from making deals for his own product, Cohen closed a deal with American International for British rights to that company's entire output for 1961. There would be a minimum of four to six features under that deal. His own program would involve a minimum of eight British first features, 12 supports and six "Scotland Yard" features during the current year.

Pallos, Janni Producing 'Malta Convoy' as Film

London, Jan. 31.

Producers Steven Pallos and Joseph Janni have acquired screen rights to "Malta Convoy," soon to be published in the U.S. under the title "S.S. Ohio." Pic is skedded to start rolling late this spring, and calls for extensive locations. The "Ohio" was an American tanker which played a vital rôle in the defense of Malta during World War II.

The screenplay is now being readied by John Hawkesworth and when it's completed the two producers aim to finalize a deal with a U.S. major company. They will go to N.Y. to complete negotiations, unless these can be made in London. The film will be released as "S.S. Ohio" in the U.S., but the British title has yet to be determined.

Rocha Named As Mex Chain Chief

Mexico City, Jan. 24.

Quirino Ordaz Rocha, a former director of the Mexican Bank in Mazatlan, and later a director of the Mexican Guarantee Company as well as purportedly a personal friend of President Adolfo Lopez Mateos, has been named as new director of the Theatre Operating Company and the Gold Chain. These are the two circuits recently acquired by the government.

Talk in film circles has it that the appointment was made on direct orders of President Mateos. Selection of Rocha created some surprise in film circles. Expectation had been that post would go to someone officially allied with the industry. But the general feeling is that Rocha will work for the improvement of the Mexican exhibition picture.

Present at official takeover, without any special ceremonies, were board members who also will have a say in management of the circuits. These included Guillermo H. Viramontes, prexy of the National Mortgage and Public Works Bank; Alfredo Baranda, Julian Bernal, Ernesto Arnu, Agustin Rodriguez, Jacobo Ramirez and Carlos Vergara, manager of the National Mortgage Bank, institution which actually handled purchase of the chains.

Preponderance of these names are bankers and financial executives. Rocha began his business career as a certified public accountant.

Frankovich to U.S. For N.Y., H'wood Confabs

London, Jan. 24.

Mike J. Frankovich, Columbia's head of foreign production, planed out for N.Y. and Hollywood last Friday (20) for three weeks of meetings on production policies, including several multiple-picture deals now under discussion.

Frankovich will be in New York for about one week for meetings with Abe Schneider, Leo Jaffe and Sam Briskin, who came in especially from the West Coast for the confabs. Subsequently, he goes on for two weeks at the studio and is due back at his London h.q. in mid-February.

'Ben-Hur' Longest Run Hard-Ticket in Milan

Milan, Jan. 24.

"Ben-Hur" (M-G) has hit a record for Milan's longest run during the 1960-61 season on two-a-day or 65 days. It still is packing in some 1,900 patrons per show (Cinema Metro-Astra: capacity 1100), with a boxoffice gross of more than $140,000 to date. Next is Luchino Visconti's lusty saga, "Rocco and his Brothers" which has run 48 days.

"Spartacus" (U) is doing big business at the Odeon, (with capacity 2200) grossing over $90,000 in 24 days.

Multi-Million Dollar Plan for U.K. Chain Of Motels Under Way

London, Jan. 24.

A multi-million dollar scheme for a chain of luxury motels throughout the U.K. is under way here, backed by Charles Forte the tycoon who runs the Cafe Royal and chains of eateries. Five sites for building costing around $700,000 each are under consideration, additional to those at Dover, Newmarket, Newport and Oxford where negotiations are well advanced.

Motor Lodge Developments, company formed to run the venture, reckons that the first motel will be opened towards the end of the year. Like all the others planned, it will include a gas station and a restaurant.

Chairman of Motor Lodge Developments is Kenneth Hall, and directors are Forte, E. Hartwell and H.R. Henshall.

It's reported that Forte may be tying up with E. Mattei, chairman of the Italian state oil company E.N.I., in the project, but so far there's been no comment on this from Forte sources.

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Inside Stuff—International

The excitement of his new job and its tiein with the frantic motions of the dancers in "Les Ballets Africaines" brought G. Mennen Williams, ex-Michigan governor who is now Assistant Secretary of State for African Affairs, to the footlights of the national theatre in Washington at intermission to speak about understanding between the U. S. and Africa. "I can't wait to get to Africa," he said.

Milan's Casa Curci has celebrated its 100th year as one of the top names in the Italian Music world by issuing an elegant cloth-bound over-100-page tome to illustrate Curci history, 1860-1960. A quality and prestige item, it's done with taste, nicely illustrated, and also contains a selection of libretto and other covers of Curci publications through the years.

Company, founded by Francesco Curci, covers the field, with classic and contemporary music all well represented, down to the most recent great success with pop items by such composers as Domenico Modugno, to name only one.

A tri-lingual insert condenses the facts for non-Italian readers. 73 pages, plus inserts and illustrations. Not for sale.

Milanese fans of Renata Tebaldi are saying that the soprano has persuaded a somewhat reluctant management of the Met Opera in Manhattan to mount the obscure "Adrienne Lecouvreur" next season.

Predict Great Pacific Tourist Biz

Pacific Travel Assn. Sees Tourism Hitting $1,000,000 Per Year Mark by 1968

Honolulu, Jan. 24.

Tourism in the Pacific may become a billion-dollar per year business by 1968, though governmental apathy toward the tourist industry remains a roadblock, the Pacific Area Tourist Assn. was informed recently during its annual convention.

Harry G. Clement, veepee of the Checchi Company, Washington, D.C., summarized highlights of an 886-page survey and noted that governments make more money on tourism than anyone else. "Therefore, they should spend more to promote tourism and develop programs more than any other agency," he said.

Clement called Hong Kong "the hottest tourist attraction in the world today," with Tokyo pegged a close second.

Seventeen Pacific area nations participated in the Checchi-P.A.T.A. survey.

Hawaii Tourism Hit Record in '60

Honolulu, Jan. 24.

The tourist industry in 1960 brought a record $135,000,000 into Hawaii, the Hawaii Visitors Bureau has reported.

Tourist count for 1961 is estimated at 350,000 or 5,500 over last year. By 1965, annual visitor total is expected to reach 600,000 and ultimately soar to 1,000,000 a year by 1970, a spokesman predicted.

Paris Critic in Tout Of Yank Musical Pix; Still Dull in France

Paris, Jan. 24.

It has been noted that the old Yank film staple, musicals, are shrinking here and only about eight were made last year to the annual peak of 30 in the tuner's biggest period. Main reasons advanced are that they just do not click abroad, are too expensive for home amortization and suffer from tele competition. Now a local Parisian pic critic claims the French are just too intelligent to appreciate good U. S. musicals, and he deplores it.

Jean Domarchi, in a review of Vincente Minelli's "Bells Are Ringing" (M-G), in the weekly highbrow Arts, opines that the French usually want concrete stories. And that they will not accept them in musical form unless it is in the oldhat operetta or musical revue form still prevalent on legit stages here. He feels this unfairly depreciates the tuners.

He praised Minelli's flair for being able to give a picture of society within a witty, tasteful stylized framework which is the song and dance pic. He also lauds Gene Kelly, Stanley Donen and Fred Astaire, and longs in point for a rekindling of the Yank musical comedy pix. But it seems hopeless since musical films that do not make their way business-wise are doomed to extinction. Since the war only "An American In Paris" (M-G) was a real hit here while "The King and I" (20th) did okay after almost all its songs were cut out.

French to Pakistan Re Pix Pact Renewal

London, Jan. 24.

Sir Henry L. French, former president of the British Film Producers Association, has gone to Pakistan on a special mission on behalf of Britain's film producers. He went to negotiate a renewal of the provisional agreement negotiated last year on behalf of the BFBA by Robert Clark.

Sir Henry was brought out of retirement to undertake this mission on behalf of the association as Arthur Watkins and other top brass were unavailable to make the journey.

Argentine's Fest Tone Very 'Local'

Mar del Plata, Jan. 24.

Despite many improvements this time over the first two film festivals here at this Argentinian resort, the "international" aspect has barely registered upon the parochial intelligences of some of those conducting the affair. Their courtesies are reserved for the pig Buenos Aires papers and, be it added, the homefront scandal sheets of Argentina and Uraguay.

Some of the neglect of foreign delegations and correspondents is due to the lack of experience, and/or global imagination. Nor can the auspices of the festival be blamed for the clogged communications out of this place. Whether it's telephone or cable service, it's apt to be maddening, especially to efficiency-accustomed Europeans and Norteamericanos. In fairness, however, it does appear that some foreigners went off last year leaving cable tolls unpaid.

The Mar del Plata cable office accepted VARIETY's own messages only after a two-hour argument in fluent Spanish and many influences were brought to bear. It seems that instructions had been been issued to accept cables only from Milan and Rome correspondents, a curious favoritism.

Max Bygraves' % Deal In 'Talk of Town' Bow

London, Jan. 31.

Max Bygraves opened in "The Talk Of The Town" cabaret Mon. (30), following American acts Eartha Kitt and the Andrews Sisters. Bygraves, the first Englishman to star at this dine-and-dance rendezvous, is in for two weeks with an option, on either side, up to three months.

Jock Jacobsen, Bygraves' manager, told VARIETY: "If we pull out at the end of two weeks you can take it that something's gone radically, unexpectedly wrong."

Bygraves is following his usual practice for stage work. He is playing for a percentage of the take and no salary. "That way," says Bygraves, "my cut could be as big as $7,000 or as little as $600. It's a gamble worth taking to prove that an Englishman can make it in cabaret."

NEW BALLET POLICY

Royal Co. Will Play Fewer But Longer Stands

Toronto, Jan. 31.

On its return to England, the Royal Ballet will immediately divide up on respective tours of Russia and Japan, Michael Somes, partner of Margot Fonteyn in Hurok's North American visit, told members of the National Ballet of Canada.

Longer stays in fewer American and Canadian cities will be future policy of the Royal Ballet, said Somes.

Envision Common Mart For Films Much Nearer Actuality for Big 3

Paris, Jan. 24.

Meetings have been going on between film industry reps of the Common Market countries, and as a result the means of extending the CM principles to the film industries of the signees, mainly the big three (France, Italy, West Germany), have been practically worked out. This means more meetings and then the first steps to make the CM setup, including the small producing Benelux countries, one market filmwise.

Each country has examined its own economic and biz setup and then discussed this with others to try to work out equalizing steps to put them on even keels. Main topic was the lowering of Film Aid in France until 1967 when it would be replaced by a credit system. This would also take place in Italy to make work with West Germany easier. However, the main thing is the necessity for getting crippling governmental taxes lowered drastically before aid can be done away with. If detaxation in France and Italy is forthcoming, as promised, this should be easily solved.

Other topics discussed were the need for Italy to widen quotas for M films as Italo pix got greater entry on sister marts in the CM. An idea for coproduction involving the Big Three and the lesser three was also broached in which no country could put up less than 15% of the budget. At least three countries would have to participate in these with about 30 expected each year. This would be besides the regular co-productions.

Also on the agenda was the necessary abolition of all taxes on spectacles between and in CM countries.

A registration depot would be set up for M films as well as a central credit bank for low interest loans to producers underwritten by the CM. Working out a modus vivendi with growing television systems as well as normalizing censorship setups so that a pic will not be okay in one country and banned in another. This might eventually entail industry self-censorship similar to the Yank Motion Picture Code.

So the CM is taking steps to actually create a film front to enable it to deal with others and internally on a united footing. Future meetings should clarify these steps at Brussels, Rome and Bonn.

Average Mex Cinema Patron Yens Yank Pix

Mexico City, Jan. 24.

The average Mexican film patron, not only in this capital but also in the hinterlands as well, is an ardent pro-Hollywood supporter, this being reflected in strong boxoffice receipts. The ratio is more pro-American pictures than for the lower quality films turned out by the Mexican industry. This was revealed by a former high executive of one of the major chains, recently taken over by the government.

The quality difference between Hollywood and native films is the criterion influencing the Mexican picture patron.

The cinema patrons want American films first, over and above foreign imports, with maybe the exception of the daring French imports, but there are indications that censors will crack down hard on nudity and frank love scenes. Therefore, in view of this, the top exec said there can be no major switch in policy or a drastic cut-patrons would beef long and loud back of Hollywood product. The and there would be a corresponding sag at the boxoffice.

West Germans Become No. 1 Tourists For Top Spending, Travel in Europe

By HAZEL GUILD

Frankfurt, Jan. 24.

Nearly 50,000,000 West Germans are on the march. And where these millions were scorned at the end of the war as "those noisy Nazis," folks in every other European land now are welcoming them with open arms. In just 15 years of amazing economic recovery, the West Germans have become the travellingest, and the highest-spending visitors throughout Europe.

At the year-end, the West German travel bureaus reported an all-time business boom. The Germans, who used to spend three or four days around the New Year in a little rented room possibly in a private home in the nearby Black Forest or German Alps, are now heading for luxury vacations in North Africa, Italy, Yugoslavia and Spain.

The Hanseatic, Germany's luxury liner, made its first "New Years Eve trip," carrying high-spending Germans to the Canary Islands. The ship was sold out a month before it left the Bremen docks. Shipping officials say they could have sold double the amount of available accommodations, with about 10 times more requests than could be filled for the top-bracket tour, costing over $1,000 for the two-week cruise. Likewise, the German tourist offices noted, folks who used to take a trip to Switzerland or Italy are now heading for India or China. Also, the number of round-the-world airline and ship tickets sold to German tourists has hit an all-time high.

In a centrally-located city such as Frankfurt, right now there are 35 international airlines with luxurious offices loaded with local color and charm. They are inducing the newly-rich German tourists and businessmen to make journeys to such lands as Ethiopia, Ireland, Argentina, Colombia; Afghan, Iceland, Iran, Arabia and Turkey, formerly considered way off the beaten path for the deutsche burghers, but now apparently doing good business here.

The English, whose newspapers generally hold to the anti-German view, are now off on another tack. Apparently succumbing to the lure of those sold German D-marks, the British papers are now offering entertainment and housing to German visitors. It's been reported in a German paper that the Germans are now the No. 3 in rank of visitors to England, following the Americans and French and that 44,000 Germans are living in England and working there. Also that the Germans, with 1,830 students, rank first among the foreign groups at London's universities.

Clubs in London

London now provides German clubs, German-English homes, a German culture center and a newly-opened German-English Friendship House opened by the London City Mission. Signs in many London shops offer the news that "man spricht deutsch." And at Strassburg, the city officials have just announced a mighty project in the offing—an attractive modern "reception house" to greet the tourists from Germany near the huge bridge that carries them over the Rhine.

While all this travelling and buying outside the country is mighty good for foreign business, and the West Germans are welcomed, there's a mounting problem to the West German government. Folks here fear that soon Chancellor Konrad Adenauer may have to urge the high-spending Germans to spend more time and more loot at home.

The general outpouring of Germans over the borders has caused a serious deficit in the German's foreign exchange. German tourists in the first nine months of 1960 spend nearly $600,000,000 in foreign countries about 15% more than they spent in the same period the previous year, and double the amount spent in 1957. Worried budget authorities now note that there is a total deficit in the outgoing German marks of about $800,000,000.

Most of the touring money in West Germany is still brought to this land of the Alps and the Lorelei by the free-spending Americans who in 1959 accounted for 20% of the country's total income [illegible]

Brooks New Prexy of Mex Film Producers

Mexico City, Jan. 24.

Raul de Anda has bowed out as prexy of the Mexican Assn. of Film Producers and Oscar J. Brooks has stepped into his shoes. Without formal voting, the association also elected a new board, with Valentin Gazcon and Alfonso Rosas Priego named veepees and Juan Bruguera as treasurer.

Board members include Guillermo Calderon, Gonzalo Elvira, Fernando de Fuentes, Pedro Galindo, Emilio Gomez Muriel, Jesus Grovas, Antonio Matouk, Felipe Mier, Juan J. Ortega, Santiago Reachi, Abel Salazar, Jesus Sotomayor, Mario Zacarias, Rodolfo Rosas Priego, Rafael Baledon, Armando Orive Alba and Raul de Anda.

Mex Film Prod. To Peak in '61

Mexico City, Jan. 24.

Talk in Mexican picture industry circles, including the unions, is that production this year may hit new peak levels, surpassing the record of 125 films made in 1951. Apart from Mexican productions, directors of the Technical and Stage Hands Section of the Union of Film Production Workers said it has requests for personnel to do five Hollywood films: "Geronimo," "Life of Arruza," "Montezuma," "Bolivar" and another as yet untitled

More funds in the Film Bank through increased capitalization, a boost in playdates and reports that other Hollywood pix makers will produce in Mexico have the industry bullish and talking of "the most prosperous year in the history of Mexican motion pictures."

Blas Lopez Fandos, head of the Peliculas Nacionales distributorship, said that "new distribution and exhibition conditions for Mexican films will mean that in 1961 we have high hopes of screening no less than 300 Mexican pictures in our houses."

There always has been a mystery about the number of Mexican films in cans. Based on the Fandos statement the total must come close to 200 since now producers are promised prompt exhibition time and the 300 figure above takes into consideration this year's anticipated bumper production.

Mex City Cinemas Hit $16,000,000 Gross, 1960

Mexico City, Jan. 24.

Total boxoffice receipts of over $16,000,000 were reported by the 124 cinemas in this capital city last year. Tally of complete returns for 12 months is an estimate because accountants of the Federal District government are still working on final figures.

There were nearly 70,000,000 tickets sold in 1960. January and September were the best months with receipts respectively $1,462,770 and $1,397,044.

Oppenheimer Joins Arca

Berlin, Jan. 24.

Hans Oppenheimer, local art dealer, has acquired two-thirds of the shares of Gero Wecker's Arca-Atelier GmbH, a studio company here. Oppenheimer, who produced the German pic, "We Cellar Children," reportedly intends to participate in Arca's film production, too.

Arca ran into a financial crisis earlier this year and faced a complete collapse. A remake of "Bombs on Monte Carlo," which Wecker produced in collab with a French unit, was responsible. This stemmed from an accident to the pic's femme star, Marion Michael, which caused an interruption of production, and the bankruptcy of the French outfit.

Next Arca production has been skedded for next spring, with Wecker and Oppenheimer working hand-in-hand.

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PRIOR RESTRAINT COMPLAINT

Chicago Mayor's Office Probably Succeeding Cops as Censors; Reaction to Supreme Court's 5-4

By JACK PITMAN

Chicago, Jan. 31.

Disappointment was inevitable here that the U.S. Supreme Court did not accept the Times Film Corp. attack on Chicago police film censorship. Yet the 5-4 vote, and Chief Justice Earl Warren's blast against the court's majority, were cheering. Another thing to be borne in mind, say the foes of municipal censorships, the suit itself curtailed the zeal of the blue-nosed men in blue, and their lady aides. Chicago censorship during 1960 while the test pended, was notably liberalized. Censor bravery in an oscillating wave.

With Court ruling barely flashed, the city's legal department said it was drafting a new censorship statute. Scheme was no spur of the moment concession to opponents of censorship, but rather a cumulative decision spurred by an unbroken skein of lower court setbacks, and the increasing clamor for easement resulting therefrom.

The new code may turn out to be just a bone, or even less. On its face, though, it promises to offer the industry—and cinema-going inteligentsia—some genuine relief from a censorship setup heretofore rated the country's most quixotic.

Anti-Embarrassment

New statute would, if passed, transfer control of censorship from the police to the mayor's office. Fact that the power all along has been vested with the constabulary has been a key point of rue to the trade and legal fraternity. But perhaps the major provision in the new code would be an "advisory" board to act on appeals from the censor unit patronage widows.

As conceived by the mayor, this appellate body—with an intellectual cream of lawyers, clergy and educators—is just the ticket on two counts: (a) to assure minority taste in cinematics a fair hearing, and consequently, (b) cause virtual elimination of further embarrassment to the city from repetitive litigation. *(It's noteworthy that over the past five-year span, Chicago-style censorship has yet to triumph at the bar when tested on specific issue of picture content.)*

All the previous court clobbering and vox pop resentment never ruffled the cops, but it did the city's legal corps. If should fairly be noted, however, that recently the new police boss, O. W. Wilson, stated his conviction that censorship should not be a police function.

Plainly, the projected advisory group is indeed just what Chi censorship procedure needs. While the present 50-year-old code specifies other criteria for the banning or scissoring of pix, the censors, with a perversity born of myopia, have acted as though there's no evil like obscenity. Only it has been left to the courts time and again to deem that "obscenity" was in the eye of the beholder.

Imports Bear Brunt

The statutory reforms in the offing are immediately pertinent more to the indies than major film companies. That's for sure inasmuch as it's been the independents with foreign-originated pictures who've borne the brunt of the censorship fight, the importance of which grew proportionately to the art film market. One rare exception in the ranks of challengers was Otto Preminger, who battled successfully to play his "Anatomy of a Murder" uncut here.

After last week's high court ruling, one legalite active in trade affairs forecast an "erosive effect" on the indies, suggesting more of them would hence elect to bypass Chicago bookings. Implications to trade and public are plain, but it now looks that the situation needn't eventuate provided the new ordinance intact comes to pass. It's uncertain when the new proposal will go to the City Council, but sometime in March is likely.

'HOW SWEET OF COURT'

Lady Censors of Kansas Love That 5-4 Majority

Kansas City, Jan. 31.

A cry of "Oh, that's Wonderful" went up from members of the Kansas Board of Review, the state film censor group, when word was received here of the ruling of the U.S. Supreme Court upholding the case of the Chicago censors who refused a permit for the showing of the film "Don Juan."

Mrs. M. S. Frankovich, chairman of the Kansas censor board, said she believes the ruling will pave the way for censorship in other states. Kansas is one of the few states today which operates a censor board.

The Kansas board has refused only three movies within the past couple of years, one being "The Case of Dr. Laurent" which shows the actual birth of a baby. The other two involve nudist colonies, "Garden of Eden", and "Isles of Levant." Both "Dr. Laurent" and "Garden" have had public exhibition in theatres on the Missouri side of the metropolitan area, although they have not been exhibited in Kansas.

The Kansas censor is limited to rulings based on a decision involving "obscenity." A ruling on the "Dr. Laurent" film is now pending, following a suit entered in court here some months ago. No challenge of the board rulings has been made in the case of either "Garden" or "Levant."

Broker Reps

Continued from page 3

general liquidation, rather for liquidation of various "fringe" assets, revenues from which would be used to reduce capitalization and thus enhance value of remaining outstanding shares.

Earlier this month 20th announced a deal to sell its interest in Gaumont British to the Rank Organization for approximately $11,000,000. Company also is in process of selling its Hollywood studio acreage to William Zeckendorf's Webb & Knapp for a total of $43,000,000. That deal is due to be consumated in April.

At a special meeting of stockholders last October to approve that deal, 20th prexy Spyros P. Skouras said he hoped to use a portion of the money to reduce capitalization, but he pointed out that nothing could be done until the deal was signed, sealed and delivered, and that, of course, the board would have the final word.

Just who the new 20th directors will be, if the current plan is adopted is not known. Reported to be a likely candidate for one of the seats is Milton S. Gould, a member of the New York law firm of Gallop, Climenko & Gould.

Lippert

Continued from page 3

classics, the old pic starred Conrad Veidt.

It has cost Lippert "slightly in excess of $50,000," he said yesterday to clear all the rights, which had been sewn up by agent Paul Kohner. The 20th production will be budgeted at $700,000, with no casting nor director yet set.

Including the low-budget 79 pix Lippert has made for 20th, he is now at work on the 300th film with which he has been associated since he broke into production in 1944. Of the total, only 27 were acquired full-blown from others. The rest Lippert hatched, under the various company canopies he used prior to his 20th affiliation and during the years he ran a releasing arm, too.

SHOWMEN FLUNK LIBERATION TEST

By VINCENT CANBY

Shock, dismay, disappointment.

The motion picture industry felt all these emotions following last Monday's (23) U.S. Supreme Court decision in the Times Film case, upholding the right of state and city boards to view a motion picture before issuing an exhibition license. Filmmen, who for years have been seeking a broad decision on the issue, got one—right in the solar plexus.

The air was thick with clinches, most of which were sounding clarion calls for a renewed defense of our Bill of Rights. The ruling, being so close (five-to-four), was a particularly hard decision to lose.

Now, however, 10 days after the decision was announced, emotions have quieted, and the air has cleared. The consensus of industry opinion; the decision has not necessarily set back the overall fight against prior censorship. Rather, it has only delayed it.

The most serious blow to the film industry has been a psychological one. Obviously the decision is going to be interpreted in many states and cities as an invitation to set up censor boards under the guise of film licensing operations. In this respect, timing of the announcement of the court's decision could not have been worse. It has come just as the start of new legislative sessions in the majority of the states where pressure is being brought to bear for control of screen fare.

Unfortunately, most of those who will be plumping for such controls probably will not be readying Justice Clark's majority opinion very closely, just as those industryites who felt the entire fight was lost have concentrated on quoting Chief Justice Warren's vigorously stated minority opinion, which, of course, says everything the industry wants to hear. But until that day when a couple of the more conservative members of the court are replaced by men of more liberal leanings in this area, Justice Clark's opinion is the one the industry is going to have to live with.

(At midweek, it seemed highly unlikely that Times Film would petition the court for a rehearing of the "Don Juan" case. Or, if it did petition, that such would be granted. At least one of the justices who concurred in the majority opinion would have to vote for the rehearing, along with the four justices who dissented.)

Attorney Ephraim London, a recognized authority on the fight against prior restraint, and who fought and won the precedental "Miracle" and "Lady Chatterley's Lover" cases before the Supreme Court, points out that Justice Clark's majority opinion clearly states:

"We, of course, are not holding that city officials may be granted the power to prevent the showing of any motion picture they deem unworthy of a license."

In other words, the court has held that licensing boards can look all they please, but when it comes to trying to prevent the showing of a film by denial of a license for any reason whatsoever, the do-gooders are no further along than they were before this decision was handed down. The standards (obscenity, incite to crime, etc.) by which any board would deny a license are as still as vulnerable as they always have been since 1952. Problem is that the burden of proof—and the fight, expensive and time-consumming — continues to rest on the distributor of a banned film.

For those who persist in seeking silver linings; there is one that is extremely important in the furor caused by this latest Supreme Court ruling: it may—in fact, it must—result in a closer overall liaison to fight film censorship whenever it appears, against major

(Continued on page 20)

'Whim of Petty Officials' Poor Basis for Censoring Films; Johnston Faces Coast Press

BOSTON'S REACTION

Its Repealed Sunday Film Censorship Recalled

Boston, Jan. 31.

Possible effects of the 5-4 Supreme Court decision upholding the municipal censorship of motion pictures before they are shown, got plenty of attention in Massachusetts where precensorship of Sunday films was ruled unconstitutional five years ago.

Frank C. Lyndon, executive secretary of Allied Theatres of New England said "it is inconceivable that any local authority should reestablish censorship on the strength of the Supreme Court decisions, however, it behooves the exhibitors to be properly prepared to defeat any attempt to do so.

The Massachusetts Supreme Judicial Court ruled that the 1908 Sabbatarian law under which state police censored Sunday showings of films was unconstitutional in 1955. The opinion, written by Justice Raymond P. Wilkins said: "That the present controversy concerns exhibitions on only one day a week does not seem to us to alter the governing rules of law . . .

Boston city censor, Richard J. Sinnott, who has been in the office for one year, made known his opinions in regard to the type of films offered minors:

"I believe the best solution to this problem is to have two classifications for motion pictures, 'For Adults Only,' and 'For Adolescents.' This type of programming, well advertised and carefully regulated, I am heartily in favor of."

U's Rentals

Continued from page 3

in 1960. The following annual scale is listed: Rackmil, $125,000; studio chief Edward Muhl, $104,000; v.p. John J. O'Connor, $57,000; v.p. and general counsel Adolph Schimel, $67,600; pub-ad v.p. David A. Lipton, $67,600. The late Nate J. Blumberg is listed as having drawn $57,000 as chairman of the board. Rackmil's contract, dated May 1, 1956, provides for his services in an advisory capacity until April, 1963 in case of incapaciting illness of six consecutive months.

Business before the annual meeting includes the election of directors. The management's nominees, all up for reelection, are Preston Davie, Albert A. Garthwaite, O'Connor, Rackmil, Budd Rogers, Harold I. Thorp, and Samuel H. Vallance. Rackmil, Garthwaite, Thorp, and Vallance are also directors of Decca Records.

Cleveland Critic

Continued from page 5

ors here as best new faces of 1960, while Hayley Mills of "Pollyanna" and Kevin Corcoran" of "Swiss Family Robinson" were acclaimed as best juveniles.

Frank Cost, manager of Lake and Shore, nabbers owned by Associated Theaters, Inc., was named as "Showman of the Year" in this area. Jack Silverthorne of the Hippodrome, last year's winter, presented Cost with a plaque.

The Leonard Greenberger Memorial Committee, established here to stimulate interest in cinematic arts, again sponsored awards dinner. It drew 150 guests who heard Kirk Douglas, executive and star of "Spartacus" speaking from Hollywood via long distance phone hooked up to a loud-speaker.

Hollywood, Jan. 31.

Motion Picture Assn. chief Eric Johnston was in the hot seat for one hour Friday (27), answering Hollywood reporters' questions on censorship ("We'll fight it wherever it rears its head"), the production code ("It has done an effective job, and I envision no changes in it at this time") and the current suit brought against MPAA and eight major studios by a dozen self-proclaimed blacklistees ("I see no basis for it").

Bulk of the questions and answers found their basis in the Supreme Court's recent decision upholding the right of prior censorship of films. Johnston explained it's the first time MPAA has lost a censorship case in which it was involved. The Association's lawyers, he said, currently are studying the effects of the case and the precedents which it might have set. They're also seeking ways and means to institute another test—which conceivably could be another court case—of the right of precensorship.

MPAA Topper

The MPAA topper was emphatic in his description of the difference between prior censorship and police action: "Censorship is the need for a license to be granted before the picture can be shown. That is different from being held accountable for what is shown."

Johnston said MPAA's position is that it should not be left to "the whim of a petty government official" to determine what can be shown in a theatre but to the due process of law. "There are ample city, county and state laws by which parties can be held responsible for showing a film which, under those laws, could be considered pornographic. And then it should be tried in court."

The Supreme Court decision is a stimulation to the increasing of censorship boards across the country, Johnston said. (Case involved the Chicago film licensing ordinance, and the high court decided, 5-4, that the concept is a valid one. All previous cases involving censorship were brought on behalf of a single film and decided whether or not that film could be considered censorable. Latest action, brought by the Times Film Corp. and supported by MPAA, challenged the right of censorship per se.

Reiterating his position that the decision will affect all media, Johnston explained, "Television probably is next in line; then radio, newspapers, magazines." He noted that if a film is harmful to the public via a showing in a theatre, then it must be true if the film were shown on television.

Asked about the move afoot in Los Angeles County to set up a board of censors but to exempt those films which are given the MPAA Production Code seal, Johnston answered it would not be wise. "We give seals to those pictures which pass our standards, but we cannot prohibit exhibition of those films which are not given a seal. We shouldn't be masters of what others see anymore than anyone else should be."

Moral aspect of foreign films, in general, are no worse than those of American pix, Johnston said. He said U. S. Customs does not ban many films and that when imports are refused it's on the basis of out-and-out pornography that violates U. S. law.

Johnston declared the MPAA Production Code spells out what is and what is not permissible to qualify for the seal. "It was liberalized in 1956," he said, "and it is doing an effective job." Again noting his opposition of classification —whereby films would be given ratings of "adults only," etc.— Johnston said it usually is no more than a lure. There are ample means, he said, for parents and re-

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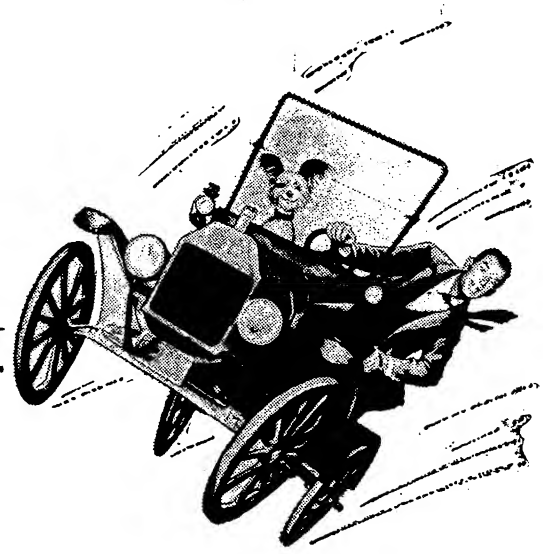

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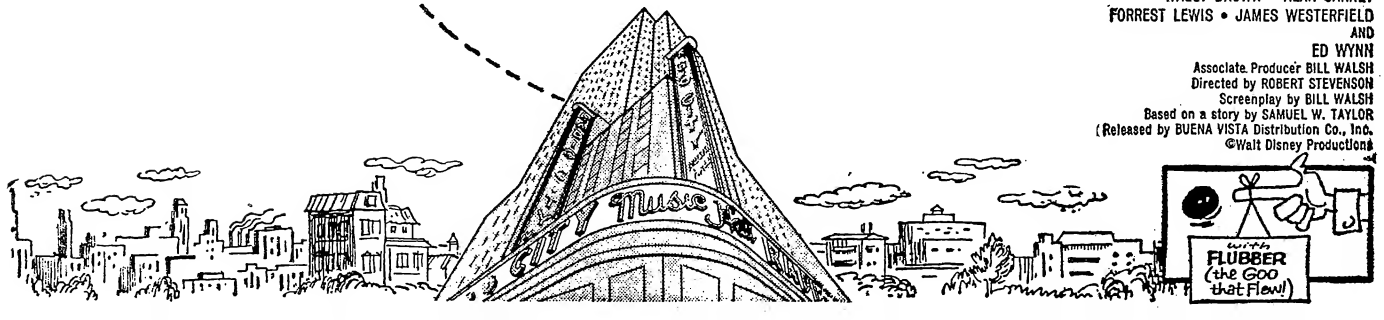

Rise of Negro Matinee Idol

Continued from page 7

Cleverly placing a device described as "a small chain" over the power cable of a tv station down south, these brave citizens (or perhaps indeed a lone hero) caused a power failure and thereby saved numberless living rooms from violation. It happened on Steve Allen's show, to coincide with the words "And here he is—Harry Bel. . .l". But the rest was silence, and the fading of the cold blue light from all those Alabama living rooms, rescued just in time.

An odd kind of rescue—and from what? Inferior singing? Scarcely. Excessive pelvic gyrations? Wrong performer. Communism? As the British say, come off it, chaps. Well then—as a last foolish guess, is the poor fellow so desperately ugly that his televised image must be banished from the sight of southern gentlefolk? As the French say, c'est a rire; in a word, Belafonte is a stunner. What the cool male eye somewhat vaguely and jealously perceives, the bright female eye enthusiastically corroborates: here is one of the most remarkably handsome young American men of our time. There's the rub, and the reason for the "small chain." What is more, this fine-looking Negro is not merely "uppity," he is up — a new, unsettling thing to the Alabama patriot.

Up From Slavery

A century and more ago, the male Negro entertainer in America was commonly a slave. Plantation society may have been rich in chivalry and romance, but it was poor in theater. The slave made up the lack. Picking his banjo, scraping his fiddle, clapping his hands, shuffling and dancing and singing, he entertained his white masters. He played his expected part, that of the simple, laughing, happy piece of property.

Perhaps he let a bit of sly mockery creep into the entertainment, and perhaps the master did not mind, for to laugh at such antics was to know release from guilt, and bring the humanity of shared amusement into a situation grossly inhumare. But so far and no farther; spirituals, songs of bondage, the slave entertainer did not sing, for his masters would have been amused.

The minstrel show grew out of slave performances, but at the commercial level the actors were less often Negroes than white men in blackface. Here the image of the colored man was further debased and stereotyped, and multitudes of Americans who might not see an actual colored person in days or even years learned through minstrelsy that Negroes are ignorant, childlike creatures given to ludicrous movements and facial expressions, earthy but innocent humor, squealing laughter, a quaint dialect, the uninhibited use of the straight razor ("Boy, jus' try to shake yo' haid!") and of course uncontrollable outbursts of music (much of it about as closely related to Negro life as "The Song of the Volga Boatmen"). The image given, in short, was that of the "comical coon."

It's been a long way up from there, and the end is not yet. Some 80 years ago, a dozen young colored people set out from Fisk Univ. in Nashville on the highly uncertain initial tour of a group soon to be known as the Fisk Jubilee Singers. Within a few years they were touring Europe, the first group of American Negro entertainers to gain such fame and acceptance. The spirituals which previously had been scorned or even unknown became part of their repertoire—and one of the melancholy riches of Negro life thus came to light.

The other great form of Negro musical entertainment, jazz and less reputable origins and for many years a more fugitive existence; but in the twentieth century it emerged in all its rambunctious glory, to the enrichment of us all. Serious music—"classical," for want of a better word—developed also from Negro thematic material; but our subject here is the broader range, those performing arts which gave us colored people known to the common American.

Antecedents

It is somehow a startling fact that several of the older performers we remember today sprang from families with immediate and direct experience with slavery. Bill "Bojangles" Robinson, born in 1878, was orphaned as a baby and raised by a grandmother who was an ex-slave. Both parents of Roland Hayes, world-famous tenor, had been Georgia slaves. Paul Robeson's father had fled from slavery to the north, where in 1898 the future athlete, scholar and singer was born. W. C. Handy was born in Alabama only ten years after the Emancipation Proclamation; his father, a Negro minister, certainly had full and intimate contact with the "peculiar institution" over which the Civil War had been so recently fought.

So this group was something of a "first generation" of freedmen; and as with any such group—the obvious parallel is with the offspring of immigrants, though the comparison is not wholly adequate —there were profound problems of adjustment. Great and distinctive talent gave these men a chance to rise; great determination brought success within their reach; but Negroes they had been born and Negroes they remained, in a society far from willing to accept them simply as human beings.

Thus as late as 1942 Roland Hayes was beaten up by police in Rome, Ga., when he protested the arrest of his wife on charges of violating Jim Crow regulations in a shoe store. Of course there was nothing personal about the beating; it was no more than a ritual clubbing of a "smart nigger" whose identity, when discovered, caused some embarrassment to the whites (although not to Gov. Talmadge, who quickly announced that his state was "going to keep Jim Crow laws and protect them," and that any Negro who might not like it should "stay out of Georgia"). Hayes, who never lost his love for Georgia, was willing to pass off the beating with a few mild words.

Making History

Canada Lee, born in 1907, was one of the pioneer serious Negro actors not content with "Tom" parts, and he made this comment after "Native Son" (with himself in the role of Bigger) opened on Broadway in 1941: "We're making history in the theatre. Now things are going to happen. Now they'll think of the Negro as an actor and not as some butler-valet type, some ignorant person."

Perhaps he was over-sanguine; good plays of Negro life are not common, and worthwhile Negro parts in other plays have not been numerous. (There are exceptions, of course; recently, "Take a Giant Step" and "A Raisin in the Sun" in the first group, and in the second, the role of the chauffeur-paramour in "Toys in the Attic."

Similarly with the movies; Lee himself had trouble getting respectable colored roles, and folk singer Josh White, younger and better looking, rejected parts he was offered as "too Tom." And when the change began to come about, it arrived, so to speak, by the back door.

In 1949 two pictures on the subject of "passing" (and implicity, miscegenation) appeared: "Lost Boundaries" starring Mel Ferrer, and "Pinky" with Jeanne Crain and Ethel Waters. Both treated with some seriousness a particular aspect of the Negro-white problem, but neither Ferrer nor Miss Crain was particularly plausible as a colored person, and the parts themselves were no great help. (One is reminded of Mrs. Stowe's "colored" hero and heroine, George and Eliza Harris, who are so very light of skin that they readily pass for white—and whose problem is solved by shipping them off to Canada.)

But late that same year William Faulkner's "Intruder in the Dust" came out, and a real change was evident. Whatever may be said of Faulkner's ideas on race problems, this motion picture featured a sturdily handsome Negro, Juano Hernandez, as its hero Beauchamp, a man of great courage and self-respect. True enough, Lucas Beauchamp is no ebony field hand; his grandfather was white and a McCaslin; but Beauchamp has no claim to white status, and provides as fit a subject for lynching as any other man of color in the south.

Not the story but the central character is the important thing here. The kind of personal dignity accorded Beauchamp and beautifully projected by Hernandez is what made "Intruder in the Dust" a pioneer motion picture, and what distinguishes it radically from such a genial but folksy movie as "Cabin in the Sky," and separates it completely from the Negro villainy of "The Birth of a Nation."

Then with "Island in the Sun" (1957) another giant step was taken —two interracial love affairs, frankly avowed, and including that ultimate trauma to many a white male psyche, a white woman in love with a colored man, and not merely ready but eager for his touch. Again, there were compromises: the unidentified but vaguely British setting, the absence of full-blooded interracial kisses, the breakup of the colored man's affair through fear of prejudice ("Some day you'd get mad at me and call me 'nigger'" — at which point a late-teen white girl two seats from me cried out, "Oh, no-o! Oh, no-o!"). And this brings us back to the man who spoke that line, Mr. Belafonte.

Someone recently has called Belafonte "the first Negro matinee idol." And not incorrectly; certainly no colored man in America, not Jack Johnson or Joe Louis or Sugar Ray, not Satchel Paige or Jackie Robinson or Roy Campanella, not Josh White, not even Nat Cole or Sammy Davis Jr., ever quite reached the position Harry Belafonte now holds. And we may as well be clear about that position. "Matinee idol" has quaint overtones from the 1920s; "Dream Boat" is a bit more contemporary, but the true meaning is "sex symbol."

There is the story that any woman, age 14 through 104, leaving a Belafonte personal appearance is willing to swear that his shirt was open clear down to the belt buckle. No, to the second button only; but the story makes its point clearly enough.

Where will it all end? The liberal white answer is likely to be "With everyone equal; with liberty and justice for all." Yet in such a response there is perhaps a hidden assumption: equal but separate. The same assumption come out clearly in the statement attributed to a Negro leader, "We Negroes want to be your brothers, not your brothers-in-law."

Apartheid in sex, togetherness everywhere else; and it makes no sense. It is not even good history. Miscegenation in our land is three centuries old. Scholarly investigations have indicated that two out of three American Negroes have some white ancestry. "Of course," the informed white person responds —but again with something generally left unsaid: white man, colored woman, and no marriage.

Allied's New Chief Visits Boston; Seeks New England Unit's Return

On the heels of the withdrawal of the Indiana unit from Allied States Assn., Marshall Fine, the new president of the national organization, made an overture last week to Independent Exhibitors of New England to return to the fold. The New England unit ankled the national organization last year.

Since Allied has been split between two opposing factions, it appears to be the practice for units to resign from Allied every time a new regime is installed. The N.E. group pulled out when an officer team favored by Indiana was installed. Now that the top echelon group is one that the New Englanders would ordinarily favor, the Hoosiers decided that they've had enough.

Despite the installation of the new regime, Yankees are playing it coy about coming back. Fine, accompanied by national director Irving Dollinger, went to Boston to confer with Ed Lider, head of the Boston unit, and board members of the group to present a first-hand account of what transpired at the recent Milwaukee board meeting which saw the so-called "moderates" regain control of the organization.

Allied was formerly headed by Al Myrick, of the Iowa-Nebraska-Sout Dakota unit, who nosed out Lider for the top post in a controversial election two years ago. The outcome of that election, which was accompanied by all sorts of charges of fraud and illegality, resulted in the exit of the N.E. unit. The Milwaukee election this year brought similar accusations from the dissidents.

According to Lider, reached by VARIETY at his Boston office last week, the New England unit has no immediate plans to rejoin National Allied. Lider is on record as favoring one overall exhibitor association so that the voices of theatremen can be more powerful in dealing with the film companies and the government.

A Possibility

Paradoxically, the pullout of N.E. and Indiana, although they represent different philosophies, could serve as the spark to set the wheels in motion to bring about one unified exhibitor trade association. It's conceivable that the American Congress of Exhibitors could serve as the umbrella for such an organization.

The Indiana unit is already flirting with the idea of affiliating with Theatre Owners of America. According to reports, there is sentiment in the organization to call in TOA to make a presentation. This move represents another paradox, for TOA's approach to industry's problems is closer to that of the "moderate" group in Allied which the Hoosiers have opposed. The Alliance Amusement Co., long a member of Indiana Allied, has already enrolled its theatres in TOA, although it has maintained its membership in the Hoosier organization at the same time.

Shy From TOA

For years Alliedites have been against any tieup with TOA, fearing that the small independent theatres would be swallowed up by the big chains which are said to dominate TOA's affairs. However, while Allied has been losing members in recent years, TOA has increased its rolls considerably, picking up many small independent theatres.

The exit of Indiana, with Iowa-Nebraska, Rocky Mountain, Mid-South, and Mid-Central expected to follow suit, is expected to rock the foundations of Allied. However, Fine believes the resignations will have no effect on what's left of the national organization. He's making a determined effort to pull the remaining 16 units together into a strong spokesman for the independent theatreowner. His policy, he said, would be to continue to work for the indie theatre owners whether or not they are members of Allied. He feels that the accomplishments of his regime would serve to reactive delinquent units and cause other units to join Allied. Unlike TOA, Allied does not plan a recruiting drive, preferring to let the activities of the organization serve as the come on.

Fine has adopted a flexible position on the idea of one overall exhibitor organization. He indicated that he would sit down and discuss the possibility of one national exhibitor group if he felt that it would benefit all theatremen. Fine's view is at least conciliatory. Previous Allied leaders would dismiss the suggestion of merging with TOA.

A Cleveland exhibitor, Fine plans to come to New York in February for a series of meetings with film company toppers to discuss "what Allied can do to help them." This, of course, is a new approach for Allied. Previously the organization has been known for its belligerancy and was more prone to denounce all actions of the distributors than to seek a common meeting ground. It was this philosophy that separated the "firebrands" from the "moderates." The former group was more inclined to yell for the government every time they disapproved of the trade practices of the film companies.

The exit of the Indiana unit also resulted in the resignation as national secretary of Richard T. Lochry, president of Hoosier group. At the same time, Indiana withdrew as co-sponsor with Gulf States Allied of the 1961 convention in Las Vegas. In disclosing its decision to ankle National Allied, the Indiana unit said its board decided that both groups in Allied "could accomplish more for their individual units by working with a smaller, compatible group for common goals instead of dissipating their time, money and energies in fighting each other in the larger group."

Columbia Has 'Dolce Vita' For Commonwealth Lands But Ducked U.S. Market

"Dolce Vita," made-in-Italy production grabbed by Astor Pictures for release in the United States, is being distributed in the British Commonwealth and a few Latin American countries by Columbia. But Col wanted no part of it in the Yankee market.

Abe Schneider, president of Col, saw "Vita" in Cannes and concluded it had little or no chance of getting a Production Code Seal. Consequently, the Col policy was "hands off" so far as the U. S. was concerned.

GOLF-MILL SHOPPERS TO GET FILMERY, TOO

Chicago, Jan. 31.

The yen to hitch plush cinemas to outlying shopping centres, per the suburbia growth pattern, will see the second such filmery in business here by late summer. Name is to be the Golf Mill Theatre, situated at the new Golf-Mill Shopping Center in suburban Niles. First shopping centre showcase hereabouts unveiled last year in neighbor suburb of Skokie.

Construction of the ultramodern Mill is budgeted at $1,000,000. It will seat 1,800 and accommodate 2,000 autos in adjacent parking area. Owner is Morton Fink, operator of a kiddie park, and son of area pioneer drive-in theatre builder Frank Fink.

Word From Detroit

By FRED TEW

Detroit, Jan. 31.

As a follow-up to last week's meeting of National Allied's board of directors and, also, to inspect the newly established offices of the association, prexy Marshall H. Fine and board chairman Ben Marcus met last week with Michigan Allied prexy Milton H. London who is the newly appointed executive director of National Allied.

The trio discussed means of implementing the ambitious program, as outlined at Milwaukee, to aid indie exhibs. Chief topic of conversation was publication of the National Allied Bulletin and other means to step-up communication, plus the establishment of coordinating committees to work for a more prosperou sindustry.

Fine said he would confer soon in N. Y. with all distrib chiefs, offering "fullest cooperation" of his organization and seeking the cooperation of the distribs.

At the conclusion of the conference, Marcus declared: "The optimism, enthusiasm and determined purpose of the new Allied administration makes me even more confident that a bright, prosperous future awaits the motion picture industry."

Re-Do Pantheon, Toledo For Big-Negative Pix

Toledo, Jan. 31.

Second recent major improvement in downtown film houses is the current $125,000 remodelling of the 39-year-old Pantheon, which has been for the past several years a hold-over house for films which opened a first-run at the Rivoli. Both are operated by Skirball Bros. of Cleveland, which also has the adjoining Palace.

The Pantheon is being converted to show 70 mm. films, and in addition to the new German-made projectors, six-track stereo sound system, and new curved screen, the interior will be redecorated and refurbished. Seating capacity is being reduced from 1,000 to 808 by removal of down-front seats. Tentative re-opening is set for Feb. 8. "Can-Can," which was shown last fall in 35 mm. film at the Paramount, is a likely opener, said Jack Clinger, manager of the theatre.

Last November, the 3,400-seat Paramount, operated by Jack Armstrong of Bowling Green circuit owner, was remodelled and seating cut to convert for Cinerama.

Brigitte Bardot OK in Atlanta But That Femme Impersonator Gotta Go

Does a motion picture censor have the right to demand the deletion of all closeups of a female impersonator appearing in a film with Brigitte Bardot? It's likely that this unique issue will be the key to Kingsley International's projected suit against the Atlanta censor board re denial of a license to BB's "Come Dance With Me."

Upcoming suit, being mapped by attorney Ephraim London, awaits filing on the board's formal turndown of an appeal against the original ruling that the deletions be made. Action is expected in about two weeks.

Case is one of seven now pending or planned against city and state film licensing boards in the wake of last week's precedental ruling by the U. S. Supreme Court (see separate story).

Several other suits are likely in Atlanta, including the one being planned by the Independent Film & Distributors of America. Originally this suit was scheduled to seek a declaratory judgment that the Atlanta board is unconstitutional, with Trans-Lux Distributing, Zenith International and Continental Distributing taking the action. Because of the Supreme Court's decision last week, however, the potential plaintiffs are studying the wisdom of proceeding along these lines, and may switch to an attack citing specific standards on which films were denied licenses.

It's also reported that Lopert Films, whose "Tunes of Glory" and "Never on Sunday" were turned down in Atlanta, may go after that censor board.

Still pending in Virginia is Times Film's case against that state's licensing board for refusing a permit to "The Respectful Prostitute" on grounds that it would incite to riot. This case, of course, is being directed by Felix Bilgrey, Times' general counsel, who argues the company's "Don Juan" case before the Supreme Court.

In the Federal courts in Illinois is Zenith International's suit against the Chicago licensing commission for refusal to grant a permit to "The Lovers." Case, which was held in abeyance pending outcome of Times Film's case against the Chicago board, is now expected to proceed. "Lovers" is also the crux of legal battles in Cleveland and Dayton.

Cops Vs 'Savage Eye'

Chicago, Jan. 31.

"Savage Eye," Yank-made feature via Trans-Lux, is running censor problems here. The cops want some cuts, but distrib so far isn't budging. If a city lawyer who's due to scan the pic agrees with the censors, case will then go to the courts.

"Eye" has an upcoming World Playhouse booking.

Atlanta Challenge Of 1-Woman Dictatorship Not to Be Abandoned

Atlanta, Jan. 31.

Action of United States Supreme Court upholding constitutionality of state and local motion picture censorship in Times Film Corp. suit against City of Chicago by 5 to 4 is not going to deter legal action contemplated by a group of distributors in Atlanta, it was learned.

Although decision came as a surprise—and disappointment—to firm retained to attack Atlanta City Ordinance, a spokesman said they had good and sufficient grounds to go ahead with suit to strike down enforcement of censorship here.

Maurice Maloof, member of Atlanta legal firm of Heyman, Abram and Young, retained by a group of distributors, said the Supreme Court decision did not cover all of the contentions of the suit they propose to file in the near future against Atlanta censorship ordinance.

According to Maloof the premise upon which Atlanta ordinance will be attacked is on the grounds that it is "invalid and unconstitutional under the due process clause of the 14th Amendment to the Constitution of the United States in that the standards by which motion pictures are to be viewed and judged are not sufficiently defined and are too vague and indefinite to be capable of enforcement and in that the rights and obligations of persons who exhibit motion pictures are not sufficiently set forth for said persons to be appraised of what is expected or required of them in order to conform with said ordinance, but whether or not a permit is granted is left to the personal likes or dislikes of the censor."

Mrs. Christine Smith Gilliam, wife of Alderman Ed A. Gilliam, who is chairman of Atlanta Police Committee, is Atlanta's censor. Ostensibly, she is under jurisdiction of Atlanta Library Board and her salary is paid by city. Library Board, however, has adopted virtual policy of carte blanche as far as Mrs. Gilliam's duties are concerned.

Back in August word got around that Independent Film Importers & Distributors of America had voted to retain counsel to bring action against City of Atlanta Censorship Ordinance in Federal Court in a bid to have it declared unconstitutional. Mike Mayer, New York, executive director of IFIDA, was authorized to select counsel for this purpose. Firm of Heyman, Abram and Young was retained.

Meanwhile, Atlanta moviegoers were nonplused when Continental Distributing Co.'s "Room at the Top," starring Laurence Harvey, had been nominated for a string of awards in the 1959 Academy Derby, but was one of three that had gotten the turned down thumbs from Mrs. Gilliam.

Two other imports that found themselves up against censorship red light were "The Case of Dr. Laurent" (Trans-Lux); and "Hiroshima Mon Amour" (Zenith International).

It was on outlawing of these three films that IFIDA planned to launch its attack on ordinance and got members to contribute funds for a "war chest" to finance their battle.

THE LOVERS' TO COURT IN WAKE OF CHI WIN

Chicago, Jan. 31.

Now that motion picture censorship is okayed here, attorneys for Zenith Films look for early action on "The Lovers" by 7th U. S. Court of Appeals. Arguments had been deferred until it was seen which way U. S. Supreme Court would rule on the Chi prior restraint test.

Chi censor board bridled at last reel of "Lovers" and refused it a permit. If it loses in the appellate court, Zenith is expected to appeal.

Petty Officials

Continued from page 17

sponsible citizens to find out the contents of specific films, an example being MPAA's own Green Sheet.

"There are risks in freedom," Johnston stated, "but the risks are worth the principle. I feel anything can be shown on the screen if it's shown in good taste. If action is to be taken on a film, it should be taken by law officials. Censoring, however, is done not by experts but political appointees, usually someone who hasn't gotten a job."

On the $7,500,000 suit brought against the majors and MPAA, alleging the plaintiffs were denied work because of a blacklist, Johnston said it should be up to the individual company or employer to decide who shall be employed.

Jack Geiser is new Paramount sales representative in the Albany exchange district. He originally was a booker with the company in Buffalo; then in Atlanta.

Mrs. Dzink's Latin Policy

Floresville, Tex., Jan. 31.

Allen Hilton has sold his Arcadia Theatre here to Mrs. George A. Dziuk who has taken over operations of the house.

Mrs. Dziuk will feature Spanish language films.

Prior Restraint

Continued from page 17

or indie company films, those with and those without Production Code seals of approval. With the psychological encouragement received from the most recent high court decision, it's a cinch the licensing boards are going to become more bold with the scissors, perhaps even to the point of attempting to scissor Code seal films, heretofore generally immune.

The Motion Picture Assn. of America, representing the major film companies who supply the vast majority of the nation's theatres on a regular basis, has been in an understandably difficult position—public relationswise—in the fight against prior restraint until now. Though the MPAA did come into the Times Film case as a friend of the court (and, ironically, the one case the MPAA came in on, was lost), it did not participate in the previously mentioned "Miracle" and "Lady Chatterley's Lover" cases, which resulted in new freedom to MPAA members as well as to all film distribs.

While the MPAA, with the resources at its command, has done a recognizably good job in the field of fighting censorship at the legislative and community level, it has not heretofore deemed it wise, particularly as the public prints have become full of predigested indignation anent sexy and violent "adult" films, to lead the fights against local censor boards. The Times Film case, as well as "The Miracle" and "Chatterley's Lover" cases, were originated by indie distribs. There is hope now that the majors will join the minors in all future cases.

This idea was put forth last week by Felix Bilgrey, attorney for Times Film and who, with Abner Mikva of Chicago, conducted the "Don Juan" case before the Supreme Court. Bilgrey proposed that an all-industry watchdog unit be set up with the MPAA's co-operation to jump into every situation where a film is banned by a local board. Idea would be to contest every action until such a formidable body of legal opinion is built up that no board would move against anything except outright, stag film-type obscenity.

This too was the answer of attorney London when asked last week if it wasn't a frustrating experience to have to continue the prior restraint fight on a picture-by-picture, standard-by-standard approach. Somewhat, he said, adding that it must also be remembered that every victory in a fight on standards makes the position of the censors just that much less tenable.

London also suggested that another approach to the prior censorship fight would be via the legality of the licensing fee which is required in most instances where licensing boards have authority. This, he holds, is patently unconstitutional, since the law already exists spelling out that a tax on communications media is a form of illegal prior restraint. (In New York alone, it's estimated that the major companies pay out approximately $200,000 a year in such fees.)

Many licensing boards, like New York's, are revenue-producing bureaus, that is, operations which not only pay for their upkeep but turn a profit. It's likely that if states and cities were required to appropriate funds for this job from other sources, much censorship enthusiasm would vanish. However, not all licensing operations are run on a fee basis.

One of the most disquieting aspects of last week's majority decision was that films are "not necessarily subject to the precise rules governing any other particular method of expression," though how they are different was not defined. The point which aroused the most comment, and which, eventually, may help the cause of the film industry most, was that made by dissenting Chief Justice Warren, who read into the majority opinion a likelihood of eventual censorship of newspapers, books, magazines, tv and radio, and even public speeches.

It's suggested in many industry quarters that if, indeed, such attempts are made, there will be such a hue and cry of outraged public opinion that this decision will have to be reversed, in one manner or another.

Censorship's 5-4 Win Deplored

Film industry opinion, as well as a large part of the newspaper editorial comment, on last week's U. S. Supreme Court decision in the Times Film case (see separate story), roundly denounced the five-to-four ruling.

New York Times summed up much of the reaction in an editorial Wednesday (25) stating: "It is as potentially dangerous for any board to prevent a film from being shown in the first instance as it would be to prevent a handbill or a book or a newspaper from being printed." Times said there are perfectly good rules already on the books to handle obscenity and slander after its appearance.

American Civil Liberties Union called decision a "serious blow to freedom of expression" and Richard Walsh, prexy of the International Alliance of Theatrical and Stage Employees, in an editorial in IATSE's Official Bulletin, called on all union members to fight new censorship moves.

Walsh's statement also took occasion to blast classification of films for general patronage or "adults only," a tag he called "an old and disreputable one in show business, often used deliberately to lure the prurient-minded."

In all the general fuss, the Independent Film Importers & Distributors of America remembered the two individuals who were almost overlooked in the plethora of "official" statements: Jean Goldwurm, prexy of Times Film, and Felix Bilgrey, Times Film general counsel, who mapped the fight against the Chicago licencing procedure.

In a wire to Goldwurm and Bilgrey, IFIDA noted that "it is through the efforts of men like you that all the great battles for liberty have been won . . . We applaud you for your unselfish expenditure of time, money and effort. Eventual victory must be ours."

'Spartacus' Tops

Continued from page 7

slipped to 10th place in the final week, of course, cut into its showing.

"Ben-Hur" (M-G), long bellwether in the national b.o. sweepstakes, dropped to fifth position as it wound its initial engagements on hardticket in several keys or is about to conclude same. "World of Suzie Wong" (Par), which made such a favorable showing at the N.Y. Music Hall prior to the Xmas stageshow, copped sixth spot.

"Swiss Family Robinson" (BV), a bit slow in starting, managed to land seventh money by dint of soaring to second spot the final week. "Facts of Life" (UA), which showed up nicely late in December, took eighth place.

"Wackiest Ship in Army" (Col) captured ninth position. "Where Boys Are" (M-G), current Music Hall pic, finished 10th.

"The Alamo" (UA), though somewhat spotty, managed to do well enough to land in 11th position. "Butterfield 8" (M-G), which was champ in both November and December, rounds out the Top 12.

"Marriage-Go-Round" (20th), disappointing boxoffice-wise after the legit play; "Can-Can" (20th), now out on popscale dates; "Never On Sunday" (Lope) and "Three Worlds of Gulliver" (Col) were the runner-up films in that order. Last-named was much better in December, winding up fifth nationally on the month.

"Goliath and Dragon" (AI) showed enough the final week to cop a runner-up position, and likely will be heard from additionally. "Tunes of Glory" (Lope), another newie, finished as a runner-up pic two different weeks, and obviously is a future bet in smaller spots. "Make Mine Mink" (Cont), which was runner-up one stanza, is in much the same category.

"Cimarron" (M-G), due shortly at the N.Y. Music Hall, so far has been inclined to be uneven but has checked in with some okay to sock engagements. "Fever in Blood" (WB), also new, shapes disappointing on its showings to date.

"General Della Rovere" (Cont) shows promise especially after its continued longrun in N.Y. It also was good on Balto, Washington and Philadelphia dates. "Go Naked in World" (M-G), mild in St. Louis, was barely okay in Minneapolis and fair in K.C.

"Blueprint For Robbery" (Par) shapes slow in St. Louis. "Pepe" (Col), just getting started, has tapered to nice takings at the N.Y. Criterion on longrun hard-ticket and is rated trim in L.A. "Pepe" was doing capacity over the year-end holidays.

Spring's Latin Swing

Morton A. Spring, president of Metro International, will hold a series of meetings with company executives in Latin America starting Friday (3). He leaves N. Y. tomorrow (Thurs.) and will visit 12 cities. His first stop will be San Juan.

Following his swing, ending up in Mexico City, Spring will head directly for the Coast on Feb. 28 to confer with production chief Sol C. Siegel and other studio execs.

Boston's Alarm: Bluenoses Twitch

Boston, Jan. 31.

The 5-4 decision of the Supreme Court upholding Chicago's motion picture censorship ordinance, is being viewed here with alarm. Following statements from motion picture industry leaders here that "it is inconceivable that any local authority should reestablish censorship on the strength of the decision, but it behooves exhibitors to be properly prepared to defeat any attempt to do so" (Frank C. Lydon, executive secretary of Allied Theatres of New England), the Boston Herald in a lead editorial Friday (27) called the decision "Blow to Freedom."

"The Supreme Court's 5-4 decision upholding the constitutionality of Chicago's motion picture censorship ordinance is a severe blow to free speech, as time, we believe, will demonstrate all too dramatically," the editorial said.

"The ordinance requires movie exhibitors to submit their films to inspection by the police before permits are issued for showing them publicly.

"This means, as Chief Justice Warren said in the main dissenting opinion, that many exhibitors will cut portions of films objected to by the police, or give up the idea of showing them at all, rather than go to court to assert their rights.

"'In such case,' said Chief Justice Warren aptly, 'the liberty of speech and press and the public, which benefits from the shielding of that liberty, are in effect at the censor's whim.' We cannot help sharing the chief justice's pessimistic opinion that the decision comes dangerously close to holding that not only may motion pictures be censored but that a licensing scheme may also be applied to newspapers, books and periodicals, radio, television, public speeches and every other medium of expression.'

"Justice Clark, who wrote the majority decision, may have had some misgivings of his own on this score. He went out of his way to say that the decision was applicable only to motion pictures.

"It is especially important for officials here in Massachusetts to remember that there is now no state law authorizing the prior censorship of motion pictures. Moreover, there is grave doubt of the right of the Legislature to enact such a law. For Article 77 of the Amendments to the Massachusetts Constitution declares unequivocally: 'The right of free speech shall not be abridged.'

"The Supreme Court has ruled, in effect, that prior censorship of movies is not necessarily inconsistent with the free speech guarantees of the United States Constitution. But the high court has in no sense disturbed any fundamental protections contained in state constitutions.

"The decision was, as the dissenters said, a 'full retreat' from 'one of the bases of the First Amendment'—the barrier against prior restraints of speech.

"But it is not a valid signal for any orgy of censorship, official or otherwise, in Massachusetts, or elsewhere in the nation."

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Film Reviews

Continued from page 6

The Mark

appealing moppet daughter are all very sound. Eddie Byrne has his moments as a prison-mate. Both Marie Devereux and Miss Shell have brief, sexy scenes with Whitman which make impact.

Director Guy Green (himself an ex-ace lenser) and Douglas Slocombe, on camera, have turned out some imaginative shots. They have taken full advantage of both urban and country locations, while the art work is first-class. The reason for Whitman going over the rails is not convincingly explained, especially in view of his manly bearing. But he treads the delicate tightrope of self-confidence, personal doubts, optimism and acute depression admirably. "The Mark," without being a totally significant social document, shows how easily it is for a man to be trapped, despite himself, by his past. As such, it is good, commendable drama. *Rich.*

Like Father Like Son

First portion of a projected trilogy by Tom Laughlin. No release deal set yet. Has some artistic merit, but b.o. calibre doubtful.

* * *

Hollywood, Jan. 25.

Tom Laughlin production. With Laughlin, Taffy Paul, William Wellman Jr., Jim Stacey, Chris Robinson, Dennis O'Flaherty, Bob Colonna, Chuck Siebert, Roxanne Heard, Charles Heard, Dorothy Downey, Linda March, Ed Cook, John Burns, Jack Starrett. Directed and written by Laughlin; camera, James Crabe; editor, Don Henderson; music, Shelly Manne; sound, LeRoy Robbins; assistant director, Herb Willis. Reviewed at 20th-Fox projection room, Jan. 25, '61. Running time, 90 MINS.

Christopher Wotan	Tom Laughlin
Ginny Miller	Taffy Paul
John	William Wellman Jr.
Art	Jim Stacey
Bobby	Chris Robinson
Marty	Dennis O'Flaherty
Harry	Bob Colona
Lee	Chuck Siebert
Joan Meyers	Roxanne Heard
Mr. Wotan	Charles Heard
Mrs. Wotan	Dorothy Downey
Tury Martin	Linda March
Coach Webster	Ed Cook
Coach Ferguson	John Burns
Coach Jennings	Jack Starrett

"Like Father Like Son" is the first installment of what its producer-director-writer-star, Tom Laughlin, has ambitiously and rather optimistically designed as a trilogy ("We Are All Christ"). No releasing commitment has yet been firmed for completed Part I.

That Laughlin has potential in more than one of those departments cannot be denied. He brings an aggressively youthful perspective and some fresh ideas in filmmaking to Hollywood, which certainly can utilize and absorb, and ought to encourage, budding new creators with offbeat points-of-view. But Laughlin has not yet learned to harness or fully develop his native talent. This film has a lot that is right, but too much that is wrong and awkward. In its present condition, it simply isn't a very marketable commodity, either by art house or general audience tandards.

Laughlin's story, or at least the first third of his story, is about an essentially decent, extremely sensitive and high-strung high school athlete who just can't seem to avoid trouble. Victimized by a rather sadistic coach, in and out of romantic and sexual difficulties, he more or less seems to be following in the uncertain footsteps of his liquor-beaten failure-father.

It is as director that Laughlin seems most gifted. He has succeeded in bringing to the film several artistic touches, notably linking romantic interludes shot from a distance. But he has also failed to instill an even tempo, particularly in his incorporation of two lengthy "humorous" passages (a speech class and a drunken spree sequence) that are sufficiently natural as separate entities, but almost totally irrelevant and painfully detrimental to the central story.

Major shortcomings of Laughlin's approach to his tale are his failure to instill dimension into any of the characters save his own and the unlifelike nature of his female characters. It is also not quite clear just what he is trying to say. Perhaps that clarity would come in Parts II and III but, after all, Parts I must speak for itself. As writer, he hasn't succeeded in properly focusing the issue. And several lines ("you dirty mother" and—to sacred church symbols—"you're a pig"), while emotionally honest, are in questionable taste.

As an actor (his own star, a strain and potential pitfall even for seasoned helmsmen), Laughlin has a keen sense of timing and a kind of rugged, natural youthful appeal. But he lacks great variety, resorting inevitably to three general expressions: the sulk, wild glee, and utter anguish. Those are widely divergent emotions, but Laughlin does not fill in the subtle gaps between too expressively. He also seems a trifle too old for the part of a high scholar.

Most of the players are competent, considering the undernourished roles they must contend with. Most vivid in the memory are John Burns and Taffy Paul. Level of cinematic craftsmanship is above average for a film of this nature. Great credit, particularly, is due cameraman James Crabe for his perceptive views. Music, largely rhythmic percussion and/or sentimental string passages, was composed and conducted by Shelly Manne. *Tube.*

His and Hers

(BRITISH)

Neat comedy idea that misfires and becomes flabbily confused; Terry-Thomas and the others work hard earning spasmodic yocks.

London, Jan. 24.

Eros Films release of a Sabre (Hal E. Chester) production. Stars Terry-Thomas, Janette Scott, Wilfrid Hyde, Nicole Maurey. Directed by Brian Desmond Hurst. Screenplay, Stanley Mann. Jan & Mark Lowell; camera, Ted Scaife; editor, Max Benedict; music, John Addison. At Studio One, London. Running time, 90 MINS.

Reggie Blake	Terry-Thomas
Fran Blake	Janette Scott
Charles Lunton	Wilfrid Hyde White
Simone Rolfe	Nicole Maurey
Baby	Billy Lambert
Hortense	Joan Sims
Harold	Kenneth Connor
Policeman	Kenneth Williams
Felix McGregor	Meier Tzelniker
TV Announcer	Colin Gordon
Phoebe	Joan Hickson
Poet	Oliver Reed
Woman	Barbara Hicks
Wanda	Francesca Annis
Dora	Dorinda Stevens
Stunning Wife	Marie Devereux

"His and Hers" starts off with a reasonable idea for a comedy, but the writing and the direction is haphazard. Screwy situations and gags are popped in with little relevance and the players, with the sole exception of the urbane Wilfrid Hyde White, all seem to work so desperately hard that the result is a flabby hotch-podge. It earns spasmodic laughs, but, overall, can be recommended only to easygoing audiences.

Terry-Thomas plays an explorer-author whose success as writer of bestsellers has been largely built up by outrageous stunts dreamed up by his publisher. But there's nothing phoney about him being lost in the desert just before publication of his latest book. "I Conquered the Desert." He really is lost and has been living with a tribe of Bedouins before being rescued. During this period he "finds" his true self and has written a book on his adventure which his publisher turns down as trash. He has also adopted Bedouin dress and habits, and expects his wife to conform.

This could have been the springboard for a neat satirical comedy, but instead the pic floats uneasily into farce. The two fight so much that they decide, fatuously, to divide the house, and household duties in two—"His" and "Hers."

Though this provides the opportunity for yock situations, such as the husband involved with domestic duties and the wife settling down to write a book giving the lowdown on her husband called "I Was Conquered By a Middle-Aged Monster," it is about here that the comedy starts to flounder precariously.

A pretty French camera-girl becomes involved with the husband, there's talk of divorce and, in the end, the bachelor publisher has to patch things up, during which time he gets a taste for women.

Tighter writing, firmer direction could have helped this inconsequential comedy but as it is, this relies mainly on the artists. Terry-Thomas, who is an acquired taste as a comedian, carries most of the burden of "His and Hers," and is more consistently funny than in many of his previous pix. Janette Scott is prettily adequate as his wife while Nicole Maurey is decoratively effective as the other woman. Wilfrid Hyde White ambles through the film in his bland, polished way taking advantage of at least two scenes which help his contribution, without adding much to the film. One is when he finds himself alone with the glam French girl, in her apartment, and the other at a beatnik party.

Joan Hickson plays the inevitable Cockney daily help and artists like Kenneth Williams, Kenneth Connor, Joan Sims and Colin Gordon are roped in as "guest stars" for parts which could have been played perfectly well by talented feature players. Director Brian Desmond Hurst's excellent past record does not show evidence that farcical comedy is his natural bent, and this one does nothing to disprove the fact. Ted Scaife's photography is okay, but Max Benedict's editing is not taut enough to cope with a jumpy script. *Rich.*

Der Gauner Und Der Liebe Gott

(The Swindler and the Lord)

(GERMAN)

Berlin, Jan. 24.

Gloria release of Divina production. Stars Gert Froebe and Karlheinz Boehm. Directed by Axel van Ambesser. Screenplay, Curth Flatow and Stefan Gommermann; camera, Oskar Schnirch; music, Norbert Schultze. At Bavaria Film-Studio, Berlin. Running time, 92 MINS.

Paul Wittkowski	Gert Froebe
Father Steiner	Karlheinz Boehm
Maria Holzmann	Ellen Schwiers
Peter Holzmann	Manfred Kunst
Mrs. Nestle	Lucie Englisch
Miss Mauer	Barbara Gallauner
Baumberger	Rudolf Vogel
Therese	Toni Treutler
Helga	Rosemarie Kirstein
Richard	Gerd Seid
Sergeant Franke	Hans J. Diedrich
President of Court	Walter Jacob

Axel von Ambesser is one of the few German directors who can achieve the subtle touch. This film also displays his charm and imagination the result is one of the most enjoyable German pix in years. As per its budget, it's not a big film, but this one has heart and enough sentiment. Film looks like a fine grosser in this country. It also has foreign possibilities. Screenplay by Curth Flatow contains some improbabilities but are of minor importance. This is a tastefully-created film with many amusing situations and lovable characters.

The crook here is a safe cracker who has spent many years in prison. Again he is caught but this time he is innocent and sentenced to eight years in prison. He succeeds in escaping. In a church where he hides he steals a cassock and continues his flight in the disguise of the clergy. He seeks shelter in a house which happens to be a clergyman's house. Many of the later situations develop because one is a genuine and the other a pseudo clergyman. The former eventually finds out about the latter, but he is a man with a big heart and leads the crook back to the path of decency.

Gert Froebe, one of Germany's busy character players, is seen here in his first big starring role. He will garner many kudos from crix. Excellently led by director Ambesser, Froebe never overdoes his role and skillfully avoids slapstick. It's a top-notch portrayal which will further his career, Karlheinz Boehm enacts the genuine clergyman, his performance being very impressive. It is one of his best performances to date.

Supporting cast includes such fine players as Rudolf Vogel, as an unscrupulous businessman; Ellen Schwiers, as an attractive widow, and Lucie Englisch, cast as Boehm's maid.

All credits are fine but the biggest compliment should go to Axel von Ambesser who has here created one of the most enjoyable German comedies of the year. *Hans.*

La Proie Pour L'Ombre

(Prey For the Shadows)

(FRENCH)

Paris, Jan. 24.

Marceau-Cocinor production and release. Stars Annie Girardon, Christian Marquand, Daniel Gelin; features Michele Girardon. Written and directed by Alexandre Astruc. Dialog, Claude Brule, Astruc; Camera, Marcel Grignon; editor, Denise Casabianca. Previewed in Paris. Running time, 95 MINS.

Anna	Annie Girardon
Eric	Daniel Gelin
Bruno	Christian Marquand
Anita	Michele Girardon

Alexandre Astruc was the first film critic to turn director long before the "new wave." But he passed into the film ranks with one medium-length pic and two feature film. The first two got awards at film fests but none did much box-office, and he languished till this sleek, sophisticated vehicle about a married woman hungering for independence was made.

Her husband allows her to run an art gallery but keeps strings on her, really believing a woman's place is in the home. A love affair with a lonely man frees her physically but he, too, can't seem to give her everything she needs. She loses both men as she gets complete control of her gallery and goes off to a supposedly unfulfilled life. Though dealing apparently with basic needs, the film is glossy and slowly unfolds the characters in well-modulated scenes of love, explanation and dramatic decisions.

Astruc's complete control manages to make the characters more than symbols. He has telling notations on love, sensuality, as well as marital and love relations. It looms mainly an arty theatre film on its almost austere unfoldment but has enough to make this a more profound distaff film that will appeal to adult audiences.

Annie Girardon is expressive and appealing as the woman striving to prove herself as a person as well as a love object while the men are forcibly depicted by Daniel Gelin, as the reserved husband, and Christian Marquand, as the romantic lover.

Technical credits are excellent. This smoothly-made pic is muted and sensitive, seeming to lack only a fillip of warmth to make the characters more alive. Some daring love episodes are done with taste and tact. This vehicle has some exploitation handles via these scenes. This is a novel entry with specialized treatment and handling a must. *Mosk.*

Candide

(FRENCH)

Paris, Jan. 24.

Pathe release of CLM-Pathe production. Stars Jean-Pierre Cassel, Pierre Brasseur; features Dahlia Lavi, Michel Simon, Nadia Gray, Louis De Funes, Jean Tissier. Written and directed by Norbert Carbonneaux from book by Voltaire. Camera, Robert Lefevbre; editor, Paulette Robert. At Marignan, Paris. Running time, 95 MINS.

Candide	Jean-Pierre Cassel
Pangloss	Pierre Brasseur
Cunegonde	Dahlia Lavi
Nanar	Michel Simon
Dame	Nadia Gray
Gestapo Man	Louis De Funes
Jacques	Jean Tissier

Voltaire's 18th Century satire on optimism, inspired by the Lisbon earthquake which killed 30,000, has been updated for its film form in the light of the Atom Bomb which did away with 300,000. The film keeps its original shell as it follows the adventures of a blindly innocent and candid hero, Candide, through the last war, concentration camps, into the U.S. and Russia to the happy ending.

Candide, taught by his conningly simple professor, Pangloss, that all is for the best in the best of all possible worlds, carries this credo through obviously well meaning by this silly code in the face of facts. This gives the film its ironic edge. It sometimes gets almost grisly in its comedy but manages to bring it off through its forthright attitude, treatment and pace.

However, the pic touches on many things and much has a sketchy, revue-like feeling. Comedy makes its point in isolated episodes but rarely keeps building. The use of a commentary, drawings and stock shots to overcome more difficult visuals also sometimes keeps this literary rather than completely filmic.

But the film has enough insight to make it of arty house value abroad with exploitation handles. More general usage would entail a harder sell. Technical credits are good.

Jean-Pierre Cassel has the open face and movements for the hero while Pierre Brasseur is a savory professor. Pretty Dahlia Lavi is somewhat gauche but helped by this very facet in the role of innocent Cunegonde, who is continuously raped and used by brutal Germans. French black marketeers and others.

Candide goes through army training and gets involved with military bungling to be taken prisoner and then allowed to escape by a German but captured when turned in by a Swiss guard. He is then tortured and turned into a German because he is from the German-speaking part of France. Candide is also involved in inspecting a concentration camp decked up for a visiting Swiss doctor, and then into adventures in the Asiatic colonies and in the U.S.

This is a fairly sprightly film romp, if somewhat talky and filmsy at times. It has enough bite for hypo possibilities. So far it has no export visa. *Mosk.*

Lebensborn

(Fountain of Life)

(GERMAN)

Berlin, Jan. 24.

FTR-DFG release of Alfa production. With Emmerich Schrenk, Harry Meyen, Maria Perschy, Joachim Hansen and Joachim Mock. Directed by Werner Klingler. Screenplay, Paul Markwitz and Max Vorwerg, after a magazine series by Will Berthold; camera, Igor Oberberg; music, Gerhard Becker. Previewed at CCC Studios, Berlin. Running time, 91 MINS.

Meyer Westroff	Emmerich Schrenk
Dr. Hagen	Harry Meyen
Doris Korff	Maria Perschy
Steinbach alias Adamcit	Joachim Hansen
Kempe	Joachim Mock
Hellmich	Waldemar Tepel
Mertens	Gert Guenter Hoffman
Koss	Lothar Mann
Guehne	Michael Welchberger
Nietermann	Helmuth Lange
Irmgard	Eva Bubat

As per its topic, this Alfa production may very well be acclaimed as one of the most unusual Teutonic pix of the season. "Lebensborn" was the title of a macabre operation founded by Heinrich Himmler in the '30's. The SS chieftain's notion was to "breed" a Germanic noble race. To accomplish this, he had choice German girls selected and brought together with equally choice German males. Their only purpose was the birth of children for the great Fuehrer.

This pic is fairly well made but it lacks real conviction. This is not due to the Nordic eugenics theme of Hitler's race-phobia era but to the story which has been woven in for the sake of suspense and entertainment. Also, the question may be asked whether the filmization of this macabre theme was not superfluous.

Subjectwise, "Lebensborn" may emerge as a big grosser in this country as it may attract a lot of the curio-seekers in addition to the general public. For the same reason, the film may also stir interest outside the country. The film producers tried hard to make this an important film.

Lineup of drawbacks contain an unconvincing script and cliche character portrayals. Acting indeed varies. While some players are satisfactory, others tend to exaggerate their portrayals. Werner Klingler, an ex-German whose passport reads American, directed this. His direction doesn't command particular attention. The score is fine while there's also certain praise due the camera work. Some outdoor shots are quite impressive. *Hans.*

Ravissante

(Ravishing)

(FRENCH)

Paris, Jan. 24.

Prodis release of CICC production. Written, directed by and starring Robert Lamoureux. Features Sylva Koscina, Philippe Noiret, Lucille Saint-Simon, Jacques Dacqmine. Camera, Robert Lefebvre; editor, Christian Gaudin. At Paris, Paris. Running time, 75 MINS.

Thierry	Robert Lamoureux
Maurice	Philippe Noiret
Francoise	Lucille Saint-Simon
Evelyne	Sylva Koscina
Marc	Jacques Dacqmine

Robert Lamoureux is an engaging comedian but he is lacklustre as a director and scripter. This is a familiar situation comedy which might be an okay local bet but sans the invention or appeal for offshore chances.

A ladies' man pilot is called in by a friend to chasten a friend's wife who has sluffed off his advances. But his own wife is taken for the victim. All is finally cleared up.

Film is a theatrical and verbose, with complications quite obvious. It is technically flat. *Mosk.*

Charles Rossi Expanding

Albany, Jan. 31.

Charles Rossi, who operates the Paramount in Schroon Lake during the summer, and who has conducted the White Star in Greenwich for the past year, added two small-town theatres to his string. He leased the Capitol in Whitehall and the State in Mechanicville from James E. Benton, of Boston Theatres, Saratoga.

The houses had recently been run on a part-time basis by Howard Goldstein, ex-Albany film salesman and now a drive-in owner, as well as a booker-buyer for independents. The State was dark during the summer. Rossi plans a six-night-weekly schedule in both spots.

Harold K. Loomis, connected with the Capitol for 37 years, continues as manager.

Green-Roth Film Enterprises Inc. has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Myron Saland was filing attorney at Albany.

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Picture Grosses

'Ship' Fast 9½G, Prov.; 'Can' 9G

Providence, Jan. 31.

With storms avoiding this section for about a week, trade is a bit perkier. On the happy side are Majestic's "The Sundowners," State's second of "Can-Can" and Strand's "Wackiest Ship in Army." RKO Albee is fair with "Marriage-Go-Round" as is Elmwood's 32d of "Ben-Hur."

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Marriage-Go-Round" (20th) and "Shakedown" (20th). Fair $6,000. Last week, "Grass Is Greener" (U) and "Walk Tall" (U) (4th wk), $4,000.

Elmwood (Snyder) (724; $1.50-$2.50) — "Ben-Hur" (M-G) (32d wk). Happy $5,000. Previous week was slower $4,000.

Majestic (SW) (2,200; 65-90)—"The Sundowners" (WB). Peppy $9,000. Last week, "Swiss Family Robinson" (BV) (5th wk), $4,000.

State (Loew) (3,200; 65-90)—"Can-Can" (20th) (2d wk). Headed for nifty $9,000 after same in first week.

Strand (National Realty) (2,200; 65-90)—"Wackiest Ship" (Col) and "Hell Is City" (Col). Neat $9,500. Last week, "Mister Roberts" (WB) and "Hondo" (WB) (reissues), $5,000.

CHICAGO

(Continued from page 9)

citing $26,000. Last week, "Facts of Life" (UA) (4th wk), $18,000.

Cinestage (Todd) (1,038; $1.75-$350)—"Exodus" (UA) (7th wk). Capacity $26,000 or near again. Last week, ditto.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Never On Sunday" (Lope) (7th wk). Brisk $8,000. Last week, $10,500.

Loop (Telem't) (606; 90-$1.80)—"Nature's Paradise" (Falcon) (2d wk). Robust $11,000. Last week, $15,000.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (16th wk). Nice $17,000. Last week, $16,500.

Monroe (Jovan) (1,000; 65-90)—"Wild Strawberries" (Janus) and "Lesson in Love" (Janus) (reissues). Oke $5,000. Last week, "Unfaithfuls" (AA) and "Heroes Die Young" (AA), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"Marriage-Go-Round" (20th) (2d wk). Modest $15,500. Last week, $22,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Fever in Blood" (WB) (3d wk). Anemic $7,000. Last week, $8,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Swiss Family Robinson" (BV) (6th wk). Lively $22,000 or near. Last week, $23,000.

Surf (H&E Balaban) (685; $1.80)—"School for Scoundrels" (Cont) (10th wk). Trim $3,700. Last week, $3,400.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (58th wk). Great $19,000. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.80)—"Grass Is Greener" (U) (6th wk). Trim $15,000 or close. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.80)—"Suzie Wong" (Par) (6th wk). Loud $20,000. Last week, $25,000.

World (Teitel) ($606; 90-$1.50)—"La Traviata" (Union) (reissue). Fair at $3,200. Last week, "Royal Ballet" (UA) (5th wk), $3,700.

KANSAS CITY

(Continued from page 8)

"Fever in Blood" (WB). Sturdy $9,000, stays. Last week, "Plunderers" (AA), $5,000.

Plaza (FMW-NT) (1,630; $1.25)—"Can-Can" (20th) (2d run) (2d wk). Happy $6,500, holding. Last week, $9,000.

Roxy (Durwood) (850; $1-$1.50)—"Grass Is Greener" (U) (6th wk). Finale hypoing trade to big $5,500. Last week, $5,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; $.90-$1.25)—"Swiss Family Robinson" (BV) (2d wk). Great $14,000; stays on. Last week, sensational $27,000, with kid tab hiked to 50c.

'Exodus' Loud $12,000, Port.; 'Ship' Sock 20G

Portland, Ore., Jan. 31.

Nearly all first-runs have new product currently but not much of it is measuring up to hopes. "Exodus" moves into a smash second round at Music Box. "Swiss Family Robinson" still is mighty in second frame at Paramount. "Can-Can" is back at popular prices at Orpheum, and rated okay.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Plunderers" (Indie) "Unfaithfuls" (U). Sad $3,000. Last week, "Marriage-Go-Round" (20th) and "Crime Punishment, U.S.A." (AA) (2d wk), $2,900.

Fox (Evergreen) (1,600; $1-$1.49)—"Fever In Blood" (WB) and "Goddess of Love" (20th). Thin $4,500. Last week, "Sundowners" (WB) and "Raymie" (AA) (4th wk), $4,600.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (2d wk). Loud $12,000. Last week, $12,100.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Can-Can" (20th) at popscale. Okay $6,000 or close. Last week, "Wackiest Ship" (Col) and "Jazz Boat" (Col) (4th wk), $5,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Swiss Family Robinson" (BV) and "Mysteries of Deep" (BV) (2d wk). Smash $20,000 or near. Last week, $23,200.

BROADWAY

(Continued from page 9)

day (30) was oke $6,300 after $6,500 for ninth. "Breathless" (Films Around World) opens Feb. 7.

Beekman (R&B) (590; $1.20-$1.75) — "Virgin Spring" (Janus) (12th wk). The 11th week completed Sunday (29) was big $7,000 after $6,000 for 10th frame.

55th St. Playhouse (Moss) (253; $1.25-$2) — "Don Quixote" (M-G) (2d wk). First holdover round ending tomorrow (Thurs.) looks like wow $8,000 after record $9,500 opener. Day-dating with 68th St. Playhouse.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Home Is Hero" (Show) (2d wk). Initial stanza ended yesterday (Tues.) was only fair $2,000.

Normandie (T-L) (592; $1.25-$1.80)—"Swiss Family Robinson" (BV) (6th wk). Current session finishing tomorrow (Thurs.) is heading for fine $6,500 or near after $6,400 for fifth. "Hand In Hand" (Col) opens Feb. 6.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (7th wk). Sixth week completed Monday (30) was sharp $14,500 after $15,000 for fifth.

Guild (Guild) (450; $1-$1.75) — "Two-Way Stretch" (Indie) (2d wk). First round finished Sunday (29) was wow $18,000, near house high, after record weekend. In ahead, "French Mistress" (Films Around World) (5th wk), okay $5,000.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Union) (6th wk). Fifth frame ended Monday (30) hit smash $12,000 after $11,000 in fourth.

Paris (Pathe Cinema) (568; 90-$1.80) — "General Della Rovere" (Cont) (11th wk). The 10th canto completed Sunday (29) pushed to big $9,000 after $8,000 for ninth week.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (16th wk). The 15th round finished Monday (30) was great $17,000 or near after $14,000 for 14th week.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65) — "Don Quixote" (M-G) (2d wk). This session winding tomorrow (Thurs.) looks to hit big $9,000 after $8,500 on opener.

Sutton (R&B) (561; 95-$1.80) — "League of Gentlemen" (Kaye) (2d wk). First week ended Monday (30) was great $18,000 or near.

Trans-Lux 85th St. (T-L) (550; $1-$1.50)—"Grass Is Greener" (U) (6th wk). This session ending tomorrow (Thurs.) looks like nifty $9,000 after $9,500 for fifth "Wackiest Ship" (Col) opens Feb. 9.

Trans-Lux 85th St. (T-L (550; $1.25-$2) — "Marriage-Go-Round" (20th) (4th wk). Current round winding up tomorrow (Thurs.) is heading for good $5,500 after $6,000 for third. "Left, Right/Center" (Indie) opens Feb. 9.

World (Perfecto) (390; 90-$1.80)—"Summer of Happiness" (Times) and "To Love in Peace" (Jacon) (reissues). This stanza ending tomorrow (Thurs.) is heading for wham $10,000, record for oldies at house. Holding, natch!

LOS ANGELES

(Continued from page 8)

with Los Angeles, "Young One" (Val), "Executioners" (Val), $9,100.

Los Angeles, Pix (FWC-Prin) (2,019; 756; 90-$1.50) — "Naked Jungle" (Par) and "Elephant Walk" (Par) (reissues). Good $12,000 or close.

El Rey (FWC) (861; 90-$1.50) — "Elmer Gantry" (UA) (repeat). Pale $3,500. Last week, with Hillstreet, Vogue, "Song Without End" (Col) (1st general release), "Your Past Is Showing" (Indie), $13,000.

Iris (FWC) (825; 90-$1.50) — "Apartment" (UA) (repeat). Trim $5,000.

Crest (State) (750; $2)—"Psycho" (Par) (repeat). Hefty $7,000. Last week, "Make Mine Mink" (Cont) (5th wk-5 days), $1,300.

State (UATC) (2,404; 90-$1.50)—"Goliath and Dragon" (AI) and "Three Blondes in His Life" (Indie) (2d wk). Dim $2,500.

Hillstreet, Vogue (Metropolitan-FWC) (2,752; 810; 90-$1.50)—"Song Without End" (Col) and "Your Past Is Showing" (Ind) (2d wk). Okay $7,700.

Baldwin (State) (1,800; 90-$1.50)—"Butterfield 8" (MG) and "Dark at Top of Stairs" (WB) (5th wk). Slick $6,500. Last week, $7,700.

Warner Beverly (SW) (1,316; $1.50-$3.50) — "Pepe" (Col) (5th wk). Bulky $20,500. Last week, $19,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50) — "Exodus" (UA) (6th wk). Sock $30,000. Last week, $29,600.

Music Hall (Ros) (720; $1.85-$2.25)—"Entertainer" (Cont) (5th wk). Slow $3,200 in six days. Last week, $3,700.

Four Star (UATC) (868; $1.25-$2)—"Where Boys Are" (MG) (6th wk). Happy $6,500. Last week, $6,500.

Hollywood Paramount (State) (1,468; $1.25-$3.50) — "Cimarron" (MF) started 6th wk (29) after good $7,500 last week.

Beverly (State) (1,150; $1.49-$2.40)—"Sundowners" (WB) started 6th wk (29) after nice $8,000 last week.

Chinese (FWC) (1,408; $2-$2.40)—"World of Suzie Wong" (Par) (7th wk). Wow $20,000. Last week, $21,000.

Fine Arts (FWC) (631; $2-$2.40)—"Never On Sunday" (UA) (10th wk). Boffo $9,600. Last week, $8,300.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 14th week Sunday (29) after fine $15,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (14th wk). Mild $10,500. Last week, $10,700.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (15th wk). Nice $17,000 or near. Last week, $17,100.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (62d wk). Flashy $20,000. Last week, $18,600.

ST. LOUIS

(Continued from page 9)

(3d wk). Fair $1,000. Last week, $1,500.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (6th wk). Great $12,000. Last week, $13,000.

Fox (Arthur) (5,000; 60-90)—"Can-Can" (20th). Big $20,000, playing popscale. Last week, "Sundowners" (WB) (2d wk), $15,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Swiss Family Robinson" (BV). Smash $19,000. Last week, "Facts of Life" (UA) (4th wk), $5,500.

State (Loew) (3,600; 60-90)—"Go Naked in World" (M-G) and "Operation Bottleneck" (Indie) (2d wk). Lean $7,000. Last week, $10,000.

Pageant (Arthur) (1,000; 60-90)—"Ben-Hur" (M-G) (6th wk). Okay $3,000. Last week, same.

St. Louis (Arthur) (3,800; 60-90)—"Fever in Blood" (WB) and "Four Desperate Men" (Cont). Good $12,000. Last week, "Blueprint Robbery" (Par) and "Foxhole in Cairo" (Par), $11,000.

Shady Oak (Arthur) (760; 60-90)—"Please Turn Over" (Col). Solid $3,500. Last week, "I'm All Right, Jack" (Gov) (5th wk), $1,500.

New York Sound Track

Continued from page 4

Distinguished Service Award presented by the President's Committee on Employment of the Physically Handicapped. Honor to Schary came from his authorship of "Sunrise at Campobello."

Norman A. Hasselo, personnel director and traffic manager of United Artists, elected president of the Passenger Traffic Assn. of New York . . . **Otto Preminger** went from L. A. to Minneapolis for the opening of "Exodus" there Monday (23) . . . Three books scheduled for filming by United Artists had the first three positions on the N. Y. Times' bestseller list on Sunday (22)—"Hawaii," "Advise and Consent" and "The Last of the Just". . . Metro has Swedish actress **Ingrid Thulen** for a five-picture deal.

Edward L. Bernays' nine-year poll of publishers to determine which among themselves are the "10 Best" is available again, with no surprises, N. Y. Times, St. Louis Post-Dispatch, Christian Science Monitor keep being 1, 2, 3. Bernays might get better leverage on the "10 Worst" in cities of 500,000 population and over.

James Stewart will star in "8th Air Force," story of World War II exploits of U. S. Air Force in England, for Warner Bros. . . . **Guy Green**, English director of "The Angry Silence," will direct Metro's "The Light in the Plaza" for his first American film . . . **Hal Wallis** inked **Lee Patrick** for top featured role in "Summer and Smoke," starring **Laurence Harvey** and **Geraldine Page** . . . **William Wood** goes on Paramount writing contract list, with "Affair in Arcady" to be first assignment . . . Columbia Pictures signed three-pix deal in England with writers-producers **Jud Kinberg** and **John Cohn**, "The Custard Boys" to be their initialer . . . **Charles Feldman**, Famous Artists topper, is packaging "A Walk on the Wild Side," based on **Nelson Algren** novel, for United Artists and with himself as producer . . . **David Heilweil** producer post on Desilu's "Guestward Ho" teleseries for feature film producer spot at 20th-Fox.

Walt Disney Productions has purchased "Johnny Shiloh," Civil War novel by Ohio State Auditor **James A. Rhodes** and **Dean Jauchius**, per Bobbs-Merrill, the publisher. Disney will turn the book into a television series. It is based on the life of John Lincoln Clem, nine-year-old Newark, O., boy who joined the Union Army as a drummer boy. An earlier book by the pair, "The Trial of Mary Todd Lincoln," has also been sold to pictures. A third Rhodes-Jauchius book, "The Court Martial of Oliver Hazard Perry," will be published March 6.

The barker was saying "standing room in the outer lobby" but this still didn't deter the queue at the Embassy where "Swiss Family Robinson" is the pic. A new pleasing experience for the Embassy, which only recently switched to a first-run feature policy.

Ray Stark set "Hunt for Kimathi," projected Bill Holden starrer, for his next indie production, and also is rushing "Assault on the Queen" into work . . . **John Saxon** has star role in T-D Enterprises' "War Hunt" . . . Metro cast **Sherry O'Neil**, Broadway actress, in **Lawrence Weingarten's** "Aada" for her film debut . . . U set "The Sixth Man" for new title of **Tony Curtis'** "The Outsider."

BOSTON

(Continued from page 8)

—"Wackiest Ship" (Col) and "Hell is City" (Col). Whopping $28,000. Last week, "Grass Is Greener" (U) and "College Confidential" (U) (5th wk), $7,800.

Metropolitan (NET) (4,357; 70-$1.10) — "Swiss Family Robinson" (BV) Socko $30,000. Last week, "Marriage-Go-Round" (20th) and "Walk Tall" (20th), $15,000.

Orpheum (Loew) (2,900; 90-$1.50) — "Facts of Life" (UA) and "Five Guns to Tombstone" (Indie) (3d wk). Potent $14,000. Last week, ditto.

New Fenway (Indie) (1,350; 90-$1.50)—"Carry On Nurse" (Gov) (rerun). Oke $3,400. Last week, "Man In Cocked Hat" (Indie) (4th wk), $2,000.

Paramount (NET) (2,357; 70-$1.10)—"Suzie Wong" (Par) (6th wk). Bright $12,000. Last week, $13,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Mania" (Indie) and "It Takes Thief" (Indie). Oke $8,000. Last week, "Blueprint for Robbery" (Par), $13,000.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (6th wk). Sock $28,000. Last week, same.

State (T-L) (730; 75-$1.25) — "Girls Marked Danger" (Indie) and "Behind Closed Shutters" (Indie) (2d wk), good $4,100. Last week, $5,000.

MINNEAPOLIS

(Continued from page 8)

vis," this looks only mild $5,000 this round. Last week, $7,500.

Orpheum (Mann) (2,800; $1-$1.25)—"Sword and Dragon" (Valiant). Dull $6,500. "Misfits" (UA) opens tomorrow (Wed.). Last week, "Go Naked in World" (M-G), $7,000.

St. Louis Park (Field) (1,000; $1.25) — "Never On Sunday" (Lope) (5th wk). Nice $3,000. Last week, $4,000.

State (Par) (2,200; $1-$1.25) — "Marriage-Go-Round" (20th) (2d wk). Hefty $9,000. Last week, $7,500. "World of Suzie Wong" (Par) opens Friday (3).

Suburban World (Mann) (800; $1.25)—"Dreams" (Janus) (2d wk). So-so $2,500. Last week, $3,500.

Uptown (Field (1,000; $1.25) — "Facts of Life" (UA) (6th wk). Healthy $4,000. Last week, $5,000. Holds on.

World (Mann) (400; $85-$1.50)—"Please Turn Over" (Col). Boff $9,000. Last week, "Butterfield 8" (M-G) (11th wk), $5,000 in 9 days.

'Suzie' Great 14G, Frisco; 'Wall' 11G

San Francisco, Jan. 31.

Trade at first-runs here this session is very strong despite some mild newcomers. "Behind Great Wall" shapes lofty at St. Francis, this being pic originally released as one of first odorful pictures. "Blueprint for Robbery" looms good at Paramount while "World of Suzie Wong" looms fancy in sixth Golden Gate week.

"Swiss Family Robinson" looks big in second at the Fox. "Spartacus" still is great in sixth stanza at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Suzie Wong" (Par) (6th wk). Fancy $14,000 or close. Last week, $16,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Swiss Family Robinson" (BV) and "Raymie" (BV) (2d wk). Big $17,000 or near. Last week, $26,000.

Warfield (Loew) (2,656, $1.25-$1.50)—"Where Boys Are" (M-G) (5th wk). Okay $6,000. Last week, $7,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Blueprint for Robbery" (Par) and "Foxhole in Cairo" (Par). Good $11,000. Last week, "Fever in Blood" (WB) and "As the Sea Rages" (WB), $11,000.

St. Francis (Par) (1,400; $1.00-$1.50) — "Behind Great Wall" (Cont) and "Bespoke Overcoat" (Indie). Lofty $11,000. Last week, "Wackiest Ship" (Col) (4th wk), $9,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (5th wk). Good $13,500. Last week, $14,500.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (6th wk). Potent $17,000. Last week, $18,000.

Stagedoor (A-R) (440; $1.25-$1.50)—"Tunes of Glory" (Lope) (3d wk). Solid $9,000. Last week, $10,000.

Vogue (S. F. Theatres) (364; $1.50)—"Virgin Spring" (Janus) (6th wk). Nice $3,200. Last week, $4,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Sunset Boulevard" (Par) and "Touch Larceny" (Par) (reissues). Good $2,000. Last week, "Upstairs and Downstairs" (Rank) (2d wk), $2,100.

Coronet (United California) (1,250; $1.50-$3.50)—"Ben-Hur" (M-G) (58th wk). Excellent $14,000. Last week, $12,000.

The critics join me in

welcoming as one of Broadway's newest stars in "Under The Yum-Yum Tree"

Frederick Brisson Producer

—Harold [illegible], N. Y. *Times*

—[illegible], N. Y. *Daily News*

—Frank Aston
N. Y. *World-Telegram & Sun*

—Richard Watts, Jr., N. Y. *Post*

—*Newsweek*

—Jack Gaver, *UPI*

—*Variety*

—*Hollywood Reporter*

—Emery Lewis, *Cue Magazine*

—Richard L. Coe, *Washington Post*

"DEAN JONES IS [illegible]"

Company of Artists Buyout Gives Jerry Wald Capital Gain

Hollywood, Jan. 31.

Twentieth-Fox has purchased Jerry Wald's assets in his indie film unit, Company of Artists, under which seven films were made for 20th release. Deal was revealed in conjunction with the signing of Wald's new pact with 20th, calling for production of 30 films over next three years via Jerry Wald Productions.

In buying out Wald's share of Company of Artists, 20th secures full reissue and tv rights to seven films — "Wild in The Country," "Let's Make Love," "Sons and Lovers," "Beloved Infidel," "The Sound and The Fury," "The Best of Everything" and "Mardi Gras." He presumably enjoys a capital gain.

"Return to Peyton Place" will be the first pic to be released under Wald's new deal. Producer was to have flown east this past weekend to receive the New York Film Critics' award for "Sons and Lovers" and sign final papers in new deal. The snowstorm prevented the trip, with papers signed in New York and then here by 20th veep Joseph Moskowitz and Wald's attorney, Deane Johnson.

Century, Balto, No More; One of Several Parcels In Burg's Cosmetic Job

Baltimore, Jan. 31.

Number of first-run downtown houses has been reduced by one with closing of Century, slated for demolition that will make way for the new Charles Center, civic improvement project designed to improve and revitalize the downtown area.

House closed Sunday (Jan. 8) with "Three Worlds of Gulliver" as it's farewell show. The largest film situation in Baltimore, it seated 3,100. It was built in 1921 and during the years was managed by succession of owners, including Marcus Loew, a name synonymous with the theatre.

Over the years, it housed silents, operettas, musical reviews, vaudeville and thereafter talkies. Last owner was Marcus Mechanic, owner and operator of Ford's Theatre, only legit house in town, and several other movie houses in downtown area.

It was bought by the City in a package of nine properties all owned by Mechanic, for $1,450,000. Other properties were stores.

Hall Bartlett has Eugene Vale to script and associate produce "Woman of Paris," based on Guy des Cars novel, "L'Impure."

One-World Concept

Continued from page 5

the rights to "Dolce Vita" in the British Commonwealth and a few countries in Latin America and from only these territories "we'll make a million dollars."

"Suddenly Last Summer" is good for $4,000,000 abroad, the French "God Created Woman" is listed at $4,000,000 in North America.

Col has "close to 20 productions going abroad," said Rothman, considering pictures in work and others on the blueprint boards but no "runaway" filmmaking is intended. Indeed, Col's Hollywood activity is on the upswing. He argues that the foreign-origin features simply are those which have their genesis on foreign terrain.

Still there is the upbeat in the one-world concept as peoples around the universe are adhering to the selectivity pattern and don't care about a motion picture's emanation point. "They want their monty's worth and if this is provided you hit the jackpot," comments Rothman.

The so-called free television is a factor of course. But meaningful, also, is the campaign treatment which pictures are now being given in the worldwide area. Rothman mentioned records such as the "Pepe" soundtrack which help in the overseas penetration.

Col business in the most recent fiscal year was almost up and up around the globe, said Rothman. The Near East was soft, as was Austria, for reasons peculiar to each area, but the rest of Europe was on the increase, as were these other points: Australia, up 7%; New Zealand, 42; Hong Kong, 33; Indonesia, 1; Pakistan, 5; Siam, 15; Taiwan (Formosa), 43, and so on.

Rothman, who divides the year with about 50% of his time in the U. S. and other on the international road, sees "tremendous problems" in the offing however. And it's a must matter that "we use our ingenuity to cope with them," he adds, pointing to: the fact that theatres in the suburbs of Sydney and Melbourne are being forced to close for economic reasons, a second television chain in Germany, easing of tv restrictions in New Zealand, the acquisition of cinemas in Japan by native producers, etc.

In other words, Col is anteing big stakes for "one-world concept" production, has been doing fine, but the trans-Atlantic and trans-Pacific roads will not always be a cinch to hoe.

Warner Bros. picked up option of composer Max Steiner for another year.

Producers Cooking

Continued from page 3

20th properties had been announced. Skouras was particularly miffed at Metro and that company's agreement to distribute Sam Bronsten's "King of Kings," which the 20th prexy saw infringing on his "Greatest Story Ever Told." Result of that hassle was 20th's exit from the Motion Picture Assn. of America.

Levy, who had arrived in New York from Argentina just the day before, and had intended to stay here for a week or so to drumbeat his prize-winning Brigitte Bardot starrer, "La Verite," and make a deal on his "Moderato Cantabile," changed his plans when he heard of the "Marco Polo" conflict and planed back to Paris Saturday (28) for the weekend. Before returning to N. Y. yesterday (Tues.), he intended to see French industry toppers to persuade them to do something about the similar property problem in general, and Marco Polo in particular.

Firstest With Leastest

Rival producer is Michele Safra, who intends to do a film version of an operetta called "The Secrets of Marco Polo." Levy suggested that if Safra is going to make a $300,000 quickie to get to market early, he, Levy, might just turn out a quickie for $200,000 and beat Safra at his own game, and protect his own multi-million dollar property in which he already is committed for something in the neighborhood of $450,000 in signed contracts. "If I have to," said Levy, "I can shoot (the quickie) all in the gardens at Versailles."

By way of concrete suggestion as to what might be done to protect producers against property conflicts, Levy said that an international regulatory body should be set up, perhaps in conjunction with the International Federation of Film Producers Associations, which would grant a producer who had made certain "proven" monetary investments in a property a "protective" time period in which to carry out his project. Producer would have to prove, Levy emphasized, that he had a substantial investment in the property and, by this means, intended to carry it through. This would eliminate the kind of pirating—and illegal trafficking—which is now going on.

The illegal trafficking in subject matter, he said, has become big business in European film circles in recent years. All you have to do is wait for a major producer to start a project, then you announce a similar one, and then wait for the major producer to come around and buy you off. A good deal of his time in prepping his "Marco," he indicated, has been spent in persuading others to leave the story alone.

The latest rival announcement was particularly galling to Levy because he had just completed preliminary negotiations with Columbia Pictures to distribute his picture, "probably" on a global scale. He has a completed script and has already signed French stars Alain Delon, to play Marco, and Jean Marais, to play his father. He also has hopes that Brigitte Bardot might play the Queen of Persia.

His two-month shooting schedule, set to start in Venice in September, would include locations in Turkey, Pakistan, India, Thailand and Hong Kong. Producer, who made a long and difficult journey to Red China last year to try to persuade the Red Chinese to come in on the project, has abandoned any such idea. They are not interested, he says tersely, and "besides, the whole damn country now looks like Pittsburgh."

Albany Godspeeds Hamilton

Albany, Jan. 31.

Jack Hamilton, who was transferred last fall from Albany to Toledo as Berlo Vending Co. branch manager, will be tendered a farewell dinner by the Albany Variety Club, in the Harlequin Room of the Sheraton Ten-Eyck Hotel, tonight (31). Committee in charge: George H. Schenck, manager of Tri-State Concessions Inc.; Elias Schlenger, Fabian division manager; George Lourinia, manager of the Mohawk Drive-in.

Hamilton, who served two terms as a member of the Tent 9 crew, was Berlo chief in this area from 1953.

Amusement Stock Quotations

Week Ended Tues. (31)

N. Y. Stock Exchange

1960-61 High	1960-61 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	408	42¼	36⅞	41⅛	+3⅛
46½	25¾	Am Br-Par Th	132	44¼	43½	43⅞	+ ⅜
42¼	19½	Ampex	3883	22⅞	20¼	21	—1
45¼	34	CBS	354	38	36⅛	37	—1
26⅞	14⅝	Col Pix	62	23⅝	21⅞	23⅛	+ ¾
39¾	17⅜	Decca	498	35⅝	32⅝	35	+1⅛
49¼	20	Disney	339	35¼	31⅜	34	+2
136¼	84	Eastman Kdk	349	114	110¾	112⅜	+1¾
8½	5⅝	EMI	361	6	5¾	5⅞	— ⅛
23⅞	11⅜	Glen Alden	306	14⅜	13½	13½	— ⅞
19¼	14	Loew's Thea.	1590	19¼	17	18⅜	+1¾
43½	22¼	MCA Inc.	165	43½	39⅝	43½	+3
47⅞	24⅞	Metro GM	397	47⅞	44¼	46⅝	+ ⅜
66⅞	12⅞	NAFI Corp.	314	29⅞	27⅜	27⅝	+ ¼
13	4¾	Nat. Thea.	814	6⅝	6	6	— ¼
67⅝	39½	Paramount	307	60⅞	57⅛	59	+ ¾
38¼	15⅞	Philco	370	18⅞	18⅛	18⅜	— ⅝
261¾	163¼	Polaroid	229	189	182½	187⅛	— ⅞
78⅜	46½	RCA	1026	56⅝	52⅞	55¾	+2⅛
13½	7½	Republic	132	12¾	11½	11¾	—1
16¼	12⅝	Rep., pfd.	8	15⅞	15⅝	15⅞	+ ⅜
42⅝	19½	Stanley War.	163	29⅝	28¾	29½	+ ⅝
30⅞	26¼	Storer	40	28⅝	27⅞	28⅝	+ ¼
47⅜	30	20th-Fox	1259	47⅜	43	45⅞	+2⅝
35⅞	23⅝	United Artists	239	34	32⅛	33⅜	+1
51⅛	28¼	Univ. Pix	5	51	48	51	+1½
84	70½	Univ., pfd.	†20	79½	79½	79½	..
54¼	37⅜	Warner Bros.	23	54	53⅛	54	+1
129⅜	89⅛	Zenith	235	112¾	104½	106¾	+ ½

American Stock Exchange

6¾	4½	Allied Artists	73	5⅛	4⅝	5	..
15	10	All'd Art., pfd.	3	12⅜	12	12	+1⅛
7¼	2⅞	Buckeye Corp.	141	3⅛	2⅞	3	+ ⅛
11¾	8	Cap. City Bdc.	31	10½	9¾	10⅜	+ ½
6⅞	3⅜	Cinerama Inc.	141	5¼	5	4¾	— ⅜
14¾	9¼	Desilu Prods.	43	11½	11	12⅜	+1¼
7½	4½	Filmways	10	5¾	5⅜	5½	..
9½	7½	MPO Vid.	22	8⅞	8½	8⅜	+ ⅛
8⅞	2¼	Nat'l Telefilm	455	3¾	3⅜	3½	— ¼
14¼	6⅞	Technicolor	858	14⅛	11¾	13⅛	+1⅛
14½	8⅛	Teleprompter	34	10¾	10⅜	10⅜	— ⅜
4¾	2	Tele Indus.	24	3	2⅞	2¾	— ¼
18⅜	8½	Trans-Lux	5	17⅛	17⅛	17⅛	+ ⅛

* Week Ended Mon. (30).
† Actual Volume.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2¼	2⅝	+ ¼
Gen Aniline & FA	375	407	—5
Gold Medal Studios	¼	⅝	..
Magna Pictures	2¾	3¼	— ⅛
Metropolitan Broadcasting	22⅛	23¾	+1¼
Movielab	13¼	14⅝	— ¾
Official Films	2¾	3	— ⅛
Scranton Corp.	3	3¾	+ ¼
Sterling Television	1¼	1¾	— ⅛
U. A. Theatres	6¼	7	+ ¼
Wometco Enterprises	13⅛	14⅛	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)

San Francisco Riot Film • Under Manchester Daily

Manchester, N. H. Jan. 31.

After publishing a number of editorials assailing liberals' attempts to suppress showings of the motion picture, "Operation Abolition," the Manchester Union-Leader has declared it will make the film available free of charge for showings to organizations throughout the state.

At the same time, state's largest newspaper ran another lengthly editorial stating that "the present campaign of malicious back-fence gossip directed against the House Committee on Un-American Activities would amount to nothing were it not for the fact that many otherwise patriotic Americans have been gulled into giving their support to this Red cause celebre."

The Union-Leader claimed "the reason for the frantic and fanatical opposition to the film, "Operation Abolition," is that it identifies these people (Communists) and provides documented proof that the so-called San Francisco 'student' riots were Communist-inspired and directed."

The editorial added that "the press of this country bears a heavy burden of guilt for not revealing the story behind the story of the campaign against the House Committee on Un-American Activities."

Al Schwartz the writer formed Almi Productions for an upcoming indie program.

LONDON TENT SETTING UP SIX BOYS' CLUBS

London, Jan. 31.

Since its formation in 1949 by 13 American showmen, the London Tent of the Variety Clubs has grown to a membership of 750 and has distributed more than $1,500,000 to charity. It has aided nearly 600 national, local and private children's organizations and numerous cases of individual distress.

The Tent is currently completing six new boys' clubs in London at a cost of $170,000 and is additionally engaged in completing a new headquarters for the Popular Boys' club on London's East Side at a cost of approximately $80,000.

Among its other recent activities, the Tent has established a cancer research scheme for children in an attempt to discover the cause and the cure for leukemia, with a minimum annual subsidy of $14,000. During the last two years, it has donated $40,000 for the Duke of Edinburgh's Award Scheme.

NEW ISSUE

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Only Two Manhattan Theatres Get Champ Bout as Heart Fund Sews Up Big-Screen Telecast for Garden

Only two theatres below 125th Street in Manhattan — RKO 86th St. and the Academy of Music on 14th St.—will carry the closed circuit telecast of the March 13 Floyd Patterson-Ingemar Johansson heavyweight championship battle as result of the deal made with the New York Heart Assn. to offer the large-screen telecast in Madison Square Garden.

TelePrompter Corp., holder of the closed-tv right, and Feature Sports, promoters of the fight which will originate from Miami Beach, gave the Heart Fund the semi-exclusive so that the organization can raise some $150,000, according to Jane Pickens Langley, the former singer who heads the Heart Assn.'s special projetcs committee.

Under the deal, the Heart Assn. will pay TelePrompter $5.50 per seat sold, but the organization will sell tickets for $5.50, $7.50, $10, $20, $35, $50, and $100. The telecast will be presented on a single screen measuring approximately 30 by 40 feet which will be installed on the 9th Ave. side of the Garden. The Heart Assn. rented the Garden for a flat fee of about $5,000 and TelePrompter and Feature Sports are expected to contribute the cost of the local lines and the installation charges. It will be the first time the Garden has been used for a closed-circuit telecast of a fight. Mrs. Langely indicated that "something ahead of the fight" will be offered, probably live entertainment.

Roy Cohn, an executive of Feature Sports, said similar arrangements are expected to be made with philanthropic organizations in other cities. Deals are already pending for Comack, Long Island; White Plains, N. Y., and Newark, N. J. An audience of some 12,500 is anticipated for the Garden telecast.

Meanwhile, Irving Kahn, president of TelePrompter, has indicated that more than 400,000 of the anticipated 750,000 seats have been lined up nationally for the telecast. He added that there will be a higher proportion of theatres this time than there were for the previous Patterson-Johansson outing. Out of 170 locations, excluding hotels ballrooms where Philco dealers gathered in various parts of the country in a special arrangement, the previous telecast was seen in 101 theatres out of a total of 170 locations.

Briskin Stays

Continued from page 3

management team he looks headed in that direction."

Mike J. Frankovich, who heads Col's overseas production, headquartering in London, was being groomed for the top production spot in Hollywood but he has made it emphatic that he prefers to remain in England.

Briskin's Visit

Briskin returned to his Hollywood post late last week after nearly two weeks in Manhattan. It was during this time that he and the homeoffice brass worked out the new employment agreement.

With Briskin at the studio helm—he took over in 1958—Col management team headed by president Abe Schneider, as successor to the late Harry Cohn, achieved a remarkable comeback for the company in terms of both industry status and financial well being.

There's no lack of harmony at the top; Briskin is about to set a more liesurely pace for himself in deference to his health. The vet industryite, who'll turn 64 on Feb. 8, appears in fine shape but some years back in his history is a cardiac situation that apparently is a consideration.

Word from the west is that Sam Briskin is "keeping the seat warm" for Sol Schwartz, with latter to take over Briskin's job as Columbia production chief just one year from April 21. That is, Briskin will have the option to turn over the reins at that time.

That's the date of effectiveness of Briskin's new three-year employment contract, the two-year balance of which he's to spend as a consultant.

Briskin would like to see Schwartz at the studio pronto, rather than going to Europe, so that he can become acquainted with the operation at the earliest.

Schwartz has a background of nearly 40 years in exhibition, all RKO, but sets no precedent in seguing into production. Nate J. Blumberg became head of Universal in a switch from the same RKO chain.

Through the years Schwartz has been a peripatetic man in show business. In the course of moving up the ladder from his first job as assistant manager of the Alhambra Theatre in the Bronx, he was constantly in close touch with talent, the agents and nature of all phases of the business. It's in recognition of this kind of background that he's now "headed for" the driver's seat in Col production.

DRUKER RETURNS EAST

Kansas City, Jan. 31.

Closing of Loew's Midland Theatre as major downtown first-run here tomorrow (1) will find Manager Maurice Druker leaving for an assignment in the New York area.

He had been manager here seven years.

Ain't Seen Nuttin

Continued from page 7

such potential blockbusters as "The Misfits," "Goodbye Again," "Judgment at Nuremberg," "By Love Possessed," "West Side Story," "Pocketful of Miracles," "Road to Hong Kong," "The Naked Edge," "Town Without Pity," "Paris Blues," "Matter of Conviction," "Something Wild," "Last Time I Saw Archie," "Birdman of Alcatraz," and "The Young Doctors." These, of course, are only a few of the films that will be forthcoming during the year, but—to use a favorite expression of the industry — they seem to have the chemistry.

Names who will appear in the UA pictures during 1961 include Marilyn Monroe, Clark Gable, Montgomery Clift, Ingrid Bergman, Yves Montand, Anthony Perkins, Lana Turner, Robert Mitchum, Natalie Wood, Glenn Ford, Bette Davis, Bob Hope, Bing Crosby, Lucille Ball, Gary Cooper, Deborah Kerr, John Wayne, Kirk Douglas, Paul Newman, Joanne Woodward, Sidney Poitier, Louis Armstrong, Burt Lancaster, Carroll Baker, Fredric March, Spencer Tracy, Dick Clark, Judy Garland, Richard Widmark, and Marlene Dietrich.

State, San Antonio Back

San Antonio, Jan. 31.

State Theatre, now shuttered, may once again reopen under a new name, the Mexico.

It was operated for many years by the Interstate Circuit as a double feature house, for holdovers, and more recently as a Spanish language film house.

Still in Good Form

Minneapolis, Jan. 31.

Labeling "Hiroshima, Mon Amour" as a "phony of the first order" and "The Lovers" as "one of the most laughable movies ever produced," ex-critic and ex-CBS executive Gilbert Seldes, here to give a lecture, told Minneapolis Tribune columnist Will Jones he'd trade the whole so-called New Wave for "Bridge on the River Kwai" or Tyrone Guthrie's "Oedipus." Seldes also lumped Ingmar Bergman's films with the other imports, saying that he finds the Swedish director "pretentious."

Now 68 and the director of the U. of Pennsylvania's Annenberg School of Communications, Seldes admitted that he's seen less than a dozen films in the past six years.

Novins Vs. Harling In New Toll Tiff Re Little Rock

Louis A. Novins, president of International Telemeter, the Paramount pay-tv subsidiary, and Philip A. Harling, head of the exhibitor-sponsored Joint Committee Against Pay TV, locked horns this week as a result of a statement issued by Harling declaring that Telemeter's attempt to install cable pay television in Little Rock, Ark., has run into legal snags with the state's Public Service Commission and with Southwest Bell Telephone Co.

Citing stories in the Arkansas Gazette, Harling contended that the Public Service Commission had questioned whether pay-tv would be in the public interest and whether it has authority to require the phone company to provide the necessary wire service.

Reacting to the Harling statement, Novins declared that "the anti pay-tv forces must be getting desperate." He emphatically denied that Telemeter had encountered any legal snags. "The Commissioner quoted (by Harling) was merely listing some issues which may be involved in our petition," Novins said. "That is the very reason we brought the petition, to clarify the situation."

Harling, citing stories in the Little Rock newspaper, said that the telephone company had refused to provide Midwest Video, a newspaper and power group which has been licensed by Telemeter, with the necessary service. Midwest, according to Harling, then petitioned the state PSC to compel the telephone company to grant the service.

Harling indicated that the Arkansas Gazette quotes Power Service Commissioner John R. Thompson as saying that Midwest's complaint is a test case to determine (1) whether the PSC has the authority to order the telephone company to file rate schedules for this new service, (2) whether it is in the public interest for the telephone company to file the schedules, and (3) whether the telephone company is able to provide the service.

Harling further quotes Thompson as saying that it was PSC policy to allow any party with bona fide interest in the case to intervene and that he predicted "that this one could develop into a battle of the Titans."

'False Picture' of Skiatron Future Cited by Shareholder Who's Suing

Can a stock speculator recoup his losses in the courts with a claim of "false and misleading statements" on the part of the company whose shares he purchased?

That's the legal issue posed in a suit filed last week in N. Y. federal court against Skiatron TV & Electronics, Skiatron of America, Arthur Levy and Matty Fox for damages of $4,724.

Plaintiff, Myer Singer, alleges he bought 500 shares of Skiatron in 1959 at a cost of $5,279, and was forced to sell them in the past couple of months for a total of $545. He seeks the difference on the basis that the companies issued statements in 1957 and 1959 to the effect they held contracts for pay-televising of L. A. Dodgers and San Francisco Giants ballgames and that they were also about to license franchise-holders for Skiatron.

Singer charges these statements led him to purchase the stock in the first place, but that since they were "false and misleading," he's entitled to his losses in the stock.

Introduce Bill to Outlaw Tolls For Programs Fed Into Homes

Two Congressmen have introduced bills in the House of Representatives to prohibit the charging of a fee to view television in private homes, Philip F. Harling, chairman of the exhibitors' Joint Committee Against Pay TV, disclosed Monday (30).

The legislation was offered by Rep. Cleveland M. Bailey of West Virginia and Rep. Emanuel Celler of New York. Both Congressmen had similar bills pending in the 82d. Congress, but they died in committee. The new bills, as were the previous ones, have been referred to the House Committee on Interstate and Foreign Commerce, headed by Rep. Oren Harris of Arkansas.

Harling, also head of Theatre Owners of America's Anti Pay TV Committee, said he believed these two bills would be the forerunners of many similar bills in both the House and the Senate. He indicated that under the terms of the bills the proposed pay-tv tests in Hartford, Conn. by Phonevision, and in Little Rock, Ark., by Telemeter, would be illegal since fees would be charged for programs.

World War Theme

Continued from page 5

quired William F. Shirer's "The Decline and Fall of the Third Reich" as the basis for a film production.

Also on Metro's schedule is "Four Horsemen of the Apocalypse," a remake of a Rudolph Valentino film, with the time period being moved up from World War I to World War II; and "Bridge to the Sun," a Franco-Japanese coproduction dealing with the problems of a Japanese diplomat married to an American girl when war broke out.

Universal's contribution to the war effort is "The Sixth Man," detailing the exploits of hero Ira Hayes. "To Hell and Back," the story of Audie Murphy, will also be reissued by U during this year.

'Navarone' Looming

Columbia's blockbuster is Carl Foreman's "Guns of Navarone," the story of British commandos operating in Greece. Col also has scheduled John Hersey's "The War Lover" and "The Custard Boys," a story of London slum delinquents sent to the country during the bombings. Col also has two comedy pix, "Cry for Happy" and "The Wackiest Ship in the Army."

In addition to "Counterfeit Traitor," Paramount has "The Iron Men," the story of the operations of Negro U. S. airmen in Italy during the war; "Foxhole in Cairo," and Robert Pirosh's "Hell Is for Heroes."

20th's slate in addition to "Longest Day" includes "Circle of Deception," "Marines, Let's Go," "The Greatest Raid of All," "The Sea Wolves," and "The Battle of Leyte Gulf."

United Artists' big one is Stanley Kramer's "Judgment at Nuremberg," the story of the trial of the Nazi war criminals after the war. UA will also offer "Town Without Pity," a story of GI's in Germany accused of rape; "Battle," story of combat photographer Robert Capa; "Operation Bottleneck," "Flight From Ashiya," and "Last Time I Saw Archie," an air force comedy.

Allied Artists' contribution is "Operation Eichmann," the story of the capture of the notorious Nazi war criminal; "Armored Command," "Crashboat," and "Reckless, Pride of the Marines."

The Italians are already represented by "General Della Rovere," and the Russians by two films—the first cultural exchange picture "The Cranes Are Flying" and the current "Ballad of a Soldier." It's understood the Poles have completed two films with war themes which will be released in the U. S.—"Ashes and Diamonds" and "Kanel."

'King & I'

Continued from page 4

stage property, as well as one of the most profitable of the Rodgers and Hammerstein screen adaptations—20th execs feel that the general idea might well be adapted to other upcoming roadshow pix, which are coming along these days in ever increasing numbers, though not always successfully.

In the past there have been such tieups with outfits like the Theatre Guild (for a Shakespeare pic) and the Metropolitan Opera (for an opera pic), but they have been comparatively few and far between. Now, since there is almost what could be called a "continuity" of roadshow pictures, film execs would like to create something in the way of a national subscription audience for these attractions. Admittedly, this is strictly a dream now, but, in 1951, had anyone suggested that in 10 years there would be five roadshow films playing on Broadway at one time, that also would have been called a dream, or, perhaps, a nightmare.

Until someone comes up with a practical idea of formulating some sort of national subscription group, film companies will continue to use those groups already in existence (such as the City Center in New York).

SHUT OUT OF ALBANY

Legit Booking Switch Crimps Tollcast Champ Fight

Albany, Jan. 31.

A switch in the booking of "Fiorello," stage musical from the Stanley Warner Strand to Fabian's Palace, March 13—because the former is closed until April 6, while undergoing a major refurbishing—means that Albany, for the first time, will not be linked to the closed circuiting of a major prizefight. The third Floyd Patterson-Ingemar Johansson match will be videocast from Miami that night.

Instead of the capital city—included from the time a boxing bout was first piped to a handful of theatres, a decade ago, either Schenectady or Troy will be the area outlet. If in the former city, the house will be 2,700-seat Proctor's, Fabian-operated; if the latter, the 2,100-seat Proctor's (also Fabian-owned). Troy had several closed-circuits, with varying results.

Since the Palace's capacity was reduced from 3,658 to 2,810—in a recent reseating job—little would presumably be lost, moneywise, by the shift to Schenectady. Fabian Division Manager Elias Schlenger would prefer the Electric City—if arrangements can be made with the New York Telephone Company.

Credo on 'La Verite'

Columbia, increasingly active in financing and distributing foreign-made productions, has its own formula for handling the non-English pictures in the United States market. Plan is to open the big entries, such as "La Verite," in subtitled version and hopefully establish a reputation for this kind of merchandise.

Followup to this will be a release with dubbed prints and the crack at the general market.

Fact that Raoul Levy's production of "Verite" is to be presented in this manner in the Yank market is especially significant, for this French picture already has proved itself a major item in foreign ports and looms very large in the Col fiscal scheme of things.

How to Enjoy

Continued from page 5

but it needed some of the color of Neil's gay life.

I called Neil in Chicago and we recalled a couple of experiences to inject into the article.

Ernie Hyne wrote me last week that the article was now excellent and only needed a half-page description of one of the parties Neil threw during his gay life.

It is now January, six months later, and I just got a half-page more from Neil from Denver, describing a party he threw.

So now we're all set and I have reached the conclusion that it might be easy to enjoy money, but it's tough to get it in order to enjoy it.

WHAT MURROW'S PASSING UP

The Penalties of 'Do Good' TV

With no solid sponsorship prospects yet in sight, CBS-TV's Thursday night pubaffairs pairing of "CBS Reports" and "Face the Nation" is costing the web a cool $250,000 a month, to say nothing of the time charges going down the drain through their sustaining status. Should they continue sustaining through June, total cost to CBS will reach $1,500,000.

Thus far, "CBS Reports" has nothing but prospects, and "Face the Nation" doesn't even have that. The "Reports" possibilities are Purex, which has delayed a decision until later this week as to whether it will switch its allegiance from NBC, and Philip Morris, which sponsored "Reports" through the end of December and then took a breather to consider its position.

As to costs, "Reports" runs to $105,000 a show. "Nation" costs about $25,000, somewhat less every fourth week when it runs a half-hour. That totals about $250,000 every four shows, and the time charges that are foregone by virtue of the sustaining status for the same period would run to $500,000.

Auld Lang Syne's Blast at BBC-TV: 'Appalling Lack of Imagination'

By GORDON IRVING

Glasgow, Jan. 31.

Both tv stations here, the British Broadcasting Corp. and Scottish Television Ltd., were violently attacked by the Scottish Committee of British Actors' Equity Association in their annual report, issued here.

The BBC toppers are accused of "an appalling lack of imagination and a deadening parochialism at the highest level."

Report claimed that, while the BBC kept squawking about a lack of suitable plays, there was nevertheless a world of dramatic literature which could profitably be played by Scot artists.

"No such parochialism is permitted in music. Why is it in drama?", asked the Equity report.

Actors' union also alleged that the BBC did not budget enough even to support a children's tv serial in Auld Lang Syne territory. It also claimed that the Scotland region had a long way to go before catching up with Wales in output of tv drama, vaude and features.

Attacking the commercial tv outlet, the Equity report deplored the fact that only 15% of program time was coming from studios in Scotland.

"Opportunities for freelance talent are extremely limited. The reason for Scottish Television's performance for this way of working is, of course, obvious. It is cheaper.

"The I.T.A. annual report claims a considerable number of network programs are produced outside London and lists contributions from many regional studios. But despite the fact that Glasgow is today the most vital theatrical city outside London, only one program from STV—and that employing no Scot performers—finds a regular place on the network. It is true to say that any reputation possessed by Scottish Television Ltd. is by

(Continued on page 56)

Top 10 Arbitron

(Jan. 23-29)

Candid Camera (CBS)	33.6
Gunsmoke (CBS)	33.5
Untouchables (ABC)	33.1
My 3 Sons (ABC)	27.2
Ed Sullivan (CBS)	26.4
Have Gun (CBS)	26.3
Perry Como (NBC)	25.3
Garry Moore (CBS)	24.8
Red Skelton (CBS)	24.1
Twilight Zone (CBS)	23.3

Will ABC-TV Take A NABET Strike (Or Vice Versa)?

ABC negotiators still hadn't said yes as the strike deadline approached yesterday (Tues.) to a demand by the National Assn. of Broadcast Employees & Technicians for a pension & welfare fund at the network. Technician union's negotiators reopened talks with ABC in Cincinnati on Sunday (29) night, after returning home over the weekend when they were authorized by the membership to strike the network as the old contract ended Tuesday at midnight.

NABET has put p&w demands above all others in the contract talks with ABC. Union has continued meeting steadily with NBC, because that network long ago instituted a p&w plan for technical workers and others under NABET jurisdiction.

Matters between ABC and the union were reportedly getting worse as the Tuesday dickers continued, but it appeared as though NABET was delaying as long as possible a strike call.

In Washington, where the International Brotherhood of Electrical Workers is meeting in contract talks with CBS, things there and with NBC seem to be going along smoothly compared to the NABET-ABC dickers. The IBEW and NABET contracts expire at the same time, and the two unions, like the networks, are thought to be in constant touch about what is happening in the two negotiation locales.

ABC has resisted p&w demands for a couple years. Last time there was a negotiation with NABET, the principal argument used by the network was that it hadn't achieved the financial stability of its rivals. While some of the same argument is still rubbing off on the talks, ABC has also added, according to reports, that if it gave p&w to NABET employees it might have to extend similar benefits to employees throughout the American Broadcasting-Paramount Theatres empire. (NABET only has jurisdiction in the ABC division).

The two unions, at all networks, are involved in a profound argument about job security. For instance, IBEW is asking CBS for overtime guarantees and the right to pass on various layoffs, all in

(Continued on page 55)

Animation Series Nixed by Disney

Walt Disney is reportedly not interested in doing an animated adult situation comedy at this time. Disney recently thumbed down a chance to do such a show for NBC-TV. There is a precedent in "The Flintstones," the Hanna-Barbera entry on ABC-TV prime time.

It appears that NBC-TV wanted to go ahead, although the web couldn't have been particularly enthusiastic about paying an alleged record price of $80,000 to $85,000 a week for a Disney half-hour cartoon. Disney himself, who has frequently been described as a man who won't undertake a project unless he likes it, didn't want it, so it's reported.

This probably means that in '61-'62, Disney will only do one regular show for NBC-TV, that being the Sunday night 7:30 to 8:30 hour (in color) which he is transferring from ABC-TV. Still, there is a chance that the producer will do a few specials for NBC-TV.

CONSULTANCY DEAL SACRIFICED

By GEORGE ROSEN

Ed Murrow's decision to terminate his longtime tenure at CBS to accept the directorship of the $21,000-a-year United States Information Agency, which in itself came as no particular surprise to the industry in view of known state of Murrow's unhappiness at the network, nonetheless entails sacrifices with which even his close associates have not been familiar.

For Murrow it's a case of switching from champagne to lager beer. In contrast to the 21G he'll be getting from the Government, few were the years since his ascendancy into tv as a w rldwide celebrity that Murrow didn't realize from $300,000 to $400,000 per annum. He could—and did—live off the hog with an unlimited expense account and travel arrangements.

It's true that in the capital gains sale of "Person to Person" to CBS, his share (along with co-producers Aaron and Zousmer) was reportedly in excess of $1,000,000, but nonetheless it did not make Murrow an independently wealthy man. Most of what he earned was tax money.

But not generally known was the contractual arrangement Murrow had with CBS, which points up the extent of the sacrifice he's making in obtaining a release from CBS. Actually there were two contracts, one as a staff newsman-commentator, which expires this year.

But there was also a talent contract, cushioned over a 10-year consultancy period which in turn would give CBS first refusal on all properties which Murrow developed. This is the one that spelled out security for the future. The assumption is that, since Murrow will be obtaining a release from the network to assume the Government role, this, too, is being sacrificed.

Big question still to be resolved is whether Murrow will take along with him some of his network compatriots. Here too, the assumption is that he will. Within the news area, not only at CBS but all along the line, Murrow's been held in the highest esteem and it's no secret that other and lesser commentators have sought to pattern themselves in the Murrow image. His closest associate, of course, has been Fred W. Friendly, through the highly successful years of "See It Now," "Small World" and more latterly "CBS Reports," but there's little likelihood that Friendly, who has now come into his own as a personality, would disturb his status quo to join Murrow.

It was anticipated that after this year Murrow would exit commercial broadcasting to explore new areas. It's no secret that he's been unhappy at CBS for some time, the intramural feuding long predating the out-in-the-open flareup last year, when he and CBS prez Frank Stanton came to Page One grips during the height of the tv scandals. The situation has remained unhealed, and although Murrow's contributions to the web have been limited since his return from last year's sabbatical (being concerned chiefly with the "CBS Reports" specials produced by Friendly), it's generally conceded that his check-

(Continued on page 54)

Kintner's Latino Swing

NBC prexy Bob Kintner leaves on Feb. 17 for a two-week swing of South American counties as the initial step toward an expansion of the network's far-flung news operation. Kintner expects to set up news bureaus in Rio de Janiero, Caracas and Buenos Aires.

Actually the mission will be twofold, with Kintner also looking into the NBC International operation and its subsidiary holdings.

Armstrong in Blast at CBS For Yanking of Soviet Spy Script

All the News That Fit—

Saturday's N.Y. Times story on Ed Murrow's appointment to head the USIA goofed in referring to Fred W. Friendly as producer of "Person to Person," instead of Aaron & Zousmer.

Sunday's Times published a correction. It referred to the co-producers as "John A. Aaronson and Jesse Zousmer."

CBS-TV apparently has decided to follow the new Kennedy "soft" approach to U. S.-Soviet relations down the line in its programming efforts. The network, which in 1958 had its correspondent booted out of Moscow because of its presentation of "The Plot to Kill Stalin," this week yanked an "Armstrong Circle Theatre" segment dealing with Soviet espionage activities in the U. S.

The program, "The Spy Next Door," was scheduled for tonight (Wed.). It was deleted over the protests of the sponsor, Armstrong Cork Co., and replaced by an "Armstrong" rerun, "Zone of Silence," the series' seasonal opener in September of 1959.

Although the network itself took the initiative in yanking the program, it maintained a puzzling silence over its reasons for the action. Until Monday night (30), it refused to make any comment whatsoever to explain its actions, and then it only went so far as to declare that the action "is ours alone." That statement was made to quell speculation that pressure from Washington had dictated the move.

One speculation on CBS' action was that the network yanked the show in order to avoid any embarrassment to Edward R. Murrow, the incoming director of the U. S. Information Agency and a longtime member of the CBS family. But CBS exec denied this claiming the decision on the show predated knowledge of the Murrow appointment.

Lacking any official explanation from CBS, Armstrong meanwhile blasted the network on Monday (30) through prexy C. J. Backstrand, who declared:

"We regret CBS has seen fit to cancel the showing . . . The cancellation is most regrettable in our view because it comes at a time when Soviet-American relations are much on the public's mind, a time when it would appear to be definitely in the public interest to air the pertinent facts that have a bearing on that relationship."

Backstrand declared the show was prepared in cooperation with internal security agencies of the federal government and was based on actual cases. He went on: "The Soviets have widely denounced and publicized American espionage and are continuing to do so.

Meanwhile, many Americans are unaware of how much spying the Soviets are doing. To us, it seems reasonable that the public ought to have a chance to see and hear both sides of the story."

Earlier, Max Banzhaf, Armstrong advertising-public relations director, had stated his belief that CBS was acting on its own with the idea

(Continued on page 56)

Gosden & Correll Animation Series On ABC-TV's Sked

Freeman Gosden and Charles Correll, the voices of "Amos & Andy," will do a new half-hour weekly stanza next season for ABC-TV. It'll be animated, with Gosden and Correll serving as voices, and the stanza, called "Calvin & the Colonel," might take the 8 p.m. Friday slot in the fall.

ABC is definitely committed to 26 "Colonel" half-hours, budgeted, like the animated "The Flintstones," at nearly $60,000 a week.

Gosden and Correll have been off the air since CBS Radio a few months ago killed their "Amos & Andy Music Hall." There are reruns of a live action "Amos & Andy" telefilm series still on the market, but the two creators were not part of the cast. ABC says that it has an exclusive on the Gosden and Correll voices, which suggests they might end up doing a little for ABC Radio too.

"Colonel" will be patterned, in cartoon form, after familiar characters. The animated characters won't have the same names or same backgrounds as Amos, Andy and their friends, but it's possible that many of the cartoon characters will sound and act like their live predecessors.

AFTRA & CBS O&O'S IN ANNOUNCER SNAG

Failure to reach a contract agreement for staff announcers at CBS owned & operated stations in N.Y. and L.A. is holding up a signing of the code with the American Federation of Television & Radio Artists, according to the union.

AFTRA makes it a practice of signing all parts of a negotiation with a network and its stations at one time. Rest of the pact hinges on the staff announcer block at WCBC and WCBS-TV, N. Y., and KNX and KNXT, L. A.

AFTRA wants a guarantee of about $16,000 yearly for each staffer at the two CBS stations. These are commercial and promotional fees in addition to a weekly salary of about $190. These contract features are in effect at the NBC and ABC o&o's.

TV'S BARGAIN COUNTER

'Lucy' Reruns at 19G Per Minute; 'Happy Family' at $15,000

One CBS-TV and one NBC-TV show (probably among others) are going begging for a buck. CBS' "I Love Lucy" reruns are going at about $10,000 a minute for time and talent while at NBC the new "One Happy Family" is asking $15,000 a minute.

In both cases, the asking price means that the networks are willing to take substantial losses. "Lucy" is Sundays at 6 and two-thirds of it was sold in the last couple of weeks, presumably under the discount plan. "Family" is a nighttime stanza in which there are some small hunks of biz.

Sinatra's Gala As A TV Spec?

Hollywood, Jan. 31.

Frank Sinatra's pre-Inaugural Gala in Washington is being marketed as a tv spec, though it couldn't be sold for network airing at the time of staging two weeks ago. If sold, the money would be contributed, according to the original and still extant plan, to the Democratic National Committee to defray costs of the last election campaign for Kennedy.

Two other courses are open to Sinatra and his co-producer Peter Lawford if no network sale develops. One would be to pitch it for pay-tv Toronto and the other is to show it regionally at fund-raising dinners. Latter plan is said to have more support because of the matter of clearances and fees to the 25 stars that have to be made in case of a commercial sale.

Bill Asher, who directed the gala on loanout from NBC, is editing the footage. The two hours and 40-minutes will be trimmed down to an hour or 90-minutes.

Stanton, Kintner in 315 'Prelims' Praise Election Stanzas; FCC Puts Politico Time Buys at $14.5 Mill.

Washington, Jan. 31.

Republicans and Democrats piled up expenditures for radio-tv political time last fall (networks and Indies) "substantially" higher" than in 1956, Senate Communications Subcommittee was told today (Tues.).

Retiring FCC Chairman Frederick W. Ford unveiled the first official tally of political broadcast spending garnered from its massive poll of political performance and policies of broadcast licensees. Results, he stressed, are preliminary, with final figures due after further tabulations.

Ford appeared before the subcommittee headed by Sen. John O. Pastore (D., R. I.) along with CBS prexy Frank Stanton, NBC prez Robert E. Kintner and National Assn. of Broadcasters chieftain LeRoy Collins, who sang praises of the industry's impartial and extensive campaign coverage and the highly touted "great debates."

Aim of their eulogies was to urge repeal Sec. 315—or at least make permanent its suspension for Presidential and Vice Presidential candidates. Senate Commerce Chairman Warren D. Magnuson (D. Wash.) has a bill pending before the group which would achieve the latter objective.

The hearings, slated to continue tomorrow (Wed.), were described by Pastore as a brief curtain-raiser for full-blown sessions later on the perennially hot 315 issue.

In a report reflecting very favorably on broadcasting's campaign conduct, Ford listed total broadcast charges to all GOP contenders at $7,500.000 in contrast to $6,750.000 to the Democrats, for a total of $14,250,000. Splinter parties combined were billed for about $400,000.

Ford also revealed that GOP-Democratic spending for non-web tv time also greatly exceeded the 1956 total. Network radio and tv time due to the large amount of free time made available, notably for tv time, were 7.5% below 1956 —$3,006,102 in 1960 compared with $3,251,454 during the previous Presidential campaign.

Partly on the basis of the decrease in spending for network tv time, Stanton and Kintner, in House testimony last month, argued that the amount of cuffo time resulting from last fall's temporary suspension for the Presidential campaign enabled parties to keep the lid on burgeoning political campaign expenditures.

In an amiable session for the broadcasting witnesses, the indus-

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So Near & Yet So Far

Toronto, Jan. 31.

A jet plane carrying Ed Sullivan circled Toronto airport in a blinding snowstorm for 30 minutes and was then ordered back to Manhattan. Emcee of the annual Sports Celebrities' Dinner later expressed regrets for non-appearance to Toronto assembly at the Royal York Hotel, using a telephone amplifier from his New York hotel.

Subbing for Sullivan as double emcees were Wayne & Shuster, with former announcing that a "really big snew" had kept Sullivan from his scheduled appointment. Sullivan, incidentally, insisted on paying his own expenses from New York to Toronto, plus that $25 per plate charge, to help Canada's crippled kids.

Gitlin 'Ramparts' & 30-Min. Brinkley Show on NBC Sked

Two new public affairs-news shows are on the NBC-TV drawing board for next season. In addition, the network is planning a shift of "The Nation's Future" pubaffairs series to Sunday afternoon, thus paving the way for Saturday night feature pix (uncut blockbusters) starting at 9 p.m.

A half-hour news show, with Dave Brinkley at the helm, is being projected for a 10:30 p.m. slotting next season, though the exact night hasn't been determined as yet. Chet Huntley already has a Sunday afternoon 30-minute show, and this will be continued next season. (These, of course, have nothing to do with their cross-the-board Texaco news show.)

Out of the Irving Gitlin shop will come a weekly half-hour pubaffairs entry called "Ramparts," which has been in the planning stage for some time. "Ramparts" is a space show.

BUDDY HACKETT

"All Hands On Deck"—20th Cent. Fox now thru Feb. 8th.
"Music Man" Warner Bros., March 24-July 21.
Personal Management
Frank Faske
450 Broadway, Brooklyn, N. Y.
EVergreen 4-6000

Murphy & Gaynor 'Sweet 16' Series

George Murphy, who tried an abortive pilot a couple of seasons ago with Martha Scott as his co-star (it was for Desilu and NTA and called "You're Only Young Twice") is back, this time with Janet Gaynor as co-star in a half-hour opus tagged "Sweet 16."

"Sweet 16" is being made by Ed James, creator of "Father Knows Best," for NBC-TV, with the network financing the pilot.

"Sweet 16" will be a family situation comedy, just as was "Young Twice." However, in "Twice" Murphy and Miss Scott played grandparents whose children had already gone out on their own. "Sweet" instead will be a mother-father affair (with kids at home) a la "Father Knows Best." Pilot rolls Feb. 6 under John Rich's direction.

New ABC-TV Coin

Besides the $1.000,000 in new nighttime Gillette biz, ABC-TV last week picked up a $700,000 hunk of coin from American Chicle and another $200,000-$250,000 from Speidel.

American Chicle bought 13 minutes over 26 weeks in both "Hawaiian Eye" and "Asphalt Jungle." Speidel bought 15 minutes (over 11 weeks) in "Jungle."

What Really Did Happen?

Did the special 10 p.m. showing of "Hong Kong" last Wednesday (25) beat "U .S. Steel" or didn't it? Trendex overnights say yes, but Arbitron's seven-city report says no. Ollie Treyz, ABC-TV's prexy and the man who decided to experiment by showing "Hong Kong" twice in the same night in order to expose it to a late-night audience, might have to wait until the Nielsens, in order to get a "simple majority" opinion.

Trendex, a special taken by ABC-TV, gave the 10-11 p.m. exposure of "Hong Kong" a 20.9 vs. CBS-TV's "Steel" count of 14.3. NBC-TV, only programmed from 10 to 10:30 with "Peter Loves Mary," nabbed an 11.9 for the half-hour. When a different "Hong Kong" was shown at 7:30 the same night, Trendex gave it 12.5, "Aquanauts" grabbed an 11.2 on CBS and NBC's "Wagon Train" walked off winner again with 24.7.

ARB showed the same win-place-show at 7:30 on Wednesday, but the tally at 10 didn't match Trendex's at all. The Arbitron for the later hour gave "Hong Kong" a 14.1 ("Naked City," which is usually there consistently beats rival "Steel"), but "Steel" got a 17.8 and "Peter Loves Mary" got a 15.6.

Real test, network feels, will come tonight (Wed.) (—) to see if those who watched "Hong Kong" in the "Naked City" time will watch the former stanza in its regular period.

Weldon, Yates, Lynn Status Upped In Met's News-Program Expansion

Oh, Yeah?

Hollywood, Jan. 31.

Last October Glenhall Taylor and Paul Franklin sold a script to Warners-TV called "Nothing of Value." It was intended as a segment of "Hawaiian Eye." The main theme: hijacking a luxury liner.

It was shelved with the notation, "it couldn't happen."

BBC's $77,500,000 TV-AM Operating Costs For '59-'60

London, Jan. 31.

Operating costs of BBC-TV in the year 1959-60 were $44,285,000, according to the 1961 edition of the BBC Handbook, just published here, cost per hour working out at $11,215. Amount spent on radio was $33,326,000 in the same period ($1.560 per hour), plus $16.287,500 ($523 hourly) on external radio services.

Book of 260-plus pages gives plenty other information on BBC's operations and public response thereto, including that 7,900,000 people still turn to radio alone. Over 17,000,000 adults a day looked

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Metropolitan Broadcasting has moved to strengthen its news and programming on a corporate level with the promotion of three key local personnel to corporate status.

The trio are Martin Weldon, news director of WNEW Radio, N. Y., who becomes Met's director of news and special events; Ted Yates, who's been producing special shows for WNEW-TV and who becomes director of creative programming for Metropolitan; and Jack Lynn, program manager of WNEW-TV, who retains that post and becomes director of film programming for Metropilitan as well.

Promotions are designed to strengthen and expand the company's activities in news and programming as it acquires additional stations. Company already owns five tv stations and is awaiting FCC approval on a sixth in Kansas City; it owns three radio stations plus WRUL, the international shortwave station, and would acquire a Kaycee AM'er under its KMBC-TV & AM acquisition.

Weldon, who'll be succeeded as news-special events director of WNEW Radio by Lee Hanna, his longtime assistant, will concentrate first in two areas: tightening up of exchange of news among the Met stations and development and expansion of news staffs at each of the stations, and the creation of news specials for use by all Met stations, either produced locally or by Metropolitan headquarters.

One such special will be coverage of the Adolph Eichmann trial in Israel, for which Weldon has signed Gen. Telford Taylor, expert on international law and U. S. chief counsel at the Nuremburg

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It's Fred Vs. Ed (Friendly) Purex Pitch; NBC's Edge

Though CBS-TV has been openly bucking for the business, it now looks like Purex's $4.000.000-odd will return this summer and next fall to NBC-TV under much the same kind of program plan the pubaffairs bankroller presently has.

Second week in January, CBS-TV flew its exec producer Fred Friendly out to Purex's Hollywood headquarters where he and sales veep Tom Dawson made a pitch for the biz. Two days later, NBC's program administrative veep Ed Friendly took, some time away from his vacation to also pitch Purex. He was accompanied by NBC-TV producer Don Hyatt. Though Friendly faced off against Friendly (in less than the most friendly fashion), it was something else, in addition to network salesmanship, that is reported to have helped Purex decide to go back to NBC-TV. That was the network's Inauguration coverage, which Ed Friendly had sold Purex in the first place, when he was still in special program sales.

Foote, Cone & Belding, Purex's agency, sat in on all the meetings.

New Purex deal, which has not been announced, will probably include summertime specials, just as it did last year, plus daytime and nighttime specials during the regular NBC-TV season.

ABC-TV Projects A '61-'62 Sked

ABC-TV is looking forward next fall to making room for a hot half-hour in its Thursday schedule by opening up space between "My Three Sons" and "Untouchables," now back to back. This is one of several manuevers the network has mapped out on its tentative schedule for the '61-'62 tv season.

Ironically, Saturday night, once one of the weakest on the ABC-TV schedule, might remain unscathed next semester. Even the fights will probably be back in the 10 p.m. time. Only other night not now marked for any changes is Monday.

"Hong Kong" is still on the Wednesday schedule as a 7:30-8:30 entry, but its future is not certain. Its outcome is thought to depend greatly on whether sponsor Kaiser will drop it or insist its time be changed to one of the 60-minute periods that is expected to open up later some night.

Could be, too, that ABC will move "Maverick," perhaps reruns, back to a 6:30 Sunday starting time and move in a new Warner Bros. hour at 7:30. in the present "Maverick" slot.

The Thursday night schedule calls for shifting the strong "Untouchables" from 9:30 to a new 10 p.m. starting time. This would leave the 30 minutes between 9:30 and 10 wide open, probably for a situation comedy to match Fred MacMurray's "My Three Sons," which starts at 9. ABC is working on the assumption in this instance that a slot between "Sons" and "Untouchables," both of which are hot, will be easier to peddle than 10:30 to 11, which comes after "Untouchables" and is local time this season because many affils wouldn't clear. Of course, the advertisers on both extant stanzas might have something to say about this proposed change, but if ABC can import a satisfactory situation comedy for between-time feeling is the web can pull off the shift.

Here an outline, in rough, of ABC-TV's fall planning:

Monday—No change.

Tuesday—"Bugs Bunny" still at 7:30. "The Rifleman" again at 8. CBS was unsuccessful in luring the western half-hour over ABC isn't decided about 8:30 on Tuesdays, where "Wyatt Earp" is. And at 9, "Nevada," a gumshoer formerly called "Las Vegas Beat," is the present favorite. From 10 to 11, it's "The Corrupters."

Wednesday—"Hong Kong" a maybe at 7:30. "Top Cat," a new animated Hanna-Barbara half-hour situation comedy vice "The Nelsons." Then its "Hawaiian Eye" and "Naked City," both hours.

Thursday—"Guestward Ho" is an iffy 7:30 entry, but, in any event, ABC is thinking in terms of a situationer between 7:30 and 8. Donna Reed is still pencilled in at 8. "McCoys" remains strong for 9, and then it's the aforementioned move built around "Sons" and "Untouchables," to round out the evening.

Friday—A live situationer with Peggy Cass and some chimps at 7:30, since "Matty's Funday Funnies" wasn't scheduled into next season anyway. Maybe "The Nelsons" at 8, if not perhaps a new animated series. "Flintstones" still marked for 8:30, "Sunset Strip" at 9 and either the same two back-to-back half-hours," Detectives" and "Law & Mr. Jones" or a full-hour action-adventure stanza beginning at 10 instead.

Saturday—To put it as factually as possible, ABC is not letting the ad agencies in on any potential changes here, although earlier this season the word was rife that the 9-10 Lawrence Welk stanza, after all these years, has about had it. Speculation is that ABC is awaiting further word from Welk's sponsor, Dodge, before deciding whether to leak the possibility of an open hour on its Saturday sked. Rest of night is stet—at the moment.

Sunday—"Maverick" reruns at 6:30 (which would eliminate them as major possibilities for ABC's projected late night cross-the-board hour rerun plans). Another Warner show or new "Mavericks" at 7:30. (In any event, ABC contemplates going into 6:30 Sundays.) "Lawman" at 8:30, "Bus Stop" at 9 and "Asphalt Jungle" at 10, a plan which kills "The Rebel," "The Islanders" and "Valiant Years."

CBS-TV Off Hook On Holden's 'Hong Kong' In 2-Client 150G Sale

CBS-TV pulled a rabbit out of the hat by finding a pair of sponsors for the $150,000 "Bill Holden's Hong Kong" special fully a year after the show was completed. Web had given up all hope of selling the package and was prepared to write it off as a total loss.

But "Hong Kong" will go on the air tomorrow (Thurs.) at 9-10, preempting "The Witness' (which goes off the air a week earlier than scheduled, leaving CBS with a single unplayed episode, the Huey Long segment). R. J. Reynolds and Whitehall Pharmacal will sponsor.

The trick was pulled off at a lunch only last Wednesday by CBS v.p. in charge of sales administration Bill Hylan. Idea was simply that as long as Reynolds was sponsoring half of tomorrow's "Witness" segment and Whitehall was due to come in for a piece of the show as well preparatory to sponsoring a sixth of "Gunslinger" next week, why not put the money into the "Hong Kong" special instead? Sponsors thought it was a good idea and bought it.

Show was one of the last projects undertaken at CBS by Irving Gitlin, before he moved to NBC. Stanley Flink, onetime NBC "Today" production exec, produced it for CBS and Holden. Meanwhile NBC is putting together a Dave Brinkley "Hong Kong" hour special.

AUBREY LOOKS TO THE FUTURE

Aubrey to CBS Affils: 'Help'

In a revealing and candid exposition, CBS-TV prexy Jim Aubrey last week urged the web's affiliates to "face the facts of life" as they relate to daytime television and warned that only if CBS can recover lost daytime business "can we continue to program your morning hours."

Occasion was a closed-circuit by Aubrey to the affiliates last Thursday (26) explaining the new CBS-TV morning sales plan and stressing to the affils that adequate station clearances for the 10-12 hours are the key to the success of the new sales pattern.

Aubrey went into detail as to costs and attitudes. He declared that "times have changed. And we must change with the times." And after relating CBS-TV's historical daytime success story, he warned: "But let's not live in a fool's paradise. Our billings are still the highest, but we are being challenged."

After describing the competitive NBC and ABC sales patterns and describing how CBS has held the line on the sale of quarter-hours, he declared that "we must now come to grips with reality. We as a network, and you as our affiliates, can no longer afford to let the parade pass us by. And the march has already started."

Aubrey also revealed:

1. Four years ago at 10 a.m. to noon, CBS-TV was 80-90% sold out; two years ago it was 50% sold; today it is only 25% sold out in those hours.

2. Cable charges from sign-on to noon cost CBS $1,200,000 a year; programming—"Captain Kangaroo" and the 10-12 block—cost the network an additional $6,000,000 a year. And the deficit in maintaining the 10-12 block—even with "Kangaroo" sold out—has reached the "staggering burden" of almost $5,000,000 annually" under the current 25%-sold status.

3. Program pattern for 10-12 in the near future will involve three game shows, preceded by a film series, though not necessarily "December Bride," current 10 a.m. occupant. "Video Village" stays at 10:30, and two new shows will be brought in for 11-12. As much as is possible, these game shows will be toured across the country by CBS-TV "to stimulate audience and advertiser interest in your (affiliates') market." Aubrey described the program strategy as a decision to "fight fire with fire" against NBC's "Concentration" and "Price Is Right."

(Though Aubrey made no mention of the new shows, one will probably be the new Al Singer package tentatively titled "Shoppers Keepers," under option to the network, with an audition due to be cut in a couple of weeks.)

Aubrey described the way in which CBS-TV has held to the traditional quarter-hour sales pattern, then described the minute sales patterns in operation at NBC and ABC in the daytime. He discussed ABC and NBC pricing and bonus plans, along with flexibility of position, and declared that "this is the kind of competition we've been holding the line against for the last few years. The plain fact is that the CBS Television Network has lost daytime network business because it has failed to offer its prospects sufficient advertising flexibility."

Against the "flexibility and rock-bottom prices" offered by the other webs, "the best our salesmen were able to offer," Aubrey said, "was three commercial minutes within the same program, and costing $28,000 gross per quarter-hour, with the usual cross-plug arrangement. After maximum discounts, this is the equivalent of $4,500 per commercial minute. In other words, we offered no flexibility at all at 50% greater cost per commercial minute than NBC . . . and 95% greater than ABC."

The new plan, he declared, "has as its sole objective the goal of putting us back in the running for the network business now scattered in commercial minutes throughout the daytime schedules of NBC and ABC. Now for the first time we will be able to offer competitive advertising values to the advertiser who has been unwilling to concentrate his commercial three minutes within a single quarter hour."

Aubrey stressed that the minute pattern would be confined to the 10-noon period. He pointed out that even with the new minute plan, sales of minutes on CBS would be limited to 25% of the CBS lineup. In comparison, Aubrey said, 40% of NBC's daytime schedule and 30% of its evening lineup are sold in minutes, and at ABC, all daytime is sold in minute form and half of ABC's nighttime sked is sold in minutes.

He also added one detail to the plan not earlier disclosed—affiliates will be able to sell locally those minutes not sold by the network. There will be no co-op charge, but the positions will be recapturable on one week's notice.

Tenor of Aubrey's speech indicates the gravity with which CBS views the morning picture, and his pitch for clearances likewise stemmed from a serious lack of them in key markets at present. Although he didn't pinpoint specific markets, it's known that such keys as Atlanta, Cleveland, Detroit, the Corinthian and the Meridith chains have not been clearing for the morning lineup.

Similarly, situation was grave enough so that once CBS made up its mind to go with the new sales pattern, it got the word out to affiliates immediately without even consulting the CBS-TV Affiliates Advisory Board, which is called in customarily on all such sales-programming decisions.

Decision to bypass the board in this instance, according to CBS execs, was made for two reasons. One was the feeling that consulting the board would put its members in an embarrassing and and untenable position, since it was unlikely they'd approve such a plan, yet if they rejected it would be blamed for the elimination service by CBS. The other was that CBS wanted to turn loose its sales force as quickly as possible with their new competitive prices.

SAYS WEBS WILL REGAIN CONTROL

CBS-TV prexy Jim Aubrey doesn't intend to countenance a repeat of the network's Thursday debacle. (Thursday went down the drain this season because of agency-client dictation on slotting of programming.)

He's bullish on next season's plans, not only in terms of what's on tap in the way of new shows, but primarily from the standpoint of the networks recapturing control of programming in deciding what should go where. Only under such optimum conditions, he's convinced, can networks properly flourish in achieving qualitive rosters and removing guesswork. He isn't foolish enough to concede that the networks will get their way 100%, but the '61-'62 season, he's pretty much convinced at this point, should witness some healthy steps in gaining advertiser-agency support in moving in the new direction.

Aubrey knows what he wants—and he's going after it. He still wants a balanced program schedule, even if it means sacrificing those pre-guaranteed ratings in the area of action-adventure. But whatever is decided, his keynote is "quality production."

Like the other webs, CBS is putting greater emphasis on hourlong shows next season (schedule hasn't been firmed up yet, but "we know pretty much where we stand at this point.") There will be three new 60-minute entries for prime time slotting, including "The Defenders" Friday night 10 to 11. Other two will be picked from among five candidates and will probably go Wednesday night 9 to 10 (U.S. Steel-Armstrong will stay 10 to 11 next season, but Aubrey has been huddling with the respective clients on bolstering their shows and upping the budgets); and the other one possibly Thursday night 9 to 10 preceding the alternating "CBS Reports" and "Face the Nation." This slotting, of course, depends on the success of the new hour western "Gunslinger" which goes into the slot this month. There's some doubt about "I've Got A Secret" returning to the Wednesday sked.

Similarly, there's a 60-minute gleam in Aubrey's eye in the 7:30 to 8:30 program area, notably Monday, Wednesday (unless something can be done about "Aquanauts" it won't be back) and Thursday (looks like curtains for both Ann Sothern and "Angel.") Friday ("Rawhide") and Saturday ("Perry Mason") stays put; ditto Sunday.

While Aubrey champions the hour formula, he'll play it differently from the other networks in one respect: he prefers to sell them in half-hours rather than embracing the "minute pattern."

Saturday, with its new hourlong "Gunsmoke" version and Sunday are the happiest, untouchable nights of the week. Monday looks headed for some early and late shuffling. Aubrey thinks "Hennessey," now at 10, should get earlier exposure ("it's got kid appeal.") The 7:30 to 9 stretch is weak—"To Tell the Truth," "Peter and Gladys" and "Buddy."

Finally he's got a program ace up his sleeve—a return of real live purposeful drama a la "Playhouse 90," but in 60-minute form. There will be a whole series of them, with top writers and directors, slated for preempted time periods. "This," says Aubrey, "is part of our responsibility. We can't afford to throw it away."

John Day Resigns Key CBS News Job; 'Situation Was Untenable'

John Day has resigned as v.p. in charge of news at CBS. Resignation is effective at the end of the week, but no replacement has yet been set for him. Within the CBS News division, Day's duties consisted of supervision of all hard news and news specials, as distinguished from public affairs programs.

Day's resignation had long been rumored, and in fact the rumors were one of the considerations that impelled him to resign. Day, former managing editor of the Louisville Courier-Journal before joining CBS News, said he was considering either a return to the newspaper field or a possible post at the U.S. Information Agency. He said he had talked with new USIA director Ed Murrow about joining him there but no definite conclusions had been reached.

Day said he resigned because his position at CBS "has become untenable," ever since Richard Salant was installed as the head of an executive committee which took over all operating and policy-making power over the news division.

He added that "rumors had been planted" about an impending resignation. "I've been here for six years and worked hard and built a good organization. My treatment has been wholly unjustified. But I guess that's the way they do things on Madison Ave."

While Salant refused to comment on a successor, one name which has been mentioned with increasing frequency has been Blair Clark, CBS correspondent currently working primarily in radio. Clark has good Washington connections and was a classmate of President Kennedy.

When CBS News was given divisional status at the web, Sig Mickelson, Day's boss, became president of the new division while Day was named v.p. in charge of news and Irving Gitlin, who later moved to NBC, v.p. in charge of public affairs. When Gitlin was not replaced by a veep in pubaffairs, Day became No. 2 man in the CBS News setup—until Salant and the executive committee was installed several weeks ago.

Installation of Salant and the mounting criticism of Mickelson and Day started with CBS' convention coverage, during which NBC News gained audience and critical superiority over the CBS effort. NBC has been gaining momentum and widening the gap ever since.

Susskind's $850 Spree

Pittsburgh, Jan. 31.

David Susskind shook up a Woman's American ORT audience here with a few of his well-turned phrases. He threw in the "criminal schizophrenia" of network heads, "innocuous quality" of program content, "12-year-old audience mental level" and had the good ladies buzzing enough to justify his $850 fee. He was well received by the press who relished every attack he made against tv the way that "Open End" fans are so familiar with.

"Open End" comes in here on delayed basis on the educational station, WQED. Susskind made a strong pitch for such stations and also had some kind words for pay ttv.

Gen. Mills Preps Tint-up 'Piper'; ABC No Can Do

General Mills somewhat unsettled ABC-TV recently, when the sponsor asked Producers Associates of Television, makers of the twice-weekly "Pip the Piper" stanza, to put it on color tape. ABC-TV, which airs the stanza for Mills Saturday and Sunday afternoons, has no color facilities and plans none "until there is a sufficient demand by the public."

This was interpreted to mean that Genmills might ultimately want to shift "Pip" to NBC-TV, which is big on color. Of course, there is always the possibility that the bankroller merely wants the shows tinted, against the distant day ABC-TV enters color, so that they can be repeated by that network.

Producers Associates of Television, which Peter Piech heads, is doing three programs for Genmills. Besides "Pip," which just started on ABC-TV, PAT does "Rocky and His Friends," an animated series done below-the-line by Gamma Studios in Mexico and carried twice weekly on ABC-TV, and the once-weekly "King Leonardo," out of TV Spots, Hollywood, on the NBC-TV Saturday sked. "Leonardo" has always been in color.

Unlike the other two PAT productions for juves, "Pip" is a live action series. It's understood Piech and his partners (Charles Hayden, the lawyer on "Witness" and Robert Travis, boss of Color Productions) plan to do a privately-financed pilot of a live-action situation comedy, as well. It'd be pegged especially for girls in the moppet to early adolescent stage.

General Mills, since it brought the shows in the first place, controls pretty much where "Pip" and "Leonardo" will be slotted and on what network. Sponsor has options to buy these two and "Rocky" outright later on.

Meantime, word comes from NBC-TV that Genmills lately renewed "Leonardo" on Saturdays for another 26 weeks, thus meaning there will be 130 "Leonardos" all told in the can before long, plus 52 "Pips."

British Com'l TV's $215,400,000 in '60

London, Jan. 31.

Final countdown of gross revenue by Britain's commercial tv companies last year is $215,400,000 according to Media Records Ltd. Figure is a new high for the five years-plus that commercial video has been operating here, being nearly 33½% up on the $163,408,000 received in 1959.

October was peak month for advertisement spending on tv in 1960, when the sum was $23,660,000.

GROUCHO'S GOT A NEW FORMAT FOR '62

Hollywood, Jan. 31.

Groucho Marx will embrace a new format on NBC-TV next season titled "What Do You Want?" After 14 years as emcee of what was up to this year "You Bet Your Life," he and John Gudel, his partner in the project, are dropping the quizzer in favor of the new show which will attempt to fulfill the wishes of those who are called to the show from all parts of the world.

Guedel will be executive producer and retain the present staff of writers and directors. Pilot was shot last week for NBC-TV.

British ABC-TV's 840G Studio Expansion Begins

London, Jan. 31.

Work has started at ABC-TV's Teddington Studios on building a block to link the two existing studio blocks. Contract worth $840,000 has been signed between the web and a group of London contractors.

One feature of the 80-feet high construction will be the provision of rehearsal accommodation across the whole of the top two floors, while there will be provision for standards conversion equipment on the first floor.

The 485 Mop-Up

CBS always had a reputation for paying its execs well, but how about this:

The 4th floor ladies room at 485 Madison Ave. has been closed temporarily because "the cleaning woman has gone to Miami until March 15," according to the notice on the door.

Crosby Takes on Pix Biz

John Crosby will slice up the motion picture industry in his next WNEW-TV, N. Y., outing Sunday (5). Show is titled "Whither Movies?" an dwill have as guests N. Y. Times pic critic Bosley Crowther, producer Otto Preminger, author Ben Hecht and playwright George Axelrod.

Among topics slated for discussion are "Movies are dirtier than ever," dominance of the industry by "middle-aged" stars, question of whether the U. S. is "losing its leadership" in filmmaking.

'64 TOKYO OLYMPICS: GLOBAL TV DESIGN

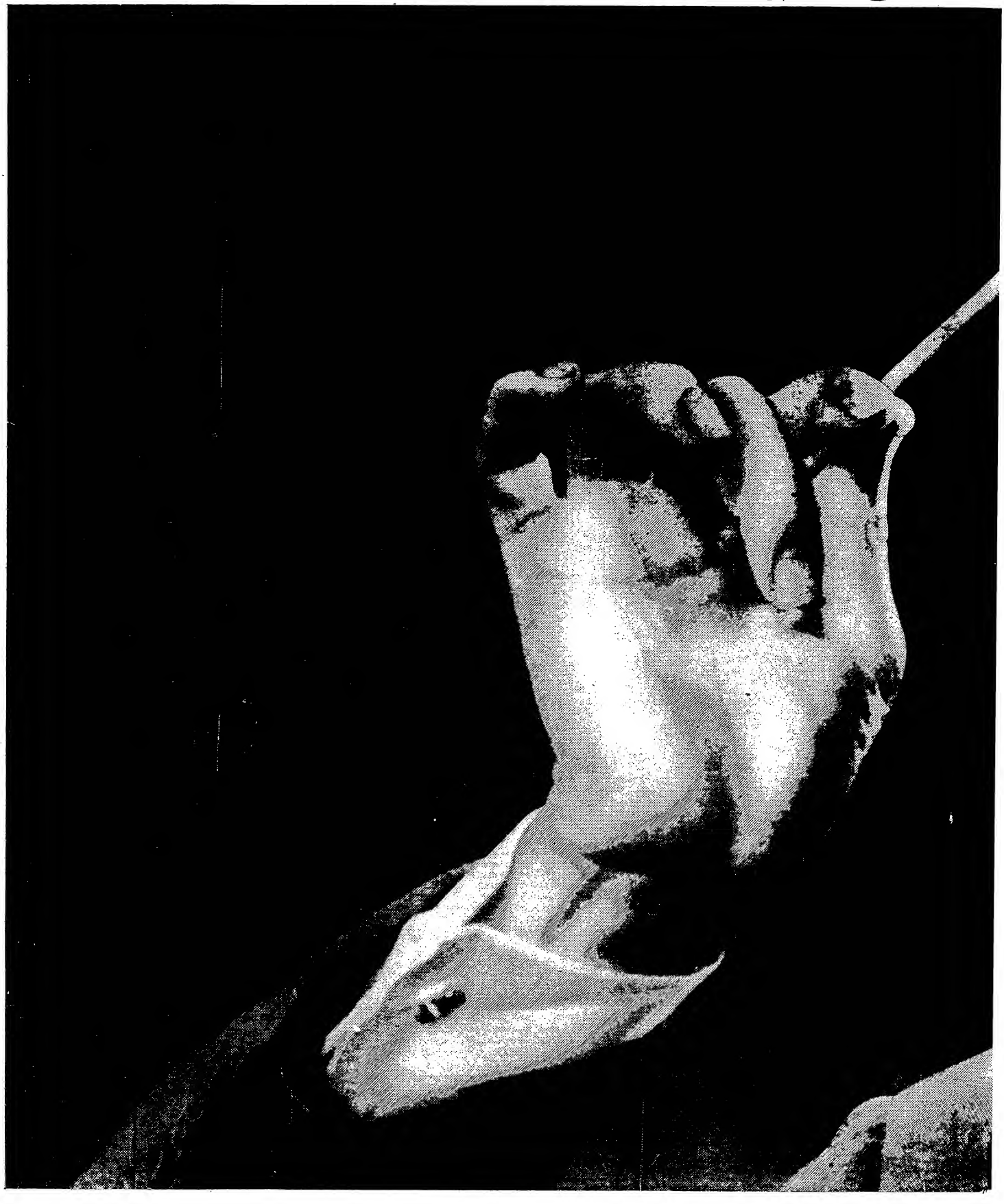
Tokyo, Jan. 31.

The Postal Service Ministry, which regulates tv in Japan, is laying the groundwork for this country's participation in the global communication satellites circuit sometime this year.

The longrange plan is hoped to enable simulcasting of the 1964 Tokyo Olympics throughout the world.

As a starter, in April the Ministry will form a body tentatively called the Space Communication Cooperation Council. This organ will unify the research which 10 organizations are now carrying out independently.

Man of the hour...Saturday nights



A one-a . . . a two-a . . . a three-a . . . a four-a . . . a five-a . . . you'd have to count a long time to total up the programs that have hit the dust trying to compete against Lawrence Welk during his six years of popularity on ABC-TV . . . they total 27! They're all gone, but the Lawrence Welk Show goes on and on.

In the latest Nielsen TV Report,* Welk is not among the five ABC-TV programs appearing in the top ten. But he's among the top 15—competing against and topping in his time period such programs as Checkmate, Have Gun-Will Travel, Deputy and The Nation's Future.

Programs such as the Lawrence Welk Show, which attract major audiences, are the reasons why in every 1961 report,* including the one for the week ending January 22, 1961, ABC-TV has been *first* in share of network audience in markets where the viewer has a choice among the three networks (and that's the acid test of audience preference).

*Source: Program Appraisal Supplement to National NTI Report for one week and 4 weeks ending January 22, 1961, Nielsen 24-Market TV Report. Average Audience Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

ABC TELEVISION

Foreign Vidpix Gross Seen Topping $30,000,000 Mark in '61 With Japan, W. Germany, Latin Market Upswing

Forecast for the foreign vidfilm market in '61 is that it will top the $30,000,000 record mark set in '60. The $30,000,000 estimate for '60 includes Canada.

This year's major growth areas in the foreign vidfilm field are forecast to be West Germany, Japan, and Latin America. Also perking are an increase in the Canadian market, with new stations being added, a boost in the Middle East, and a few other territories.

In West Germany, a second channel is due to get started, despite the hassle in the courts over the jurisdiction of the Federal government.

Castro's Cuba has been lost as a market. But that's small potatoes compared to the growth of such markets as Brazil and Argentina.

In Brazil, that unofficial quota of 80% native product for stations in Sal Paolo and Rio de Janeiro has been lifted. The quota, now rescinded, had been worked out between the unions and stations. But now, according to Yank exporters, with more stations on the air and the need for programming more acute, the quota has been killed.

Continuing Latino problem stems from local pressures seeking to confine dubbing in their respective countries. It would be economically impossible for American vidfilmeries to dub the same series in Mexico, Argentina and Venezuela for local consumption. Total dubbing fees would make it unprofitable to sell in the particular markets. Pressures for dubbing mainly come from native talent unions, whose members yelp at the Yank competition.

In Japan, the outlook is favorable for better terms in both money and quota allotments. Ceiling for Yank vidpix last year was lifted from $300 to $500 per half-hour. A further increase is anticipated in March or April. Key stations in Japan also are confined to programming American fare, the allotment being 50 hours a week. That allotment is expected to be liberalized in the spring.

In Canada, the new quota hasn't pinched American vidfilm exporters. The quota for all stations is that the programming output of each station shall run in the ratio of 45% native and 55% imported. Buoying the entire Canadian situation is the preeming of second stations, commercial outlets, in market after market. These stations, like the commercial program outlets in Britain, will compete with the government operated CBC stations.

'King's Men' a Whopper

Feature films can still pull massive audiences on television, as first showing of "All the King's Men" demonstrated Saturday night (28) on WCBS-TV, N. Y. The Columbia release, first of its post-'48s to be shown on tv, pulled down a fat 24.7 average Arbitron for its full 11:15 p.m.-1 a.m. showing on "The Late Show."

That came to an audience share of nearly 60%, and in terms of homes viewing, an average of nearly 1,250,000 in the Gotham metropolitan area. High point was reached at the start of the show, at 11:15, when the rating hit 27.5, but over the full course of the show it never dropped much below 22.

Sales Resistance In U.S. Broken Down: Parnell

London, Jan. 31.

The British shows sold to the States by Independent Television Corp. have so effectively broken down resistance that the money earned from the U.S. for the ITC parent company, Associated Tele-Vision Ltd., exceeds by far ATV's expenditure on American material for its web here. The claim is made by Val Parnell, ATV managing director, who leaves for New York Sat. (4) for a week's visit with deputy emdee Lew Grade.

Parnell, Grade and deputy chairman Norman Collins called a press conference here Thurs. (26) to elaborate on overseas successes, the occasion being deemed appropriate because of the recent joy-raising sale to CBS of the "Danger Man" skein of vidpix for peaktime airing. At this get-together it was announced that gross sales by ATV of British-made programs to the dollar area since 1955 hit $19,600,000, while those to the Eastern hemisphere amounted to $7,000,000. During 1960, British-produced 30-minuters sold in 19 countries in the dollar area totalled 4,500, while around 2,500 like programs went to 22 countries in the non-dollar hemisphere. For these statistical purposes, two quarter-hour programs have been regarded as one half-hour unit.

Shows consisted of vidpix such

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Syndication Review

MIAMI UNDERCOVER
(The Thrush)
With Lee Bowman, Rocky Graziano, Jill Corey, Hugh Lawrence, others
Producers: Howard Koch, Aubrey Schenck
Director: Koch
Writer: Steve Fisher
Distributor: Ziv-UA
30 Mins.; Wed., 7 p.m.
KABC-TV, Los Angeles (film)

Miami and environs are earning the dubious reputation in tv of being the playground of crime. Third of the cycle ("Surfside 6," "Tallahasee 7000") popped out of the sets with practically the same general format as the others: lawlessness and disorder. For the buffs of violent action it should suffice to race their pulses. More discerning setsiders may find it too imitative of so many others that are better done. It's no "Naked City" or "Untouchables," that's for true.

To tee it up, producers Howard Koch and Aubrey Schenck struck a topical note, that of hoods muscling in on the recording business and shooting down a deejay who "wouldn't play ball," a polite way of saying he was beyond payola. This brings into play the gendarmerie and Lee Bowman, special investigator for the hotel association, whose job it is to see that it shouldn't happen if it's bad for Miami. With the aid of "the thrush," who is Jill Corey, and Rocky Graziano, the ex-champ whose fists explode at the right time, he rounds up the mob and Miami is safe until next week from the depredations of the hoodlums.

Bowman is a suave worker whose wits set up the targets for Graziano to knock over. Miss Corey proved adept as a singer, both vocally and to tip off the lawmen. Steve Fisher penned the lines with intra stuff as "everybody makes passes at girl singers." Production and direction of Howard Koch was par for the syndicate market. *Helm.*

BBC's Big U.S. Play

British Broadcast Corp. programming is enjoying an unprecedented exposure in the N. Y. market.

WNTA-TV now is airing another series of BBC documentaries on Sundays at 9:30 p.m., titled "Lifeline." First half-hour episode, "Hypnosis," was telecast Sunday (29). Others in the series include "Moment of Truth," "Hysteria," and "Fear." Earlier in the season, Newark-N. Y. indie telecast BBC's "Wind of Change" series.

On WNEW-TV, "Age of Kings," a BBC Shakespearean drama series is unwinding with Standard Oil (N. J.) picking up the tab on Metropolitan's WTTG, as well as on WNEW-TV.

The Trance & the Trounce

San Francisco, Jan. 31.

KGO-TV announcer Fred J. Jorgensen sued hypnotist Gil Boyne and Allied Artists for $50,000 last week because he wasn't hypnotized.

The occasion was the taping, last Feb. 15, of a commercial in the KGO-TV studio for Allied Artists' exploitation film, "The Hypnotic Eye."

Jorgensen was stretched horizontal, with ankles and shoulders on the backs of two chairs.

"Now I will sit on this man's stomach," said Boyne, "and he will support my weight because he is in a trance and is rigid like an iron rail."

Boyne sat and Jorgensen proved as rigid as a limp noodle.

Therefore, in his superior court suit, the announcer wants $50,000 for injuries to his left elbow, arm, hand, internal organs and nervous system.

Fred Niles' 5-Year Track Record; Expands Into H'wood Production

Chicago, Jan. 31.

Fred A. Niles, who capitalized his booming blurb production company here at $5,000 in 1955, has rented a lot adjacent Paramount's in Hollywood for a second, and separate, operation. New firm will be known as Fred A. Niles Productions Inc., Hollywood, and like the Chi company will do industrial films, slide films, closed circuit tv and live industrial shows in addition to video commercials. (In Chi, about 50% of the company's volume has been in production of tv blurbs).

Although the two firms will function independently, there will be occasional exchanges of services, as for instance when a Windy City project requires summertime sequences in midwinter, or when personalities are needed from the greater West Coast talent pool. Niles has disbanded his animation studio in Hollywood, previously a service branch for the Chi firm, and is incorporating it in the new company but availing it to both.

Executive nucleus of the new outfit will include Lionel Grover and Harry Holt, both of the Hollywood service branch. Grover will be production manager and Holt executive art director, in charge of animation Edwin T. Morgan, ex-Erwin Wasey, Ruthrauff & Ryan and Leo Burnett, has come in as executive producer; and Jack Silver, who had his own production company on the Coast, has signed on as production coordinator.

Niles' Chicago operation indicated a readiness last year to embark on theatrical features and vidpix production, and it's supposed those aspirations will now be fulfilled on the Coast. Chi outfit, however, is currently putting together a documentary for theatrical release on Sir Edmund Hillary's venture into the Himalayas in search of the Abominable Snowman. Also, it is producing "It's Light Time," kiddie tv film series sponsored by the National Lutheran Council.

Once a veepee in charge of the film division of the erstwhile Kling Studios here, Niles went into business for himself around five years ago in a one-room office with a staff of three. He expanded to a ramshackle three-story building a few months later and a couple of years ago bought the blocklong studios on Washington Blvd. from his former employer, Kling. He now has a payroll of around 100 in Chi.

Desi Ups Ed Holly

Hollywood, Jan. 31.

Desi Arnaz has named Ed Holly, secretary-treasurer of Desilu Productions, to the additional new post of v.p. in charge of administration and finance. Holly has been with Desilu since 1954, prior to which he was assistant comptroller at CBS in N.Y.

In the new post, Holly will take over several, but not all, of the functions held by Martin Leeds, who resigned several months ago as Desilu exec v.p. These included overall administration and business affairs matters, but also extensive selling activities, with most of the latter assumed by Arnaz himself along with Don Sharpe, his agent.

Televenture Sets Bizarre Segs In TV Film Venture

Televenture, Inc., new tv film production subsidiary of the oldline Scandinavian shipping firm, Thor Dahl Corp., has worldwide and worldly ambitions for its initial tv series effort.

Titled "Televenture Reports," the proposed documentary adventure series is currently being touted to agencies and potential sponsors via a pilot on African Rhino hunting, which may sound like standard travelog material. But there's some pretty heady subject matter in Televenure's global shooting plans. Examples: "a peak into a modern harem; modern investigations into hypnotism and spiritualism; witchcraft; the Flagelantes, wierd sect of zealots who roam the Spanish countryside" expiating sin through self-inflicted suffering."

As could be expected, project also calls for a number of sea adventures. There's also documentary formats for crime, exploration and biographies.

Besides the series, the new subsid is blueprinting plans for industrials and a series of reports on the U. S. for foreign tele consumption.

Prexy of Televenture is Soren Christensen, who with two brothers now heads Thor Dahl, which besides the central shipping fleet of 52 ships (whalers, freighters, tankers, etc.) has a diversity of worldwide interests, including oil wells, mills, real estate etc.

Production veepee is Thomas Orchard, who was a senior associate producer for "The March of Time" and a veepee of Louis de Rochemont's film company. His production credits include Cine-

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Sid Kramer Exits NTA

Sid Kramer has resigned as v.p. in charge of foreign sales for National Telefilm Associates, becoming an independent consultant to NTA and other film firms dealing in the foreign market. He will headquarter in N. Y.

Kramer had been foreign sales v.p. with NTA since December, '58. Previously, he had been with RKO Radio Pictures for 29 years, prior to that company's foldo. His last position with RKO Radio Pictures was foreign sales manager.

Fremantle Reports '60 Bonanza Year

Freemantle International, in a year-end report, cited 1960 as a bonanza year for the company. Indie foreign distribution outlet reported that it sold 49 series during the year to a total of 35 foreign countries.

Nations which purchased programs for the first time from Fremantle were Poland, United Arab Republic and Rhodesia.

Prexy Paul Talbot said the demand for films in science, music and history seems to be predominant abroad, although Fremantle's catalog offers shows in virtually every category. For example he cited the sales of Encyclopedia Britannica Films in nine countries.

Canada proved a very profitable market for Fremantle, as with other companies. Besides the rise in syndication, Fremantle of Canada sold five series to the CBC network. Series finding network berths included "Silents, Please," "Klondike," "Not for Hire," "The Jim Backus Show" and "Phillip Marlowe."

One of the highlights of the year was Fremantle's radio and tv coverage of the Johanssen-Patterson World Championship Fight last June which was carried by radio and video stations in 38 countries.

Acad Told Foreign Producers Of TV Shows Gunning for U.S. Market

Hollywood, Jan. 31.

Foreign producers of tv shows are gunning for the U. S. market, members of the TV Academy were warned by Henry White, NTA manager and prexy of N.Y. chapter, at last week's monthly meeting at the Palladium. They are becoming more alert to the mood and tastes of American audiences and are slanting production our way, he added.

Robert Lewine, veepee of CBS Films, pointed out that of all the foreign imports, "Robin Hood" from England was the only series to make the grade. After viewing programs from England and Japan, it was at once evident why Hollywood telefilms are so popular abroad. But the barriers against flooding the foreign markets are almost insurmountable. England's quota is fixed at 14% foreign and in other countries it's a matter of getting your money out.

Asked what he gets out of Cuba for his films, Lewine answered, "we're lucky to get our prints back." Same question was put to ABC-TV program veepee Sandy Cummings. His jocular reply: "We get very little out of Spain." (He recently returned from a swing of the Spanish centers.) As for Japan it was said that the fixed price for an American telefilm had been raised from $300 to $500. "But you can't get your money out," remarked Lewine, "and how much can you eat?"

It was admitted that there is an existence in some foreign countries of booking combines and cartels to fix prices of American films but that there's no way to get around it. "If we don't sell them someone else will," said Lewine, indicating there has been no unified front by American producers to combat the practice. Screen Gems' Richard Dinsmore predicted that Germany and Brazil, in that order, would be the most lucrative markets for American product. Latin America will also be exciting in the years to come, he appended, "because the U. S. will pour millions into those countries. He noted that Japan and Germany are becoming more active in making commercials for U. S. advertisers. There was also the veiled hint that animators may utilize the skills and cheap labor of Japan.

A New Batch Of Shirleys for TV

A fresh group of 10 Shirley Temple pix is understood to be coming down the syndication pike from 20th-Fox. Again, National Telefilm Associates, will handle the Shirley Temple group.

The first group of Shirley Temple pix sparked the now defunct NTA Telefilm Network. They were big rating winners and probably grossed more for a group with one running star than any other similar group offered to the tv market. There were 10 in the initial sequel. The new 10 probably will be offered to the tv market in the spring.

OPTION TIME? DON'T BE SILLY

Slicing Up a Syndie Sustainer

Half-hour syndie deals vary according to the spectrum of the rainbow. One type that's been gaining some prominence in today's soft market is the "sustaining" deal, either full or partial.

The full "sustaining" deal is a direct-to-station buy, which in most cases brings in less money than a sponsor buy. If the station picks up a sponsor, he ups his ante sometimes two-fold to the syndicator. The increased ante is proportionately less if the station picks up a half-sponsor. In some respects, this type of deal is similar to those in the motion picture industry, with the exhib putting up a guarantee, with other monies dependent on the biz done by the pic.

Kingsley Exits as ITC Prexy; Nidorf Assumes More Active Role

Walter Kingsley, prexy of Independent Television Corp. since its formation in July, 1958, has resigned. Michael Nidorf, chairman of the board, will take over the role of ITC prez as well.

Departure of Kingsley grew out differences over future policy planning for the company. Kingsley, who came over as ITC topper after a nine-year association wth Ziv, said he has no immediate plans.

Ironically, Kingsley left the company after ITC sold its first British produced show to a network. Show is "Danger Man," which CBS-TV bought for a midseason start. Last few months also saw an upbeat in ITC's syndie fortunes, with "Best of the Post" clicking, and an expansion of the company's catalog after ITC's acquisition of Heritage Productions. Heritage has a number of sports shows, as well as others in different categories.

Kingsley's stewardship of ITC spanned a difficult period in the syndie biz. ITC was formed after the acquisition of Television Programs of America by the Jack Wrather Organization and Associated TeleVision of Britain. Wrather Organization bowed out of the company about a year ago, with ATV taking sole control of the company.

Initially, ITC rode the path of a huge expansion kick, under Wrather's prodding, in an attempt to ape the Ziv sales setup. That expansion wave collapsed in the midst of a soft syndie market. Company, in riding the storm, adopted the sales organization of the other syndie firms in the biz, with more success.

Recently, ITC made moves to further diversify its catalog, broaden its always successful foreign operation, and clinched its first network deal with an ATV-originated show.

Nidorf always has represented ATV in the affairs of the company. Now he will be taking a more active role as prexy. Bill Andrews, syndication sales manager, recently was given his v.p. stripes.

Kingsley, when he left Ziv, had been general sales manager of that firm.

'Boxoffice 26' Pix In 60-Market Sale

United Artists Associated's new group of post-'48's, "Boxoffice 26," has been sold in nearly 60 markets in four months of active selling.

Latest markets to ink include Chicago, Evansville, Ind.; and Albuquerque, N. M. UAA, which handles the Warner Bros. pre-'48's, RKO Radio Pictures library and other pix, is currently distributing to tv over 1,900 feature films of which more than 400 are post-'48's.

In the group of 26 are such titles as "Barefoot Contessa," "King and Four Queens," "Attack" and "St. Joan."

42 'Bachelor' Segs

Hollywood, Jan. 31.

Total of 42 segments, three over the regular 39 usually called for, will be filmed this season by Bachelor Productions for John Forsythe's "Bachelor Father" series.

Additional three teleplays makes up for a shortage last season occasioned by the writers' strike. Comedy now in its fourth year winds filming in late April.

McCarthy to Mexico

John McCarthy, prez of Television Programs Export Assn., is due to leave today (Wed.) for a trip to Mexico, which may be extended to a full swing through Latin America.

Problems in Mexico range from the future plans of kingpin broadcaster Emilio Azcarraga to new legislation concerning the film industry.

Order Schreiber, Others To Turn Over Vidpix Data

Washington, Jan. 31.

Federal Communications Commission has ordered MCA veep Taft Schreiber and three others who defied Commission's vidpix inquiry in Hollywood last Fall to supply requested data.

Commission, in rejecting petitions by the balky witnesses, said it would go to court for necessary compliance orders if they refused to cooperate.

In addition to Schreiber, the FCC directive was aimed at Dick Fishell, Mary Rothschild and Betty Langley of the p.r. firm of Dick Fishell and Associates.

Schreiber was accused by FCC Chief Hearing Examiner James D. Cunningham, presiding officer at the Hollywood hearings, of acting in "complete defiance" of FCC's authority by ankling a stormy Oct. 21 session after a prolonged hassle over his refusal to hand over certain company data. MCA and Schreiber filed a petition with FCC declaring that the vidpix inquiry, part of the overall network programming probe, was ranging outside its jurisdiction.

Fischell and his subordinates took a similar stance in asking FCC to quash subpoenas directing their appearance and submission of firm records.

FCC will set a date for their appearances to hand over the data later.

Mex Dubbing Studios Get Preference Over Puerto Rico Facilities

Mexico City, Jan. 31.

Mexican dubbing studios are getting the nod over Puerto Rican competitors in processing of American episodics into the Spanish idiom.

Alberto Candiani, head of Candiani Films, said the switch to Mexico is being made because Mexican "dubbers" have "the clearest and most intelligible voices in Latin America."

Kent Smith of Cinematografica Interamericana is also upping number of episodics, with these formerly dubbed by Puerto Rican Television Interamericana. Emilio Azcarraga and Goar. Mestre are major shareholders in latter.

While dubbing executives evade allusion to federal legislative

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WEBS IGNORING NEW LOCAL TIME

By ART WOODSTONE

The three television networks are going ahead and planning their '61-'62 schedules as though there never was such a thing as new option time rules from Washington. Indeed, ABC-TV, CBS-TV and NBC-TV are mapping out fall programming that portends even more prime time consumption in the future.

Theoretically, under the new ruling, all the webs will have option time from only 3:30 to 11—two-and-a-half hours a night instead of three. But all of them want to maintain schedules next season that run at least as they have in the past—from 7:30 to 11.

Only hope syndicators of telefilm stanzas have of getting more time locally is if the stations, now that they have the legal right, resist network encroachments beyond two-and-a-half hours nightly. But this doesn't seem in the cards.

Webs are depending on "individual contract negotiation" with each of their affiliates to clear time for stanzas from 7:30 to 8:30 every night of the week. Then, there are the new times the networks hope to pick up. For instance, ABC-TV would like—and probably will go ahead with—a chance to program Warner Bros. hour reruns from either 11 to midnight or (worse from a feature film distributor's point of view) from 11:15 to 12:15, leaving time from 11 to 11:15 p.m. for either local or even network news. (Whether it's network news depends to some degree on the ambitions and capabilities of Jim Hagerty's reconstructed news department, plus—naturally—the amenabilities of ABC affils to giving up local news revenues.)

Another example of growing network time ambition is NBC's plan to match ABC and CBS on Sunday nights and put a commercial hour stanza in from 6:30 to 7:30. This is a time period that still is prime fodder for syndicators.

CBS is certainly not giving up its aspirations for a "full and rounded" schedule. That network has plans to program hours between 7:30 and 8:30 many nights of the week, and the call is for hours from 10 to 11 also. Such network planning considers the difficulty most stations would have in programming a solid and satisfactorily commercial hour, with the help only of the syndication mill, and, naturally, local outlets cannot just take half an hour program, whether the hour comes at 7:30 or, for that matter, at 10.

True, it's kind of a calculated risk for a web to try and extend its programming at night beyond the time allocated it by Washington. And even if many of the affiliates (for all three webs) reject programming between 7:30 and 8:30, the syndicators will still have to worry about getting their stanzas sold in the markets that remain with the network in local option time. It's axiomatic that a syndicator has enough trouble making a buck on first-run. If a large portion of the country is not available, then his chances are even tougher.

One or two syndicators might be able to "piece" a satisfactory lineup out of the network affils who go local between 7:30 and 8:30, but, in the considered opinion of some onlookers, not many more than two sales organizations will really benefit from the new local option time rules.

Eve Arden Series

Hollywood, Jan. 31.

Eve Arden and her husband, Brooks West, will team up in the projected teleseries, "The Colonel's Lady," being readied by Ardley Productions. Series was created and written by Stanley Roberts.

West will essay role of the colonel.

More TV Film News On Page 46

Syndication Pricing Structure On Half-Hour Segs in Chaotic State As Sponsors Embrace Mag Concept

By MURRAY HOROWITZ

Pricing practices in half-hour syndication, always a volatile area of the biz, have been blown sky high. Situation prevails for significant portion of syndie houses, execs of which describe the present pricing structure in the market place as "chaotic."

Major factor contributing to the situation is the current accent on station sales, always the weaker sale from the viewpoint of the syndicator. There are still major regionals and solid local advertisers around, but not in the quantity of years ago.

What's happened, according to many syndie execs, is that many of the regionals and local advertisers have taken a leaf from the network book and adopted the "magazine concept." Instead of riding a particular property as a sponsor or alternate sponsor, they're buying spots, with the syndie show at times serving as the vehicle. Network sponsor trends, as in the past, set the pattern for many regional and local sponsors.

Ziv-UA still may shake a lot of direct-to-advertiser coin loose, but the pool of such coin, according to execs in the field, isn't nearly as ample.

As to the pricing "chaos" in the market place, the description refers to station sales, in which most of the syndicators today are heavily inyolved in. On the whole, the pricing structure for direct-to-advertiser sales have held up.

The "chaos," which works to further dry up the pool of syndie product, runs along these lines:

In a contracted local option time situation, competing syndie houses sometimes get panicky and price down a series of 50% and more of what should be secured in a particular market.

Many syndie houses, lacking proper financing for the long pull, would rather turn over a dollar and realize something than hold off for what they consider an equitable price.

Current rerun selling is complicated by the flat payments due to the Hollywood talent guilds. If sufficient rerun monies cannot be secured from the relative handful

(Continued on page 54)

NBC's Iron-Curtain Sale

London, Jan. 31.

The first American tv programming deal behind the iron curtain has just been closed by NBC International for "Danger Is My Business" in Czechoslovakia.

The contract was negotiated in Prague last week by Lane Blackwell, a director of NBC International, and the skein will go on the air this month.

Off-Network TV Cartoons Seen Syndie Natural

Pattern of a network ride followed by a syndication run will grow to further embrace made-for-tv cartoons is the forecast of some savvy vets in the cartoon field.

Reason for this predicted pattern stems from a number of factors:

1. Unless a syndicator has an established character, or a pre-sold property he has a tough road to hew in the market-by-market route.

2. There are currently about 30 cartoon packages now making the market-by-market rounds, with only about one out of 10 of the newies successful, according to some estimates.

3. Plentitude of product isn't felt in the seven station markets such as N. Y. and Los Angeles, but in the three station situations, the very markets which are needed to put a syndie show in the break-even or profit margin.

Success of "Flintstones," in the adult category, and other kiddie cartoon shows on the webs assures a growing supply from that source. There also is the national spot field, closely akin to networking, now riding with the success of "Huckleberry Hound," et al. When these shows come down the pike into syndication, they will have a wide acceptance.

In syndication, new cartoon properties with established characters, such as "Popeye" and "Mr. Magoo," are doing fine. Others are finding the field tougher, although a few of the other newies also are successful.

Last two years has seen many new made-for-tv limited animation cartoons placed on the market. For a period, with the supply of theatrical oldies drying up, there was a real need to fill it. That vacuum

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Who Gets Monte Carlo Nymphette for 'Medea': Susskind Or NTA?

Monte Carlo, Jan. 31.

First International TV Festival at Monte Carlo was wrapped up over the weekend, but not without a hassle over who gets one of the Nymphettes, gold and silver statuettes valued at $2,000.

Hassle was over possession of the award for "Medea," on "Play of the Week." Both David Susskind, who produced, and National Telefilm Associates, owner of the package, sent telegrams to the fest claiming the award belongs to them.

Meanwhile, Prince Rainier of Monaco, claiming the affair was a success, set Jan. 8-14, 1962, as the date for the second fest. First was wrapped up with a gala Saturday (28) at the Opera House here, including awarding of prizes.

The award for "Medea" was ac-

(Continued on page 54)

Ozzie, WGA End 16-Hour Strike

Hollywood, Jan. 31.

Writers Guild of America struck, settled its beef with tv producer Ozzie Nelson yesterday (Mon.) in shortest strike—16 hours—in WGA history when agreement was reached between the two parties.

Guild invoked the strike order against Nelson, Stage 5 Productions, producer of "Ozzie and Harriet" teleseries at 12:01 a.m. Order was lifted at 4 p.m. Resolution of differences, which found Nelson balking at becoming signatory to Guild's collective bargaining pact, is based on transfer of writers' personal services.

Nelson, who personally had signed three writers—Dick Bonsfield, Perry Grand and Don Nelson—agreed to have Stage 5, ABC company supervised by associated producer Lee Popin, assume three scripters' pacts. Popin, for Stage 5, had signed with Guild last Friday (27), and letter from Nelson yesterday brought the three writers under Stage 5 canopy.

Peacepipe was smoked after Guild last Wednesday (25) notified Nelson that a strike would be called on him, his Stage 5 Productions, unless he signed guild's bargaining agreement by midnight Sunday (29). Producer, according to a guild source, had refused to sign the basic contract negotiated by WGA last year.

Got a tough market to crack? Call in CBS Films' "The Brothers Brannagan."

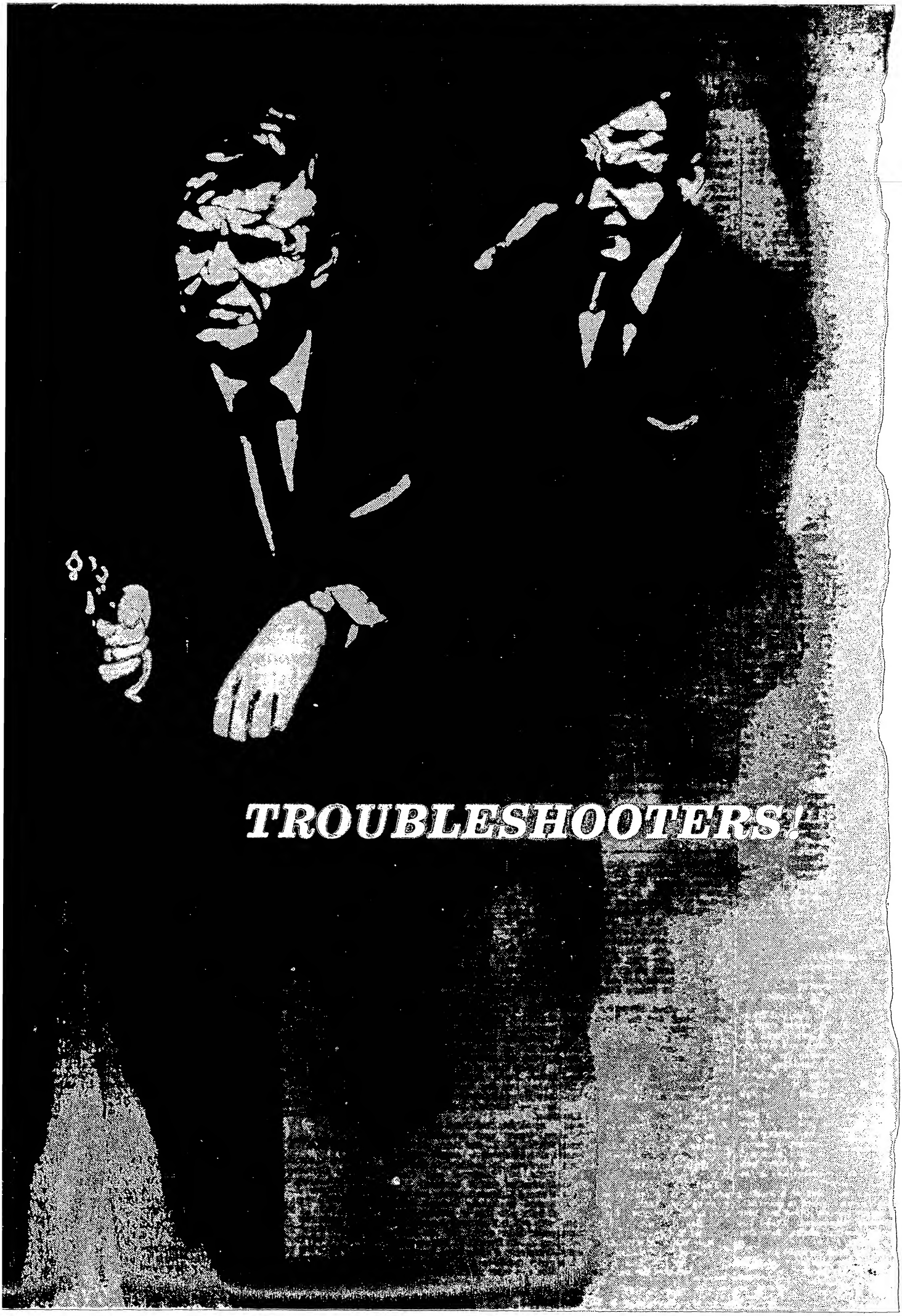
In seven-station New York, this brand-new detective-action series consistently tops all competing shows! And reports from more than 100 other markets sold to date—Atlanta to Providence, Dallas to San Diego—indicate the Brannagans are taking audiences by storm.

Sponsor action? Camel, Standard Oil of Indiana, American Stores, Blue Plate Foods, Chesebrough-Pond's, Campbell Soups, Rheingold are staking out customers with 39 Brannagan half-hours.

Co-stars Steve Dunne and Mark Roberts have just completed a month-long, nationwide personal appearance tour, making legions of new friends for the show and its sponsors! Now is the perfect time for you to get in on all the excitement. Just call...

CBS FILMS

"...the best film programs for all stations." Offices in New York, Chicago, Detroit, Los Angeles, Boston, St. Louis, San Francisco, Dallas and Atlanta. And in Canada: S. W. Caldwell Limited, Toronto.


TROUBLESHOOTERS!

It's a Tight Squeeze All Around On Agency-Client Calling Turns —On Other Madison Ave. Fronts

By BILL GREELEY

From all early indications, the '61-'62 season shapes as the tightest squeeze yet (tighter even than last fall) for client-agency program packages seeking a prime-time network berth.

With the webs really cracking down on program control, (as indicated in commitments in the very early blueprints) about the only sponsor holdouts of importance left in the area of demanding to call the show shots are General Foods and Procter & Gamble and their major agencies, Benton & Bowles, Young & Rubicam, Compton, Leo Burnett, et. al.

The two major advertisers and their agencies had to do an unusual amount of wheedling, wheeling and dealing to get their way last time out, and results have been at best so-so. General Food's CBS-TV Thursday night domination was disasterous with "Angel" and Ann Southern taking the count. On the same web's Monday night, GF's Andy Griffith is a strong new entry, and Danny Thomas still solid. Another GF comedy, "Hennesey," may survive, but in an earlier timeslot, where its hoped the aud will be increased by a juve following.

P&G's comedy package, "Peter Loves Mary," will be lopped off NBC's Wednesday night lineup. "The Law and Mr. Jones," which had a rough time finding a berth last year, is a longshot again this year.

What will happen to new packages of the soap and food bankrollers in the final schedule shakedowns is a moot question. Only revealed proposal so far is a Nat Hiken comedy half-hour for P&G via Leo Burnett agency, Chicago.

Same applies to the other outside agency-client packages, BBDO's client-backed pilots, "Father of the Bride" for General Mills and a Jane Powell half-hour for Pepsi-Cola. BBDO is also trying to find time for "The Racer," which it inherited when the Autolite account switched over from Grant Advertising. BBDO's initial client-pilot venture, "National Velvet," has an outside chance of returning to NBC-TV, the saving hitch being the web's financial interest in the show. The agency's Armstrong-Steel hour will be back on CBS.

Add to the scramble McCann-Erickson's "Counter Intelligence Corps" hour, which the agency is financing on an unusual 50-50 deal with Desilu Productions. It'll be a real squeeze all around.

Jersey Bounce

League of Advertising Agencies prexy Nat Kameny (Kameny Assoc's has filed a letter of protest with S. I. Newhouse, publisher of the Newark Star Ledger, attacking the newspaper's recent promotion which advocated use of New Jersey ad agencies by New Jersey advertisers.

Memo signed by John Soloway to New Jersey agencies said the paper in an upcoming special section would be hammering home the theme: "Jersey Ad Agencies for Jersey Advertisers."

In his letter to the publisher, Kameny said: "It seems difficult to imagine how a paper with the stature of the Ledger can promote so narrow a premise for agency qualification and selection. Certainly it cannot be the Ledger's position that only New Jersey products be consumed by the New Jersey resident.

"The ethical agency today sells on merit, not on proximity. How should the non-Jersey agency who is satisfactorily serving a Jersey accounts react to your message? And how is the Jersey agency handling non-Jersey advertisers to justify his position?"

Kameny said that at a meeting of the League's board of governors the Jersey paper's action had been vigorously denounced. Board has reps of several states, including New Jersey.

Late last week no reply had been received from Newhouse.

Briefs: Don Blauhut, veepee in charge of radio-tv for Parkson agency, has returned to the New York office after several months production supervision on the Coast. Harry Koplan remains on the Coast . . . Kenyon & Eckhardt's veepee in charge of merchandising Paul Bradley, forms his own public relations firm March 1. Bradley & Assoc.'s will have offices in New York, Dallas, Los Angeles and London . . . Ernest Chambers, Lawrence C. Gumbinner copywriter, has scripted two sketches for the hit Broadway revue, "Show Girl."

Up and down: Morton Schneider has been named director of tv promotion at Ideal Toy. It's a newly-created job.

Veepee stripes for Paul Biklen at Ogilvy, Benson & Mather.

John W. Herdegen, formerly with Lennen & Newell, has joined Geyer, Morey, Madden & Ballard's creative department.

Lester S. Rounds, formerly a Kudner veepee, has joined Arnold Bakers as coordinator of marketing.

Ralph Zeuthen, formerly with Edison Electric Institute, has joined Compton as a veepee and account supervisor.

Jerome J. Wesson, formerly with Pike & Becker, has joined Reach, McClinton's copy department.

Margaret Cahill Frampton, formerly with Personal Products subsid of Johnson & Johnson, has joined Ted Bates agency as an assistant account exec.

Rupert Witalis, with Compton for six years, has been named head of the art department.

London Agencies

London, Jan. 31.

J. W. Hackett elected chairman of Masius & Ferguson Ltd. in succession to L. M. Masius who died earlier this month, while J. G. Wynne-Williams remains emdee. Wynne-Williams becomes chairman of Masius International Ltd., of which P.W.L. Risdon made managing director . . . Eversharp-Schick Inc. of America appoints Armstrong-Warden Ltd. its ad agents in the U. K. . . . MacKay & van Zijl Ltd. gets the Eversharp Pen Co. Ltd. account from March 1 . . . Hodgkinson Partners Ltd. appointed p.r. consultants for Vigors Aviation Ltd., distributors in Britain for Poper Aircraft of America.

Japan Tint Set Price Reduced—To $1,226

Tokyo, Jan. 31.

Color tv in Nippon may get a shot in the arm as the Mitsubishi Electric Manufacturing Co., one of the nation's biggest, has reduced its price of 21-inch color receivers from the equivalent of about $1,440 to about $1,226.

The company is also putting on the market a 17-inch color set to sell at about $976, less than $150 cheaper than the similar product of its competitors.

This new line is expected to set off a general price reduction in color receivers.

There are now 10 companies in Japan making color sets, the others being Hitachi, Toshiba, Matsushita, Nippon Electric, Sanyo, Victor, Columbia, Yao and Hayakawa. To date 1,000 sets have been sold.

WLIB's Music & Drama Negro Festival Set For Feb. 5-11; Town Hall Fete

New York radio indie WLIB, which programs to the Negro market, will observe its eighth annual Festival of Negro Music & Drama next week, Feb. 5 to 11, with special shows saluting Negro performers and a final night two-hour live spread from Town Hall.

Through the week, WLIB will present a nightly salute to Negro entertainers keynoted by the station's "Hall of Fame" series, original-voiced autobiogs with Sepia talent telling in their own words the highlights of their lives in show biz. Town Hall broadcast, to be produced by Norma Greestein, will feature a long list of Negro talent. Already lined up to appear are Harold Aks and the Interracial Fellowship Chorus of 150 voices; jazz pianist Bill Taylor and trio; Ernestine Anderson; Bubber Johnson, King records r&r disker; soprano Bernice Edwards; George Shirley; and the Shockley Singers gospel group.

Highlight show last year was held at Carnegie Hall, but spillover crowds (free to public) precipitated switch this year to 1,500-seat Town Hall.

Collins Talk Set

Washington, Jan. 31.

LeRoy Collins, president of National Assn. of Broadcasters, will address the sixth annual conference of State Broadcaster Assn, Presidents here Feb. 22-23.

Collins will speak at a luncheon winding up the conference on Feb. 23.

With the Station Reps

Television Advertising Representatives, formed in July of '59 as a house reppery for the Westinghouse tv stations, has landed the hard-sought Washington Post outlet WTOP-TV, Washington.

Signing of the D.C. station no doubt means TvAR also has picked up the Post's other station WNAL-TV, Jacksonville, Fla. Both have been repped by CBS Spot Sales, which has been slated to unload its other-than o&o stations by Government edict before Sept. 31 of this year.

Several other repperies which had pitched for the Washington and Jacksonville billings plums were notified late last week of the TvAR selection. At the time, TvAR was denying anything but negotiations with the WTOP-TV management, but the station and rep toppers were huddling in New York at the time, ironing out final details.

TvAR's restricted list of the five Westinghouse stations was believed to be a strong factor in WTOP's selection. The post outlets stand to get extra special attention from the small—but major market—rep firm.

The landing of WTOP by a chain rep is another indication of the growing importance of the house orgs in national spot sales.

Earlier this month Storer announced it was setting up offices in New York and Chicago for self-repping of its tv stations, formerly handled by the Katz agency. It's understood that the new Storer offices will in time also be soliciting outsiders. Corinthian stations, which also were with CBS Spot Sales, moved to H-R Representatives, and H-R, which recently trimmed some smaller markets off its tv list, reportedly did so in order to concentrate on the Corinthian group.

When WTOP moves to TvAR, CBS Spot Sales' list will be trimmed to the o&o's. NBC's spot division is still handling stations in Charlotte, N. C., St. Louis and Schenectady. Stations are playing it close to the vest so far on the forced defection.

Music & Newski

"The Nuts & Bolts of Radio," manual of contemporary radio programming techniques by Katz agency's George Skinner was issued in the fall of '59, but orders from around the world still come in.

Copies have gone on request to Israel, Japan, Australia and elsewhere. But last week the topper, from Spravochnoe Bureau Pyatnitzkaya — Moscow's Information Bureau.

Spotlight: Ted Bates agency has set heavy spot schedules with WABC, N. Y., for three clients—Colgate-Palmolive (rapid shave), American Chicle (Chiclets, Rolaids, Certs and Dentyne) and Chase Manhattan (retail banking) . . . Richard K. Manoff agency has been named to handle Instant Foods Corp.'s new line of instant soups, with a New York spot tv and newspaper intro slated for mid-February . . . In Detroit, 21 Mercury and Comet car dealers have purchased every available spot for a saturation two-week radio campaign currently underway. Average is slightly more than 200 one-minute blurbs a day.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jules Bergman was signed by veepee **Jim Hagerty** as ABC's first science editor; Bergman's been a news writer for the web since '55 . . . **Art Barron,** who got up from a sick bed last week, is now temporarily producing NBC-TV's "Nation's Future," picking up where the resigned **Bob Allison** left off . . . **Fred Robbins'** syndicated radio baby, "Assignment Hollywood," this week has interviews with **Laurence Olivier, Lee Remick, Richard Boone, Ingrid Bergman** and **Billy Wilder** . . . **Art Shulman,** TV Guide's regional manager in N. Y., is moving to Radnor, Pa., and the national offices there to serve as assistant to publisher **Jim Quirk** . . . **Donna Reed** is new national chairman for the Feb. 26 Heart Sunday campaign, while CBS-TV prexy **Jim Aubrey** and **Joe Floyd,** of KELO, Sioux Falls, S. D. are serving as co-chairmen of the Heart Assn.'s broadcast committee . . . **Andre Kostelanetz** guesting tomorrow (Thurs.) on WNBC-TV's a.m. "Family" . . . **Tom O'Malley,** film supervisor on CBS-TV's "Candid Camera" and a onetime comedian, is getting back on the air: he did a belated Santa Claus on the stanza early in January and he's appearing a second time on "CC" Sunday (5) . . . **Steve Libby,** manager of Communications Counselors tv department, on three-week swing across a dozen cities . . . **Frank Shakespeare,** WCBS-TV boss, and **Bennet Korn,** his WNEW-TV Counterpart, are new co-chairmen of the local stations committee of the N. Y. Academy of TV Arts & Sciences . . . **Charlotte Dicker** joining the tele department of Nirene Productions, **Shelley Berman's** new firm . . . CBS press info veep **Charles Steinberg** trained to the Coast over the weekend for 10 days of huddles with Hollywood press chief. **Ernie Stern** . . . **Sonny Fox,** host of WNEW-TV's "Wonderama," off to Israel next Saturday (11) to film a special segment commemorating the country's 13th birthday, to be aired April 16 . . . CBS-TV Gotham program veep **Mike Dann** back from a quickie Bahamas vacation . . . **Richard C. Hottelet** and **Stuart Novins** named United Nations correspondents for CBS News; Hottelet will cover for tv, Novins for radio, but their roles will be interchangeable . . . **John Bubbles** reminisces on WCBS-TV's "American Musical Theatre" Sunday (5) . . . **Todd Gaulocher,** former eastern sales manager of the Crosley radio stations, joins WCBS-TV as an account exec . . . Hollywood Ad Club picked **Lou Dorfsman's** nine-second CBS-TV program promotionals as one of 10 finalists in its best-commercials judging . . . National Educational Television & Radio Centre has published a brochure on its educational tv affiliates, "The Fourth Network, What It Is, How It Works" . . . Journal-American columnist **Dorothy Kilgallen,** ailing with nervous exhaustion and virus, has left the morning WOR radio show, "Dorothy & Dick" to husband **Dick Kolmar** and special guests, including **Tony Perkins, Ted Straeter, Elizabeth Seal, Carol Channing** and **Walter Slezak.**

Sid Newman, supervisor of drama for Britain's ABC-TV commercial link, in N. Y. for a 10-day look-see at the theatre and tv . . . N.Y.U. is Center for Instructional Television is planning a Workshop for Instructional Television headed by **Florence Monroe,** tv supervisor of WNYE, educational station tied up with WNYC; it's slated for Thursday nights during the spring semester.

That was **Virginia Graham,** not Barbara Graham, as erratumed, appearing in last week's Atlanta March of Dimes telethon . . . Membership meeting of American Federation of Radio and Television Artists (AFTRA) will be held tomorrow (Thurs.) at the Hotel Astor. Purpose of the meeting is to ratify the various codes recently negotiated with the industry. Membership okay is expected.

IN HOLLYWOOD . . .

Ralph Wonders has joined up with **Art Rush** as executive veepee of his organization which reps **Roy Rogers** and **Dale Evans.** They'll expand into packaging tv shows and offer specialized managerial service . . . ABC-TV's coast veepee **Jim Riddell** shot a better stick of golf than his pro partner at the Bing Crosby tournament, **Al Besselink,** but finished out of the money . . . **Nat Perrin** shuttling between the Filmaster studios in Hollywood and Orlando, Fla. . . . Lever Bros. is marketing 12 new brands this year and the scramble is on among the nine agencies . . . CBS-TV moved **Seeleg Lester** from "Perry Mason" to produce its new hour western, "Gunslinger" . . . **Dinah Shore** will play 18-day stand at the Desert Inn in Las Vegas to break in new material for remaining weeks of the season. While she's away, Chevy will air her filmed tour of Sweden and a Roy Rogers rodeo from San Antonio . . . **Jack Minor,** formerly veepee with Chrysler and ad-sales manager of three lines, joined **Don Fedderson** as veepee in charge of sales and development. He will work with MCA, which has handled most of the Fedderson properties . . . **Tom Gries** landed his third assignment this season to direct hour shows . . . **Bill Asher** will be released from his NBC contract as producer-director of the Shirley Temple series at its conclusion to return to Desilu and a pilot film starring **Janis Paige** . . . **Mel Blanc** was holding his own following auto crash last week. For a time his life was despaired off but some improvement was noted last weekend . . . **Jim Hanna** of the Ayer agency in town to get his eyes bloodshot looking at pilots.

IN CHICAGO . . .

John Harrington's 30 years as a newscaster-sportscaster on WBBM will be saluted Feb. 16 at a testimonial luncheon sponsored by such coordinates as **Norm Barry, Jack Brickhouse, Jim Conway, Alex Dreier** and **Bob Elson** . . . **Fran Coughlin,** WGN staff writer, sidelining as twice-a-week tv columnist for the Tribune. First two columns, not surprisingly, were on WGN-TV . . . WBKB chief **Sterling (Red) Quinlan** sitting in on tv programming panel for Chi chapter of American Women in Radio & Tv, Feb. 11. **Montez Tjaden,** national prez and promotion manager of KWTV, Oklahoma City, coming in to address the local group . . . Veteran **Art Hellyer** added to WBBM's "new faces" roster . . . WGN-TV will colorcast all daytime home games of Cubs and Sox this summer, 120 in all. Upcoming season will mark **Jack Brickhouse's** 14th at the baseball mike . . . WNBQ, fattening its newscast schedule, has added still another, a half-hour roundup on Saturdays at 6 p.m. **Jim Hurlbut** gets the chore . . . **John Conrad's** kidshow, "Elmer the Elephant," bumped from WNBQ's weekday sked, slotted Saturday mornings . . . Daily News columnist **Jack Mabley** doing a Sunday night commentary on WBBM, in addition to his weeknight strip . . . Five Fred Niles commercials nominated for a Hollywood Advertising Club statuette.

IN LONDON . . .

Program controller at TWW Ltd., **Bryan Michie,** commissions six 30-minute plays for regional production in South Wales and the West of England, using authors such as **Kingsley Amis, R. F. Delderfield, Ronald Duncan** . . . "Juke Box Jury" gets an extension on BBC-TV, now runs till the end of June with the web claiming an average aud of 13,000,000 . . . Granada TV's "What The Papers Say" hits the 200th edition tomorrow (2) . . . TWW starts a new weekly musical series "Songs at Seven" Monday (6) . . . BBC-TV has "Let There Be Music," once-in-two-weeks show, debbing Friday (3) . . . Associated-Rediffusion resumes with the detection skein "No Hiding Place" and with the parliamentary program "Questions In The House" Friday (3) . . . Associated TeleVision has started Saturday airings of new puppet productions, "Supercar" . . . Followup "Showtime" show that **Kathryn Grayson** taped when here recently is aired by BBC-TV Sunday (5) . . . Director

(Continued on page 48)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WCPO	47
2.	**Real McCoys** (Thurs. 8:30-9:00)	WCPO	44
3.	**Wagon Train** (Wed. 7:30-8:30)	WLWT	42
4.	**Untouchables** (Thurs. 9:30-10:30)	WCPO	41
5.	**My Three Sons** (Thurs. 9:30-10:00)	WCPO	40
6.	**Hawaiian Eye** (Wed. 9:00-10:00)	WLWT	35
6.	**Naked City** (Wed. 10:00-11:00)	WCPO	35
7.	**Flintstones** (Fri. 8:30-9:00)	WCPO	34
8.	**Have Gun, Will Travel** (Sat. 9:30-10)	WKRC	33
9.	**Perry Como** (Wed. 9:00-10:00)	WLWT	32
9.	**Surfside 6** (Mon. 8:30-9:30)	WCPO	32
9.	**77 Sunset Strip** (Fri. 9:00-10:00)	WCPO	32

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Huckleberry Hound** (Thurs. 6:30)	WCPO	Screen Gems	26	53
2.	**Jeff's Collie** (Mon. 7:00)	WKRC	ITC	23	48
2.	**Quick Draw McGraw** (Tues. 6:30)	WCPO	Screen Gems	23	49
2.	**This Man Dawson** (Sat. 10:30)	WKRC	Ziv-UA	23	58
3.	**Sea Hunt** (Thurs. 7:30)	WKRC	Ziv-UA	21	39
3.	**Viking** (Wed. 6:30)	WCPO	Ziv-UA	21	48
4.	**Woody Woodpecker** (Mon. 6:30)	WCPO	Kellogg	20	45
5.	**Roy Rogers** (Fri. 6:30)	WCPO	Roy Rogers Prod.	18	44
6.	**Three Stooges** (Mon.-Fri. 6:00) (Sat. 10:30)	WCPO	Screen Gems	17	55
(Thurs. 7:00)	**7. Jim Backus**	WLWT	CNP	13	41

PROGRAM	STA.	AV. RTG.
News-Grant; Weather	WLWT	18
Huntley-Brinkley	WLWT	21
Adv./Tomorrow	WLWT	14
News-Grant; Weather	WLWT	17
Huntley-Brinkley	WLWT	22
Silent Service	WCPO	12
Outlaws/Wonderland	WLWT	21
News-Grant; Weather	WLWT	18
News-Grant; Weather	WLWT	17
Huntley-Brinkley	WLWT	22
News-Grant; Weather	WLWT	15
Huntley-Brinkley	WLWT	19
Gold Cup Theatre/Spts	WLWT	9
Ladies Home Theatre	WKRC	5
Capt. Kangaroo	WKRC	9
News	WCPO	13
Waite Hoyt; Paula	WCPO	11

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	**77 Sunset Strip** (Fri. 9:00-10:00)	WEWS	48
2.	**Untouchables** (Thurs. 9:30-10:30)	WEWS	46
3.	**Gunsmoke** (Sat. 10:00-10:30)	WJW	38
4.	**Adv. In Paradise** (Mon. 9:30-10:30)	WEWS	37
5.	**Islanders** (Sun. 9:30-10:30)	WEWS	36
5.	**Rebel** (Sun. 9:00-9:30)	WEWS	36
6.	**Real McCoys** (Thurs. 8:30-9:00)	WEWS	35
6.	**Surfside 6** (Mon. 8:30-9:30)	WEWS	35
7.	**Lawman** (Sun. 8:30-9:00)	WEWS	34
7.	**Hawaiian Eye** (Wed. 9:00-10:00)	WEWS	34
8.	**Flintstones** (Fri. 8:30-9:00)	WEWS	33
8.	**Naked City** (Wed. 10:00-11:00)	WEWS	33

1.	**U.S. Marshal** (Fri. 10:30)	WEWS	NTA	29	55	Michael Shayne	KYW	15
2.	**Huckleberry Hound** (Mon. 7:00)	KYW	Screen Gems	27	54	City Camera; Sports	WJW	13
						Sheriff of Cochise	WEWS	11
						News-D. Edwards	WJW	11
3.	**Quick Draw McGraw** (Fri. 7:00)	KYW	Screen Gems	25	52	City Camera; Sports	WJW	15
						News-D. Edwards	WJW	14
4.	**Woody Woodpecker** (Thurs. 7:00)	KYW	Kellogg	24	50	City Camera; Sports	WJW	16
						News-D. Edwards	WJW	14
5.	**Tombstone Territory** (Tues. 7:00)	KYW	Ziv-UA	19	40	City Camera; Sports	WJW	17
						News-D. Edwards	WJW	17
6.	**Death Valley Days** (Wed. 7:00)	KYW	U.S. Borax	18	38	Assignment Underwater	WEWS	17
7.	**Assignment Underwater** (Wed. 7:00)	WEWS	NTA	17	35	Death Valley Days	KYW	18
8.	**Life of Riley** (Sat. 6:00)	KYW	CNP	15	54	Divorce Court	WJW	8
8.	**Sea Hunt** (Tues. 7:30)	WJW	Ziv-UA	15	26	Bugs Bunny	WEWS	24
8.	**Three Stooges** (Mon.-Fri. 6:00)	WEWS	Screen Gems	15	42	Early Show	KYW	14

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	**Real McCoys** (Thurs. 8:30-9:00)	WTVN	45
2.	**Gunsmoke** (Sat. 10:00-10:30)	WBNS	43
3.	**Untouchables** (Thurs. 9:30-10:30)	WTVN	40
4.	**77 Sunset Strip** (Fri. 9:00-10:00)	WTVN	39
5.	**My Three Sons** (Thurs. 9:00-9:30)	WTVN	35
5.	**Perry Como** (Wed. 9:00-10:00)	WLWC	35
6.	**Surfside 6** (Mon. 8:30-9:30)	WTVN	33
7.	**Have Gun, Will Travel** (Sat. 9:30-10)	WBNS	32
7.	**Donna Reed** (Thurs. 8:00-8:30)	WTVN	32
7.	**Wagon Train** (Wed. 7:30-8:30)	WLWC	32
8.	**Rawhide** (Fri. 7:30-8:30)	WBNS	31

1.	**Huckleberry Hound** (Thurs. 6:30)	WTVN	Screen Gems	33	63	News; Sports	WLWC	10
						Huntley-Brinkley	WLWC	15
2.	**Mike Hammer** (Sat. 10:30)	WBNS	MCA	31	67	Fight of the Week	WTVN	8
						Make That Spare	WTVN	8
2.	**Whirlybrds** (Thurs. 7:00)	WTVN	CBS	31	54	Looking With Long	WBNS	19
						News-D. Edwards	WBNS	19
3.	**Quick Draw McGraw** (Tues. 6:30)	WTVN	Screen Gems	28	60	News; Sports	WLWC	14
						Huntley-Brinkley	WLWC	17
4.	**Rescue 8** (Tues. 7:00)	WTVN	Screen Gems	23	41	Assignment Underwater	WLWC	17
						News-D. Edwards	WBNS	17
4.	**Sea Hunt** (Mon. 7:30)	WBNS	Ziv-UA	23	41	Cheyenne	WTVN	25
5.	**Vikings** (Sun. 6:00)	WTVN	Ziv-UA	21	41	Press/Hall Fame	WLWC	18
6.	**Casey Jones** (Mon. 6:30)	WTVN	Screen Gems	19	39	Traffic Court	WBNS	18
6.	**Coronado 9** (Mon. 7:00)	WLWC	MCA	19	37	Looking With Long	WBNS	23
						News-D. Edwards	WBNS	25
6.	**Woody Woodpecker** (Wed. 6:30)	WTVN	Kellogg	19	50	News; Sports	WLWC	11
						Huntley-Brinkley	WLWC	13

DENVER

STATIONS: KTVR, KOA, KLZ, KBTV. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	**Gunsmoke** (Sat. 8:00-8:30)	KLZ	38
2.	**Garry Moore** (Tues. 8:00-9:00)	KLZ	36
2.	**Red Skelton** (Tues. 7:30-8:00)	KLZ	36
3.	**What's My Line** (Sun. 8:30-9:00)	KLZ	35
3.	**Perry Como** (Wed. 7:00-8:00)	KOA	35
4.	**Have Gun, Will Travel** (Sat. 7:30-8:00)	KLZ	33
4.	**Detectives** (Fri. 9:00-9:30)	KBTV	33
5.	**Wagon Train** (Wed. 9:00-10:00)	KOA	32
6.	**Untouchables** (Thurs. 8:30-9:30)	KBTV	30
6.	**Groucho Marx** (Thurs. 8:00-8:30)	KOA	30
7.	**Checkmate** (Sat. 6:30-7:30)	KLZ	29

1.	**Huckleberry Hound** (Thurs. 6:00)	KBTV	Screen Gems	28	58	Sports; News; Weather	KOA	10
						Huntley-Brinkley	KOA	12
1.	**Sea Hunt** (Sat. 8:30)	KLZ	Ziv-UA	28	48	Fight of the Week	KBTV	19
						Make That Spare	KBTV	17
2.	**Death Valley Days** (Mon. 8:30)	KLZ	U. S. Borax	23	43	Alamo/Adv. In Paradise	KBTV	22
3.	**Manhunt** (Sat. 9:00)	KLZ	Screen Gems	17	30	Roaring 20's	KBTV	26
4.	**Jeff's Collie** (Sat. 5:00)	KLZ	ITC	15	52	Roy Rogers	KOA	9
4.	**Quick Draw McGraw** (Wed. 6:00)	KBTV	Screen Gems	15	38	Aquanauts	KLZ	13
5.	**Coronado 9** (Tues. 9:30)	KBTV	MCA	14	32	Laramie	KOA	18
5.	**Woody Woodpecker** (Mon. 6:00)	KBTV	Kellogg	14	33	Pete & Gladys	KLZ	19
6.	**Blue Angels** (Mon. 9:00)	KLZ	CNP	13	28	Alamo/Adv. In Paradise	KBTV	22
6.	**Lock-Up** (Thurs. 9:30)	KLZ	Ziv-UA	13	33	Johnny Midnight	KOA	11
6.	**Two Faces West** (Fri. 7:30)	KLZ	Screen Gems	13	23	Flintstones	KBTV	25

DAYTON

STATIONS: WLWD, WHIO. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	**Wagon Train** (Wed. 7:30-8:30)	WLWD	45
2.	**Gunsmoke** (Sat. 10:00-10:30)	WHIO	43
2.	**Real McCoys** (Thurs. 8:30-9:00)	WLWD	43
3.	**Have Gun, Will Travel** (Sat. 9:30-10)	WHIO	42
3.	**Donna Reed** (Thurs. 8:00-8:30)	WLWD	42
3.	**Rifleman** (Tues. 8:00-8:30)	WLWD	42
4.	**Checkmate** (Sat. 8:30-9:30)	WHIO	41
5.	**Perry Mason** (Sat. 7:30-8:30)	WHIO	40
5.	**77 Sunset Strip** (Fri. 9:00-10:00)	WLWD	40
5.	**Bachelor Father** (Thurs. 9:00-9:30)	WLWD	40
6.	**Lawman** (Sun. 8:30-9:00)	WLWD	39
7.	**Maverick** (Sun. 7:30-8:30)	WLWD	38

1.	**Sea Hunt** (Fri. 7:00)	WLWD	Ziv-UA	33	70	WHIO Reports	WHIO	8
2.	**Shotgun Slade** (Sat. 10:30)	WHIO	MCA	28	52	Untouchables	WLWD	22
3.	**Death Valley Days** (Mon. 7:00)	WLWD	U.S. Borax	26	53	U.S. Marshal	WHIO	18
4.	**Secret Journal** (Sun. 6:00)	WHIO	MCA	25	64	Al Football	WLWD	8
5.	**Tombstone Territory** (Thurs. 7:00)	WLWD	Ziv-UA	24	53	Assignment Underwater	WHIO	17
6.	**Manhunt** (Wed. 7:00)	WLWD	Screen Gems	23	52	Grand Jury	WHIO	18
7.	**Mounted Police** (Tues. 7:00)	WHIO	CNP	20	42	Expedition	WLWD	22
8.	**Grand Jury** (Wed. 7:00)	WHIO	NTA	18	41	Manhunt	WLWD	23
8.	**U.S. Marshal** (Mon. 7:00)	WHIO	NTA	18	37	Death Valley Days	WLWD	26
9.	**Assignment Underwater** (Thurs. 7:00)	WHIO	NTA	17	38	Tombstone Territory	WLWD	24

BURLINGTON-PLATTSBURG, N.Y.-VT.

STATIONS: WCAX, WPTZ. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	**Pete & Gladys** (Mon. 8:00-8:30)	WCAX	51
2.	**Route 66** (Fri. 8:30-9:30)	WCAX	49
3.	**Ed Sullivan** (Sun. 8:00-9:00)	WCAX	48
3.	**Rawhide** (Fri. 7:30-8:30)	WCAX	48
4.	**Gunsmoke** (Sat. 10:00-10:30)	WCAX	46
5.	**Wagon Train** (Wed. 7:30-8:30)	WPTZ	43
5.	**Red Skelton** (Tues. 9:30-10:00)	WCAX	43
6.	**Dennis, The Menace** (Sun. 7:30-8:00)	WCAX	42
6.	**Lassie** (Sun. 7:00-7:30)	WCAX	42
6.	**Danny Thomas** (Mon. 9:00-9:30)	WCAX	42
6.	**To Tell The Truth** (Mon. 7:30-8:00)	WCAX	42

1.	**Huckleberry Hound** (Wed. 7:00)	WCAX	Screen Gems	47	78	I Spy	WPTZ	11
2.	**Phil Silvers** (Mon. 7:00)	WCAX	CBS	34	62	Price Is Right	WPTZ	18
3.	**Johnny Midnight** (Tues. 7:30)	WCAX	MCA	26	52	Film Short, Westerner	WPTZ	14
4.	**U.S. Marshal** (Thurs. 7:30)	WPTZ	NTA	24	42	Witness	WCAX	23
5.	**Dangerous Robin** (Sat. 10:30)	WCAX	Ziv-UA	22	56	Fight of the Week	WPTZ	14
						Make That Spare	WPTZ	12
6.	**Shotgun Slade** (Thurs. 10:00)	WCAX	MCA	17	33	Groucho Marx	WPTZ	27
6.	**Two Faces West** (Tues. 9:00)	WPTZ	Screen Gems	17	30	Tom Ewell	WCAX	35
7.	**Jim Backus** (Thurs. 7:00)	WCAX	CNP	16	37	Deputy	WPTZ	24
8.	**Vikings** (Tues. 7:00)	WCAX	Ziv-UA	15	28	Flintstones	WPTZ	35
9.	**Manhunt** (Thurs. 10:30)	WPTZ	Screen Gems	11	31	June Allyson	WCAX	23

(Continued on page 42)

In A Class By Itself

As I dashed out of the house early this morning, I noticed my teen-aged son watching a man shuffling a pack of playing cards on NBC. Is this a good influence on the young?

Relax, friend. Your son was watching "Continental Classroom," and the card shuffler was merely Dr. Frederick Mosteller, chairman of Harvard's Department of Statistics.

At 6:30 in the morning? Was anyone else watching—besides my son, I mean?

About half a million, we'd say. Oh, about those playing cards. Dr. Mosteller has just started to teach NBC viewers his course in "Probability and Statistics." It'll be on the air through May 26th. This morning he was illustrating a principle of Probability. He was pointing out that if you were going to attempt to pick an ace, say, from a pile of cards, the very first card to be picked up is more likely than any other single card in the deck to be that ace.

That seems pretty strange. Why?

Well, simply because it's only before you pick *any* card that you're guaranteed the presence of all four aces in the pack. If the first card should happen to be an ace, you see, there'd be only three aces left from that point on.

Say, with all that know-how, maybe this Harvard expert can dope out some sure-fire gambling system I might use. All my life I've been a sucker for an inside straight, and...

Nope. In spite of anything you may have heard, there isn't any system.

All right. But what's the actual importance of all this "Probability and Statistics" stuff?

As one of the most useful branches of mathematics, it's terribly important—in everything from missile construction to the life-insurance business. There's scarcely an area of "high technology" industry that doesn't rely on it. Example?

I'm listening.

A firm contracting for an aircraft plant gets a special order to turn out 12 precision parts, to be hand-tooled to an extremely small tolerance. After they're made, the customer decides he needs only eight, so the contractor tosses the four superfluous pieces into a junk pile of several hundred thousand other pieces that look just like the discarded items.

...And then the customer decides he wants those four pieces after all?

Right. So now the contractor has to decide which would be less expensive—hiring an inspector to search for the four pieces or starting the tedious, costly process of turning them out again by hand. A knowledge of Probability could settle the issue in a jiffy.

I get the drift. Tell me—how long has all this been going on? "Continental Classroom," I mean.

Well, in a manner of speaking, the Russians can really take some of the credit for it. When they sent up the first space satellite, more than three years ago, they jolted us into realizing how far behind we were in certain aspects of physics, math and the other sciences. We were shocked to discover, among other things, that since 1950 the number of qualified science teachers in our schools had dropped more than 50 per cent. Why, in many of our states not a single course in math or science was required for a high school diploma. A truly tragic situation.

...And "Continental Classroom" has been an attempt to narrow the Russian lead?

Perhaps the most important attempt of all. Ever since its debut—in October, 1958—each of its classes in Atomic-Age Physics, Modern Chemistry or Contemporary Mathematics has attracted the largest academic audience in the world.

Has NBC done this all by itself?

Hardly. It's been a result of the combined effort of NBC and the Learning Resources Institute, a great organization whose constituent groups represent every segment of American education.

What about the bulk of the financing?

That comes from American industry, which has pitched in beautifully. Regular contributors are: Bell Telephone System; E. I. du Pont de Nemours & Co.; The Ford Foundation; General Foods Fund; IBM Corporation; Radio Corporation of America; Union Carbide Corporation; and United States Steel.

But how do the nation's educators feel about all this?

Well, you could try this quote on for size: Dr. Alexander J. Stoddard, while serving as consultant to the Fund for the Advancement of Education, described "Continental Classroom" as "one of the most significant things ever done in American education."

You can't go much further than that. And does NBC have a pretty good idea about the kind of people who make up "Classroom's" audience?

A *very* good idea. We know, for example, that very few of the viewers are people who just *happened* to look in... as you did this morning.

That doesn't surprise me. Not at 6:30 a.m.

Correction. *Six* a.m. It's really an hour-long show, you see. The first half, currently, is a repeat of last year's Modern Chemistry course, with Dr. Mosteller then taking over at 6:30 on Mondays, Wednesdays and Fridays, and Paul Clifford (of Montclair State College) spelling him on Tuesdays and Thursdays. Clifford's sessions are designed specifically for teachers. Dr. Mosteller's lectures are designed not only as a refresher course for high school teachers, but for high school and college students, as well as professionals who can use the instruction in their specialties.

But why so darned early in the morning?

That's the way the teachers want it. They've told us so. The house is quiet; there are no jangling phones; the young kids are asleep; and there are no social engagements to interrupt continuity.

How many stations carry the programs?

More than 170, right across the country. And this is important: about 300 colleges and universities offer credit to students who watch the courses and meet local examination standards. "Classroom" viewers are viewers with a purpose.

Speaking of purpose, are you sure Dr. Mosteller doesn't have a foolproof system I could use for gambling?

Well, since you're pressing the point—yes. He does. His advice is to work hard, save your money and then buy yourself a gambling house. You can't miss.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

(Continued from page 39)

COLUMBIA, S.C.

STATIONS: WIS, WNOK. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WIS	54	1. Rescue 8 (Mon. 7:00)	WIS	Screen Gems	45	94	S. C. Wildlife	WNOK	2
2. Chevy Show (Sun. 9:00-10:00)	WIS	52	2. Highway Patrol (Mon. 9:00)	WIS	Ziv-UA	41	75	Danny Thomas	WNOK	12
2. Rifleman (Tues. 8:00-8:30)	WIS	52	2. Manhunt (Tues. 7:30)	WIS	Screen Gems	41	82	Islanders	WNOK	8
3. Perry Como (Wed. 9:00-10:00)	WIS	50	2. U. S. Marshal (Thurs. 9:00)	WIS	NTA	41	79	Angel	WNOK	10
3. Cheyenne (Mon. 7:30-8:30)	WIS	50	3. Huckleberry Hound (Thurs. 6:00)	WIS	Screen Gems	40	95	Rocky & His Friends	WNOK	1
4. Real McCoys (Thurs. 8:30-9:00)	WIS	48	4. Not For Hire (Sat. 8:30)	WIS	CNP	38	68	Checkmate	WNOK	16
4. Bachelor Father (Thurs. 7:00-7:30)	WIS	48	5. Sea Hunt (Tues. 7:00)	WIS	Ziv-UA	37	80	Islanders	WNOK	8
5. Wells Fargo (Mon. 8:30-9:00)	WIS	46	6. Phil Silvers (Wed. 7:00)	WIS	CBS	34	74	Casey Jones	WNOK	8
6. Price Is Right (Wed. 8:30-9:00)	WIS	45	7. Johnny Midnight (Fri. 10:30)	WIS	MCA	25	74	Eyewitness/History	WNOK	6
6. Alfred Hitchcock (Tues. 8:30-9:00)	WIS	45	8. Jim Backus (Sat. 6:00)	WIS	CNP	24	75	Scoreboard/Sports; News	WNOK	7
7. Donna Reed (Sun. 6:30-7:00)	WIS	42								
7. Ernie Ford (Thurs. 9:30-10:00)	WIS	42								

CORPUS CHRISTI, TEX.

STATIONS: KRIS, KZTV. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Rawhide (Fri. 6:30-7:30)	KRIS	46	1. Coronado 9 (Thurs. 7:30)	KZTV	MCA	32	54	Best Of The Post	KRIS	27
2. Ernie Ford (Thurs. 8:30-9:00)	KRIS	45	2. Best Of The Post (Thurs. 7:30)	KRIS	ITC	27	46	Coronado 9	KZTV	32
2. Pete & Gladys (Mon. 7:00-7:30)	KZTV	45	2. Border Patrol (Mon. 8:30)	KRIS	CBS	27	42	Griffith/Tomorrow	KZTV	37
3. Untouchables (Wed. 9:00-10:00)	KRIS	44	3. Johnny Midnight (Sat. 9:30)	KZTV	MCA	25	44	Adv. Paradise/Alamo	KRIS	32
4. Wagon Train (Wed. 6:30-7:30)	KRIS	43	4. Lock-Up (Thurs. 9:00)	KZTV	Ziv-UA	23	37	Groucho Marx	KRIS	40
5. Perry Mason (Sat. 6:30-7:30)	KZTV	42	4. Tombstone Territory (Sun. 9:30)	KRIS	Ziv-UA	23	40	My Line/Belafonte	KZTV	35
5. Route 66 (Fri. 7:30-8:30)	KZTV	42	4. Two Faces West (Thurs. 8:30)	KZTV	Screen Gems	23	34	Ernie Ford	KRIS	45
5. Outlaws (Thurs. 6:30-7:30)	KRIS	42	5. Blue Angels (Thurs. 7:00)	KZTV	CNP	22	35	Outlaws/On Ice	KRIS	41
5. Danny Thomas (Mon. 8:00-8:30)	KZTV	42	5. Trackdown (Tues. 6:30)	KZTV	CBS	22	46	Laramie	KRIS	27
6. Perry Como (Wed. 8:00-9:00)	KRIS	41	6. Fury (Sat. 10:00)	KRIS	ITC	20	69	Jr. Hi FB/Popeye	KZTV	9
7. Red Skelton (Tues. 8:30-9:00)	KZTV	40	6. Navy Log (Sat. 10:00)	KZTV	CBS	20	39	Adv. Paradise/Alamo	KRIS	31
7. To Tell The Truth (Mon. 6:30-7:00)	KZTV	40								
7. Groucho Marx (Thurs. 9:00-9:30)	KRIS	40								

CHICO – REDDING, CALIF.

STATIONS: KVIP, KHSL. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Perry Mason (Sat. 7:30-8:30)	KHSL	43	1. Highway Patrol (Tues. 6:30)	KVIP	Ziv-UA	31	55	Man Without Gun	KHSL	16
2. Wagon Train (Wed. 7:30-8:30)	KVIP	40	2. Sea Hunt (Thurs. 7:00)	KVIP	Ziv-UA	28	46	Tightrope	KHSL	23
3. Real McCoys (Thurs. 8:30-9:00)	KVIP	37	3. U. S. Marshal (Thurs. 6:30)	KHSL	NTA	26	48	Brothers Brannigan	KVIP	16
4. Ed Sullivan (Sun. 8:00-9:00)	KHSL	37	4. Assign. Underwater (Mon. 7:00)	KHSL	NTA	25	43	Lock-Up	KVIP	25
4. To Tell The Truth (Mon. 7:30-8:00)	KHSL	36	4. Coronado 9 (Sun. 6:00)	KVIP	MCA	25	49	Big Bowl	KHSL	18
4. Pete & Gladys (Mon. 8:00-8:30)	KHSL	36	5. Lock-Up (Mon. 7:00)	KVIP	Ziv-UA	24	41	Assign. Underwater	KHSL	25
4. Red Skelton (Tues. 9:30-10:00)	KHSL	36	5. Trackdown (Wed. 7:00)	KHSL	CBS	24	42	Donna Reed	KVIP	27
5. Checkmate (Sat. 8:30-9:30)	KHSL	35	6. Tightrope (Thurs. 7:00)	KHSL	Screen Gems	23	38	Sea Hunt	KVIP	28
5. G. E. Theatre (Sun. 9:00-9:30)	KHSL	35	7. Pony Express (Fri. 7:00)	KVIP	CNP	21	47	Award Theatre	KHSL	20
5. Rawhide (Fri. 7:30-8:30)	KHSL	35	8. Shotgun Slade (Fri. 6:30)	KVIP	MCA	20	43	Highlights/Flight	KHSL	18
			8. Tombstone Territory (Thurs. 9:00)	KHSL	Ziv-UA	20	31	Bachelor Father	KVIP	34

DES MOINES

STATIONS: WOI, WHO, KRNT. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KRNT	45	1. Huckleberry Hound (Thurs. 6:00)	WOI	Screen Gems	19	36	Huntley-Brinkley	WHO	23
2. Wagon Train (Wed. 6:30-7:30)	WHO	40						News; On Camera	KRNT	17
3. Whats My Line (Sun. 9:30-10:00)	KRNT	38						Show; Weather; Sports	WHO	17
4. Garry Moore (Tues. 9:00-10:00)	KRNT	37	1. Dangerous Robin (Sat. 9:30)	KRNT	Ziv-UA	19	42	U. S. Marshal	WHO	14
4. Perry Mason (Sat. 6:30-7:30)	KRNT	37	2. Rescue 8 (Sat. 5:30)	KRNT	Screen Gems	18	78	All Star Golf	WOI	3
5. Red Skelton (Tues. 8:30-9:00)	KRNT	36	2. Death Valley Days (Thurs. 9:30)	WHO	U. S. Borax	18	33	June Allyson	KRNT	25
6. Have Gun Will Travel (Sat. 8:30-9)	KRNT	34	3. Grand Jury (Fri. 8:30)	KRNT	NTA	17	29	77 Sunset Strip	WOI	22
7. Danny Thomas (Mon. 8:00-8:30)	KRNT	32	4. Quick Draw McGraw (Mon. 6:00)	WOI	Screen Gems	15	31	News; On Camera	KRNT	19
7. Outlaws (Thurs. 6:30-7:30)	WHO	32						Huntley-Brinkley	WHO	18
8. Chevy Show (Sun. 8:00-9:00)	WHO	30	4. Coronado 9 (Mon. 9:30)	WHO	MCA	15	33	Peter Gunn	WOI	21
8. Price Is Right (Wed. 7:30-8:00)	WHO	30	4. Woody Woodpecker (Wed. 6:00)	WOI	Kellogg	15	30	Show; Weather; News	WHO	20
								Huntley-Brinkley	WHO	22
			5. U. S. Marshal (Sat. 9:30)	WHO	NTA	14	31	Dangerous Robin	KRNT	19
			6. Californians (Sun. 6:00)	WOI	CNP	12	26	Lassie	KRNT	23
			6. Two Faces West (Thurs. 9:30)	WOI	Screen Gems	12	22	June Allyson	KRNT	25
			6. Western Marshal (Sun. 5:30)	WOI	CNP	12	33	Twentieth Century	KRNT	14

BRISTOL – JOHNSON CITY

STATIONS: WCYB, WJHL. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Have Gun, Will Travel (Sat. 9:30-10)	WJHL	51	1. Shotgun Slade (Tues. 8:30)	WJHL	MCA	28	50	Alfred Hitchcock	WCYB	25
2. Gunsmoke (Sat. 10:00-10:30)	WJHL	48	2. This Man Dawson (Thurs. 8:00)	WJHL	Ziv-UA	24	44	Mounted Police/On Ice	WCYB	25
3. Wagon Train (Wed. 7:30-8:30)	WCYB	47	3. Amos & Andy (Wed. 6:45)	WCYB	CBS	23	50	Leave It To Beaver	WJHL	16
4. Dennis, The Menace (Sun. 7:30-8:00)	WJHL	41						News; Weather	WJHL	17
5. Ed Sullivan (Sun. 8:00-9:00)	WJHL	40	4. U.S. Marshal (Thurs. 8:30)	WJHL	NTA	19	36	Bat Masterson	WCYB	28
5. Rawhide (Fri. 7:30-8:30)	WJHL	40	5. The Vikings (Thurs. 6:45)	WCYB	Ziv-UA	17	40	Variety Roundup	WJHL	14
6. Lassie (Sun. 7:00-7:30)	WJHL	39						News; Weather	WJHL	25
7. Bonanza (Sat. 7:30-8:30)	WCYB	38	6. Rescue 8 (Mon. 6:45)	WCYB	Screen Gems	16	39	Vent./Father Knows Best	WJHL	17
8. Route 66 (Fri. 8:30-9:30)	WJHL	37						News; Weather	WJHL	22
8. Checkmate (Sat. 9:00-10:00)	WJHL	37	7. Popeye (Sat. 9:30)	WCYB	UAA	15	71	Jr. Auction	WJHL	5
9. Red Skelton (Tues. 9:30-10:00)	WJHL	35	8. People's Choice (Tues. 6:00)	WCYB	ABC	11	38	Courageous Cat	WJHL	15
10. Ernie Ford (Thurs. 9:30-10:00)	WCYB	34	8. Silent Service (Wed. 6:00)	WCYB	CNP	11	37	Courageous Cat	WJHL	16
10. Maverick (Sat. 6:30-7:30)	WCYB	34	8. Pony Express (Mon. 6:00)	WCYB	CNP	11	39	Courageous Cat	WJHL	15

CHARLESTON – HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WSAZ	48	1. Huckleberry Hound (Mon. 7:00)	WSAZ	Screen Gems	35	65	Trackdown	WCHS	15
2. Real McCoys (Thurs. 8:30-9:00)	WCHS	40	2. Manhunt (Wed. 7:00)	WSAZ	Screen Gems	31	62	Highway Patrol	WHTN	12
3. 77 Sunset Strip (Fri. 9:00-10:00)	WCHS	37	3. Rescue 8 (Thurs. 7:00)	WSAZ	Screen Gems	28	60	Shotgun Slade	WHTN	10
4. Gunsmoke (Sat. 10:00-10:30)	WHTN	36	4. State Trooper (Sat. 10:30)	WHTN	MCA	23	58	This Is Your Life	WSAZ	10
4. Lawman (Sun. 8:30-9:00)	WCHS	36						Manhunt	WSAZ	31
5. Maverick (Sun. 7:30-8:30)	WCHS	35	5. Highway Patrol (Wed. 7:00; Sat. 7:00)	WHTN	Ziv-UA	15	29	Sat. Nite Jamboree	WSAZ	24
5. Bonanza (Sat. 7:30-8:30)	WSAZ	35	5. Trackdown (Mon. 7:00)	WCHS	CBS	15	27	Huckleberry Hound	WSAZ	35
6. Ernie Ford (Thurs. 9:30-10:00)	WSAZ	33	5. Whirlybirds (M, T, Th, Fri. 6:00)	WCHS	CBS	15	43	You Asked For It	WSAZ	10
7. Rebel (Sun. 9:00-9:30)	WCHS	31						Flatt & Scruggs	WSAZ	17
7. Price Is Right (Wed. 8:30-9:00)	WSAZ	31	6. Amos & Andy (Mon.-Fri. 6:30)	WHTN	CBS	13	25	Jim Thacker-Weather	WSAZ	13
8. Hawaiian Eye (Wed. 9:00-10:00)	WCHS	30						News Picture	WSAZ	26
			6. Deputy Dawg (Wed. 6:00)	WCHS	CBS	13	39	Huntley-Brinkley	WSAZ	33
								You Asked For It	WSAZ	11
			6. Jim Backus (Tues. 7:00)	WSAZ	CNP	13	33	Jim Thacker-Weather	WSAZ	16
								Adv./Hall Fame	WHTN	18

(Continued on page 55)

TV SWINGS & SWAYS WITH JFK

Saga of Fitzgerald's Whiskers

Ed (and Pegeen) Fitzgerald was about to shave his Franz Josef-type whiskers, which he had raised for a tv drama, but the State Dept. said it was not necessary to "match" his passport (pre-"beaver") picture, whereupon he took off on a special Israeli Governmental invitation one-weeker to o.o. the Holy Land.

There, however, he encountered trouble at the Mandelbaum Gate, going from Israel into Jordan, when the Arab authorities looked askance at the bewhiskered tourist, but when Fitzgerald showed the Jordanian authorities a N. Y. Daily News clipping on why he didn't have to shave the beard it was okay for ready entrance and exit.

Upon his return from Washington, where The Fitzgeralds received a hurryup assignment from their station (WOR, N. Y.) to do on-the-spot interviews, Fitzgerald was about to shear the now overly fullblown chin-and-side whiskers when Remington-Rand phoned to hold everything until he does a spot commercial showing him shearing the locks.

Too Much 'Brainwashing, Subversive Propaganda' on CBC, Govt. Is Told

Ottawa, Jan. 31.

Like any publicly-owned corporation anywhere, partciularly when it's in show business, the Canadian Broadcasting Corp. gets clobbered now and then by parlimentary critics.

Latest blast at CBC came in the House of Commons from a Liberal (opposition) member who claimed the corporation was airing subversive propaganda. Said Chesley Carter, MP, "I am a little frightened at the amount of brainwashing and subversive propaganda which goes out over the CBC day after day at the taxpayers' expense." Declaring he had positive evidence that CBC not only inserted subtle ideological messages in routine shows but "provides a platform for subversives which issues a barrage of ideas and points of view which originated in the Kremlin."

That wasn't all. In the same place, another opposition Liberal, Paul Martin, one of the party's strongest voices, questioned the government's wisdom in curtailing CBC's international shortwave service. The department sponsoring the service had clipped $400,000 from the airer's budget and several beams were dropped. Martin said this was bad at a time when Canada was trying to develop foreign markets. Another Commons member, Hazen Argue, who heads the CCF party, tossed several wallops at CBC. In one, he alleged the corporation's video "Press Conference" stint was shuttered because the in-power Progressive Conservative party felt its cabinet ministers didn't show up well on tv. In another, he clamied a projected stanza on political parties was killed when the PCs declined to participate. Then he said CBC shows had too many commercials and that the commercials were overdone at the expense of programs and public.

All such criticism was ladled out to support establishment of a Commons committee on broadcasting.

CBS 'Gunslinger' Nears SRO Status

CBS-TV has virtually posted the SRO sign on "The Gunslinger," web's midseason replacement for "The Witness," achieving the feat a full two weeks ahead of the premiere Feb. 9 and without benefit of a pilot. Two new clients who fill out the roster are Whitehall Pharmacal and Lever Bros.

Each has picked up an alternate third, or the equivalent of a weekly minute in the show. Also on tap are R. J. Reynolds, which has a weekly third or two minutes, and Gillette and Prestone with an alternate third each.

Actually, the show won't be fully sponsored until the first of April, in that Lever and Prestone won't begin their sponsorship until then. But Gillette, Whitehall and Reynolds will begin with the premiere, giving the show a two-thirds sold status at the outset and SRO after seven or eight weeks.

JFK In Tint Corner

Chicago, Jan. 31.

President John F. Kennedy's request for a color tape of the Inaugural Parade caught NBC-TV by surprise last week and very nearly embarrassed the network. The master tape had been cut into various segments for use in newscasts and might have taken days to re-edit.

To the rescue came the Chi o&o, WNBQ, which by fortuitous circumstances had a whole tint recording of the entire parade. Happened that local sponsor Polk Bros. ordered the tape for a post-midnight repeat on the night of the Inauguration. Fortunately, too, the sponsor had purchased exclusive local rebroadcast rights for the next four years. Otherwise, the tape might have been erased the following day.

Jack Barry In Japan: 'TV Quiz Will Come Back'

Tokyo, Jan. 31.

Touring Jack Barry predicted that tv quiz shows are due for a comeback.

"I think they will come back in slightly different form," Barry told VARIETY between hops from here to Hong Kong to line up local agents on behalf of his Fragrance Process Co., which dispenses aromas for commercial use.

"They will not be big money games, but will have to be exciting in themselves — and without rehearsals. These are very hard to come by," he added, citing "Concentration" as a successful example, one that he originated and sold to NBC.

Barry who several years ago was a center of controversy in the tv quiz show scandals as co-producer and mc of "Twenty One" and "Tic Tac Dough," which were among the programs found to employ rehearsed contestants, said that he and his company have finally been exonerated.

He disclosed that during the tumultuous last few years, he had been approached to mc quiz shows and also by agencies seeking production ideas. "I begged off on advice of counsel to await a better public relations position," he offered.

Now Barry said, he would be "available under the right circumstances."

He revealed that he is blueprinting three pilot films, two of a dramatic nature and one involving a game, but without questions and answers. He would also become mc of the latter show.

'FACE THE PRESS' A BIG SUCCESS

Washington, Jan. 31.

Significantly, television didn't leave the written word press boiling up outraged editorials of condemnation and disgust when tv made journalistic and public service history with live coverage of a Presidential press conference last week.

Newspapers, which have been battling tv both for advertising and news over several years, steadily losing ground in both wars, were in many cases peeved and provoked because their readers would be able to see one of the major national news developments as it developed. But the incident didn't set off the public fight between tv and newspapers which could have been the case.

Magnificent diplomacy and good manners combined with restraint saved the day. The congratulations go to Pierre Salinger, White House news secretary, and Lewis Shollenberger of CBS, who served as coordinator of tv coverage. They maneuvered with delicacy in all the sensitive areas in advance, and a minimum of injured feelings resulted.

Crux of the issue to the typewriter reporter after Salinger announced President Kennedy would permit tv to carry his first news conference live was whether tv would "take over" Kennedy meetings with the press. Newspaper reporters jealously regard Presidential press conferences as their own.

Salinger moved the meeting place to the new State Dept. Auditorium (dedicated only two weeks earlier) because it was large enough to place cameras out of the way of all newspapermen. It also had enough light so the press wouldn't have to be bothered with the glare of spots. It also, incidentally, has remarkably comfortable chairs.

Salinger decreed that tv would not control the time of the session. As has always been the case, the senior press association correspondent there (at present, Marvin Arrowsmith of AP) would. And Arrowsmith had freedom to let it go as long as he wanted, regardless of complexities of tv programming. (It went 38 minutes.)

Shollenberger happily deferred to all the demands to soothe newspaper reporters. The CBS man, long on the White House and

(Continued on page 54)

Attention Met B'casting: KMBC AM&TV Billings Up 300G Over Last Yr.

Kansas City, Jan. 31.

Radio and television station KMBC which Cook Paint and Varnish Co. sold to Metropolitan Broadcasting of New York grossed $3,000,649 in the last fiscal year which ended Nov. 30. This is a net gain of nearly $300,000 over the previous fiscal year and resulted in a $443,687 net on the broadcasting operation.

The reported price which Metropolitan paid is $10,250,000, out of which Cook is expected to realize about $8,000,000 after taxes. The company announced it would use about $2,600,000 to retire outstanding preferred stock, and the balance will be added to working capital.

The Cook report on broadcasting revenue included that from KFRM, a wholly-owned subsidiary station with transmitter at Concordia, Kans., and KDRO-TV, Sedalia, Mo. Metropolitan already has disposed of the Sedalia tv operation, and is expected to sell off KFRM.

The sale took Cook out of the broadcasting business here for the first time in about 30 years. Metropolitan, meanwhile, has made with the switch of ownership and operation without any apparent changes of personnel or operating policy.

CBS-TV Plays It Close to the Vest On Program Commitments With Only 11 New Shows Projected

By BOB CHANDLER

The days of wide program development projects and even wider commitments for pilots appear to be a thing of the past at CBS. For next fall, the network has limited itself to a total of 11 new properties, inside and out, and that's the total extent of its development in the program sphere.

In line with the overall trend, majority of the 11—seven, to be exact—will be 60 minute projects. Only four half-hour series are in the works, these being shows for which the web had prior commitments. In fact, program v.p. Oscar Katz has flashed the word to his program development departments on both Coasts to defer all half-hour properties on which development was started in 1962 or later.

Quartet of half-hours comprises a pilot commitment to Budd Schulberg and Ziv-UA on "Ross of the Everglades," plus fullscale commitments for 26 stanzas (minimum) on the Robert Young show, the Bob Cummings show and "Ichabod."

In the hourlong field, CBS has made pilot commitments with Revue, Bud Yorkin & Norman Lear, 20th-Fox and Keefe Brasselle's new Lunar Productions, as well as scheduling two hourlong properties of its own. The house properties are "The Defenders," already in production on 26 stanzas, and "Beachfront," action series about a waterfront patrol being developed for CBS by Sam ("Have Gun, Will Travel") Rolfe and Danny Arnold. The Revue packages, being developed by Dick Lewis, Revue exec producer, are "The Investigators" and "Frontier Circus." The Yorkin-Lear pilot is a comedy-adventure, "Three to Make Ready." The 20th-Fox property isn't selected, but reps a previous commitment stemming from its deal on "The New Frontier," a Martin Manulis pilot that never came off. Brasselle's property, to be filmed in N. Y., is a whodunit-actioner tentatively titled "Joey Trouble."

That's the entire CBS roster of new series or pilots being prepped for fall, and it's an extremely thin one compared to the development campaigns of previous years, when even inside CBS some 15-20 new shows a year were whipped into either script or pilot form.

Katz points out, however, that in the hour field, CBS won't necessarily exclude outside packages which prove to be better properties than the septet to which CBS is committed. He admits, of course, that the number of uncommitted 60-minute pilots is small, since few packagers will go into a 60-minute project without some sort of network participation to assure a timeslot. But by the same token, he points out that CBS last year

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Keeping Up With JFK

Presidential press secretary Pierre Salinger kept the networks jumping yesterday on clearances when he announced a switch in President Kennedy's live press conference today (Wed.) from 10 a.m. to 4 p.m.

Time shift was caused by late scheduling of this morning's national security session. Salinger also announced that future Presidential press sessions would alternate mornings and afternoons.

Israeli Court To Weigh Capital's Trial 'Exclusive'

Tel Aviv, Jan. 31.

The fight started by Israeli representatives of foreign newsreel and tv companies against monopoly given to Capital Cities Broadcasting Co. of New York on coverage of the Eichmann trial, has landed finally in the Israeli Supreme Court in Jerusalem.

An appeal was made to the Court against the agreement signed by the Israeli authorities and representatives of Capital. This agreement provides exclusive rights for Capital's cameramen to be present at the trial and release footage for documentaries for movies and tape for broadcast to any network or distributor on a non-profit equal-to-all basis.

The appellants claim that this agreement constitutes an infringement on their rights to be present where news is made. They claim also that the agreement is against the public good, as their presence at the trial would provide a wider world-audience to the proceedings. Finally, the appellants argue that Capital will not truly perform on a non-profit basis, as the publicity it will receive is equivalent to a huge profit.

The Supreme Court will start hearings in a few days.

Rumpus In Britain

London, Jan. 31.

A major rumpus is brewing in Britain over tv rights to the Eichmann trial in Israel. According to authoritative sources Capital Cities Broadcasting has closed an exclusive deal with the commercial networks in the UK which could keep BBC-TV out of the picture.

On the basis of current reports it is understood that Capital Cities have come to an arrangement with Lew Grade on behalf of the commercial tv network for exclusive servicing on the Eichmann trial, and the program which will be initiated by Independent Television

(Continued on page 56)

CBS, ABC IN AFFIL SWAP IN M'WAUKEE

CBS and ABC will play switch in Milwaukee come April, when Storer Broadcasting moves its WITI-TV from the CBS camp to ABC and Hearst's WISN-TV switching over from ABC to CBS.

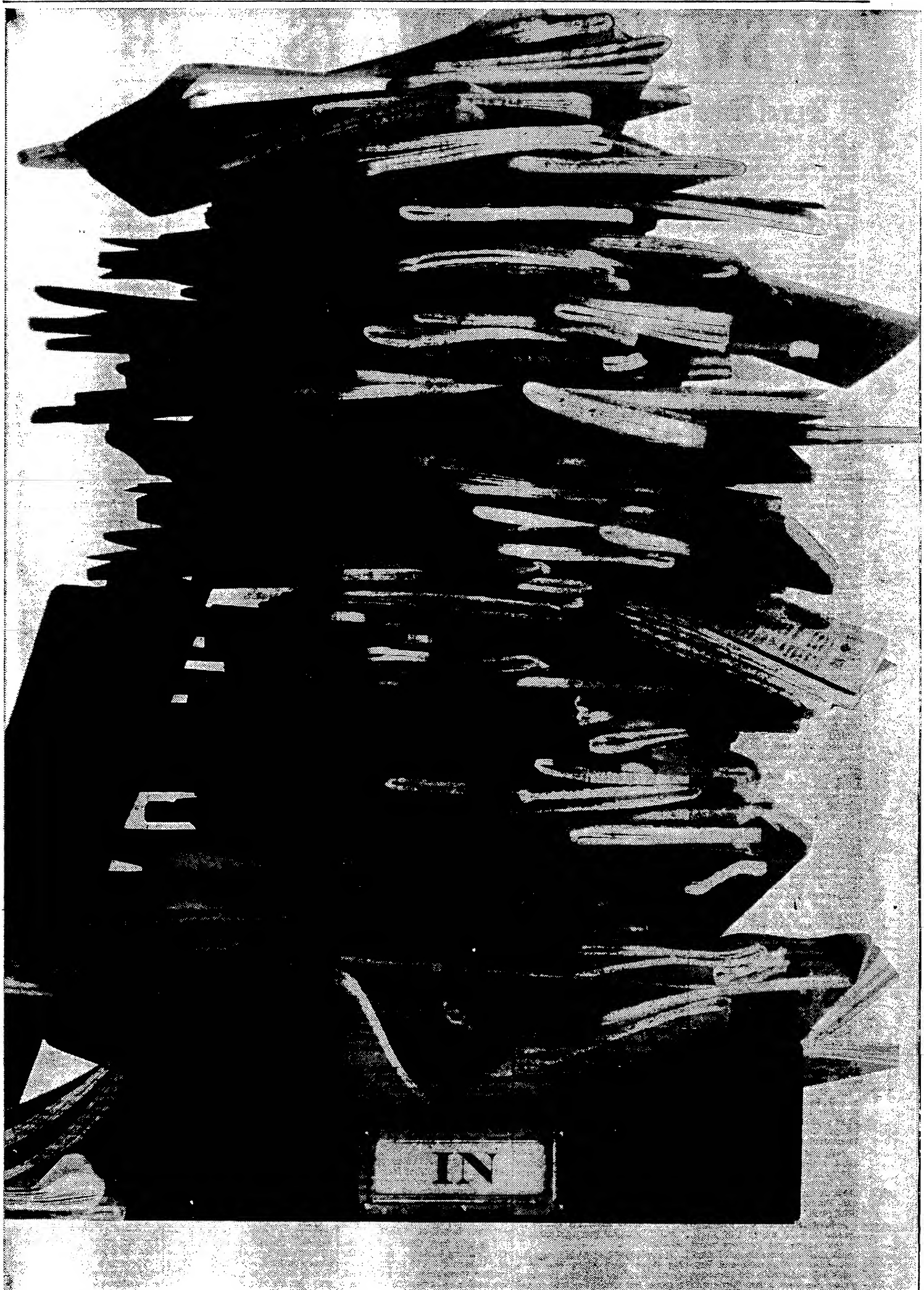
WITI switch still leaves CBS with three Storer affiliates, in Atlanta, Cleveland and Detroit. Milwaukee becomes the second Storer outlet for ABC; the Storer Toledo station is already an ABC affil. As for Hearst, it marks the first time the newspaper chain's outlets have had a CBS tie.

Bartells Eyeing Mag, Outdoor Biz

The Bartell group, which owns indie radio station WADO in N.Y., is now looking to spread its control to other media. Station chain is said to be negotiating with a large outdoor advertising company to assume control. Moreover, Jerry Bartell, the chain's boss, is thinking along the lines of also buying control of a magazine.

It's understood that he's been talking to the owners of Esquire, although there is no word that he has this mag in the bag by any means. Bartell would make no comment on either his efforts to buy an outdoor advertising concern on a major mag.

There is a precedent for ownership of an outdoor ad company by a broadcaster. Metropolitan Broadcasting owns Foster-Kleiser, a large West Coast billboard operation.


IN

IN

television there's only
one place to be—
if you really want to be IN.
For the last 133 national
Nielsen reports
one network has been first
in evening audiences*
131 times
—and OUT only twice.
(Each of the other
networks has been IN once
and OUT 132 times!)
Obviously any advertiser
who is not on the
CBS Television Network
is way

OUT

Accent Mostly Film as Montreal's First Private TV Station Bows

By MAX NEWTON

Montreal, Jan. 31.

CFCF-TV Channel 12, Montreal's first private television station went into operation last week and the lusty infant has exhibited every sign of becoming a solid comer in this entertainment medium

Plenty of fanfare got the station off to a big start. Local English dailies ran special sections, display ads featured top staffers and the initial pro start was hardly dimmed when actual programming got under way. The late-afternoon kick-off on a show called "Carte Blanche" featured emcee Jimmy tapp, an attractive weather girl, Marj Anthony who had a little trouble with her chalk, a sports' commentator and various guests. Although hardly original in format, the easygoing session was refreshing and evidenced promise. A special feature with Marconi president Stuart M. Finlayson and his execs answering a panel of newspaper and television personalities on the intentions and policies of the station was explicit and not without humor. In the middle of the president's opening remarks, his image disappeared completely and the sound to almost nothing This came just after a descriptions of how such things could never happen because of double transmitters, etc.

The $5,000,000 operation, owned and operated by the Canadian Marconi Co (which started the first radio station in North America in 1918 a few months before KDKA, Pittsburgh) had been on the planning boards since 1938, when the company first applied for permission to operate a tv station. Just eight short months ago, following the hearings by the Board of Broadcasting Governors by representative groups applying for a private station licese, the decision for such a licence went to Marconi and they became the second English-language station in town (CBMT, the Canadian Broadcasting Corp. station was the first in '52).

Todate station has been running from about 4 in the afternoon until midnight with bulk of material on film. The balance between live and filmed shows and particularly the problem of living up to their committment to the BBG that overall programming would be 50% Canadian talent should provide an endless target for the station's critics and snipers. Reruns of old feature-length films are larded with commercials (of which the outlet seems to be getting a good share) and live comments concerning the film together with news, weather and sports. The latemovie at 11 p.m. is dressed up with a femme looker, Christine Donaghy, who carries of the moniker of "Pajama Pattie" and models okay nightwear fashions from sponsor Dominion Textiles

At present, CFCF-TV is beaming all programs from a temporary layout but hopes to move into its new $1,500,000 studios in two or three months.

CNP GOES ON LOCATION

Four of 6 New Entries for 61-62 Have 'Outside' Shooting

California National Productions says there is going to be "an exceptionally large" amount of location shooting for all its '61-'62 entries. At least four of the six will go outside.

"War Birds," one CNP pilot, will do heavy filming at Santa Maria, Calif., where the country's largest collection of World War I aircraft (all planes fully operative) is maintained. "Seven Cannery Row" is to be filmed entirely in Monterey, beginning Feb. 9, and "Cottage 54," which is already before the cameras, will be done entirely in San Diego. Most of "Police Doctor" calls for exterior L. A. footage. It seems only "Three White Hats," about Texas Rangers, will be studio shot in the main, and then there is "Collington Bones," which is a half-hour animated pilot.

Carl Lindemann, CNP's program boss, has signed several performers as leads in the various series. Richard Carlson will front "Doctor," which Henry Kesler is directing and producing. Opera buffo Salvatore Baccaloni will guest in "Cannery," which Robert Knapp and Alfred Hinchley will front.

Richard Garland and Richard Miller will be the regulars on "54." Earlier, CNP set Wayde Preston, Don Francks and Basil Rathbone for "Warbirds" and Joseph Campanella, L. Q. Jones and Ron Foster for "White Hats."

Delaney to ABC Films

James F. Delaney has rejoined ABC Films as southern division manager headquartered in Houston.

Delaney, most recently with Saf-T-eey Shelters Co. as general manager was onetime southwest division manager for United Artists Television, and before that with ABC Films as eastern division manager and field sales supervisor among other exec capacities.

KOTLER'S V.P. STATUS

Joseph Kotler, sales manager of New York City sales department for Ziv-UA. has been elected a v.p. in charge of all N. Y. sales.

At the same time, Richard Hamburger was promoted from assistant sales manager to sales manager of N. Y. syndication sales. Kotler has been with Ziv-UA since 1947, rising steadily in the company until, 1958, he was named sales manager in charge of N. Y. sales.

Fennelly's 'Mustang'

Hollywood, Jan. 31.

Vincent Fennelly, Four Star producer, is readying "Wyoming Mustang" as a new oater teleseries to star Don Burnett and Jim Beck. Storyline revolves around pair of saddle tramps who break wild horses for Army and stagecoach lines.

Pilot goes out as "The Remounts" seg for Fennelly's present "Stagecoach West" series.

U.S.Unit (Ex-NBC) 2-Language Entry In W. German Deal

By HANS HOEHN

Berlin, Jan. 31.

An unusual enterprise here is the production of a two-language (German and English) television feature, "A Child's Game," by an American tape mobile unit headed by Ronald Kahn. This unit, mostly former NBC people, is composed of 15 Americans who are producing the vidpic for Tele-West, a German company headquartered in Duesseldorf, Western Germany. This production is unusual as it is the first German vidpic to be shot on tape simultaneously in two languages.

Producer Kahn said that the biggest difficulty was hiring German actors who could speak English fluently. Although usually films are dubbed into English (or another language) after completion. In this production, every scene is shot twice, first in German and then in English.

The producer wouldn't reveal any financial figures but he said that production costs are not cheap. Since he has to pay his technicians in dollars, the technical costs are as high as they would be in America. He only saves money on the utlization of local actors but that won't amount to much either. He said the whole production wouldn't payoff if they were to shoot the film in one language only.

As to Tele-West, this company intends to enlarge its activity by taking over the Baldham Studios in Munich. An American firm, Crowell-Collier, incidentally, is a partner in Tele-West. "A Child's Game," a 54-minute venture, will be shot on the streets of Berlin. Production starts this week with 12 shooting days skedded. The local UFA studios at Berlin-Tempelhof are being used for interior work. Don Cash wrote the script and will be directing the film. Kahn, an ex-Berliner who left Germany in 1934, said that his unit is going to make about 12 pix an-

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WNTA-TV Sells an 'Image'

WNTA-TV, Newark-N. Y. indie, is out selling its "impact" image via a film presentation narrated by Mike Wallace. Film presentation was shown on the Coast, in Los Angeles, and San Francisco, to agencies and prospective clients Monday and yesterday (Tues.), and will be shown in N. Y. and other key cities shortly.

Script, prepped by ad director Kermit Kahn, highlights a study of WNTA-TV viewers made by Blankenship, Gruneau & Ostberg. Study found that WNTA-TV viewers had a higher income level, 44% earning $10,000 a year or more, 80% of the viewers owned stock, and 49% were in the professional, managerial or technical class.

Narration by Wallace and film presentation also highlights the many awards received by the station and the impact of such programs as "The Play of The Week," "David Susskind's Open End," "Mike Wallace Interviews," etc. It was contended, too, that the Channel 13 audience "is the most adult one . . . with 90.1% of its viewers being beyond the juvenile or adolescent stage.

Wallace narration also takes a poke at the programming fare of the competitive stations in the market. Says Wallace: "Logically, you'd expect seven different stations to offer a variety of programming appeals. When you turn on your set, though, this is not what you find on the 'magic box.' Possibly to get even for their big booboo in real estate long ago, the Indians are shooting cowboys. On other channels, the cowboys are shooting Indians. Sometimes for variety, policemen are shooting robbers. And the robbers, not to be outdone, shoot at the policemen. The private eye is certainly in the public eye . . . on nearly every channel in town . . ."

U.S.-Britain's Breakthrough On Daily Newsfilm in Met's New Pact

London, Jan. 31.

The first major breakthrough into the American market was accomplished this week when, as from last night (Mon.) WNEW, New York, and its Washington outlet, began transmission of daily newsfilms supplied and originated by British Commonwealth International Newsfilm Agency.

The service, known world-wide as Visnews, is being aired twice daily in New York at 11 p.m. and 7:30 a.m., and in the morning slot in Washington. The initial pact, negotiated in the morning slot in Washington. The initial pact, negotiated in London with Bennet Korn, v.p. of Metropolitan Broadcasting, and Ted Yates, editor of the station's Tv News, is for a trial run of three months, and thereafter subject to negotiation.

For WNEW, Visnews will be a new type of news service, which will supplement its regular reporting service. The agency, which was formed four years ago as a nonprofit making trust by the Rank Organization, the BBC, Australian and Canadian interests, was recently reinforced by an association with Reuters. It operates a world wide newsfilm service, with its own staffers in London, Tokyo, Singapore, Paris, Hilversum and New York, and with stringers in other territories. Already, it supplies a regular service to tv stations throughout most of Europe, including several countries behind the iron curtain, and to Japan, Thailand, Australia and New Zealand, and some South American territories.

Average daily service, which is flown in from all key centres, has a running time of 15 minutes. It's all filmed on 16m stock, and in some areas is also made available for theatrical topicals.

Two of the agency execs are in New York for this week's launching of the service. They are Tony Whyte, who is based in London but carries the title of World News Editor; and George Tyler, a sales exec who also operates out of the London h.q. Latter is to follow on with a tour of the United States and Canada, offering the agency's facilities to indie stations.

'Racer' Gets a Sponsor But No Place to Put It

ABC Films' "The Racer," half-hour speedway adventure series, has a halfway bankroller, but the problem of no network time commitment for the '61 season.

Autolite, via BBDO, originally interested in a January midseason berth for "Racer," has now ordered the show for alternate-week sponsorship next fall.

With four stanzas already wrapped up, ABC Films is still bucking for a web timeslot, and actively peddling the unordered half sponsorship.

Cartoons

Continued from page 35

in syndication now is said to have been filled to a large extent.

One of the big bottlenecks in distribution is the less than four-station market situation prevailing throughout the country. Cartoons usually are sold on a two or three-run basis to station, with unlimited plays. In the less than four market situations, once the stations have bought their limited cartoon needs, new packages just go whistling for want of an outlet.

A made-for-tv cartoon without a highly recognized character can make gross from $5,000 to $8.000 per five-minute episode the first time around nationally, in a successful sell. Others fall short of that mark.

Overseas potential for many cartoons is severely restricted if there's too much violence in the series. Overseas markets are much more severe about violence in kiddie shows than their counterparts in the U. S.

Televenture

Continued from page 34

rama and "Behind the Great Wall," first Aromarama production.

Art Foley, formerly an account exec with Biderman, Tolk and Assoc.'s, and before that trade press editor for ABC-TV, is veepee for sales and promotion.

Televenture is banking on Thor Dahl's associates covering practically all important world centres to expedite location shooting.

For "Televenture Reports," the new film company plans to use only original footage shot in the far-flung locations demanded by the format. Thor Dahl's shipping and other contacts (port captains and agents) in virtually all corners of the world are figured on to expedite production and keep costs to a bare minimum. Local production crews will be used, with tentative agreements already drawn. Similar arrangements are being outlined for local film processing.

Atlanta—Don Stewart, WSB-TV news and weather announcer, is teaching a memory course at the Atlanta YMCA.

Cuffo Sports Shorts

Newsfilm Inc., affiliate of Marathon International Productions, has started distribution of a series of free sports shorts for tv stations. Series is bankrolled by Volkswagen, but contains no commercials or product plugs.

Shorts, four minutes each and for use as features within existing shows, cover such subjects as sailplaning, boar hunting, go-cart racing and parachute jumping.

DESILU DIVIDEND

Hollywood, Jan. 31.

Desilu has declared its regular quarterly dividend of 15 cents per share on company's 590,340 shares of common stock, payable Feb. 24 to stockholders of record Feb. 10.

As usual, according to prexy Desi Arnaz, no divvy will be paid on 565,000 shares of Class B common stock, jointly owned by him with Lucille Ball.

Aussie Set Deal For NTA 'Play of Week'

First overseas sale of "The Play of The Week" is set with the Australian Broadcasting Corp. Deal with National Telefilm Associates is understood to be 13 plays in the dramatic showcase.

Prestige series is viewed as a potent counter-balance to some of the anti-American sentiment in Australia, stemming from some of the U. S. vidfilm series being telecast there.

Tap Jack Minor

Hollywood, Jan. 31.

Jack Minor, former director of sales and advertising for three Chrysler lines, has been named veepee of Don Fedderson Productions in charge of sales and development. Before joining Chrysler, he was a veepee of the Grant agency and previously was a sales executive with media organizations.

Minor will office with the Fedderson organization in Hollywood and work closely with MCA, which handles most of the Fedderson properties for tv.

TV Film Chatter

Ollie Unger, National Telefilm Associates prexy, to Coast for confabs . . . As a result of newly acquired footage, Wolper-Sterling Productions may expand its tv special on the film industry to comprise three hourlong shows instead of the contemplated two full hour programs . . . **Donald W. Redell** has been named v.p. of Advertising, Radio and Television Services (ARTS). He formerly was director of sales, programs and production department at TelePrompTer Corp . . . Two new educational shows, "Music In Your Life" and "Science and Human Responsibility" debut shortly on WPIX, N.Y., as part of the Regent's Educational Television Project.

Vernon Burns, National Telefilm Associates' European topper, off to London . . . **Mark Richman** signed for starring role in Metro TV's "Cain's Hundred," pilot of which is being done for NBC-TV . . . **Lester S. Ready** joins United Artists Associated as account exec in southwest division . . . **Elmer Jackson**, 20-year vet with the Los Angeles Police Department, set as technical advisor on MGM-TV's "Asphalt Jungle" . . . **Eugenie Leontovich** and **Viveca Lindfors**, who were last together in the Broadway hit, "Anastasia," are working together in a "Naked City" episode currently shooting in N. Y. Title of episode is "The Deadly Guinea Pig" . . . WPIX, N. Y., documentary "Castro, Cuba and Communism" will be telecast by the station on Feb. 16 at 8:30 p.m. . . . Department of Defense has awarded to Ziv-UA a special certificate of commendation for its three programs, "Men Into Space," "Men of Annapolis," and "Men of West Point" . . . "Keyboard Conversations," production of National Educational Television Radio Center, is being presented on daytime ETV schedule of WPIX. Slot is Tuesdays at 12:30 p.m. . . . "American Civil War," Westinghouse-produced series being distributed by Trans-Lux Television Corp., has been sold to Armed Forces TV network.

Cameraman **James Wong Howe** has been inked by exec producer **David L. Wolper** as director of photography on "Biography of a Baseball Rookie." . . . Television Personalities, which syndicates the "Mister Magoo" series and the "Dick Tracy Show," has signed **William Hooper, Al. W. Goodwin** and **Frank L. Sheehan** to serve as district sales managers. Hooper, vet film salesman, will be eastern district manager. Previously, he had been associated with CBS Films, ABC Films and Ziv. Goodwin, who had been with ITC and Ziv, will serve in the south, and Sheehan, another vet film salesman, will hold the title of western district manager.

A
Directed by Will
THE HIGH
AND THE
For list of TV stations
the 50's see Page One SRDS Spot TV Rates and Data

Inside Stuff—Radio-TV

Ampex Corp. will show a net loss of about $2,000,000 for the quarter ending Tuesday (31), president George I. Long, Jr., reported.

He said the loss was brought about by substantially lower sales than had been forecast, higher costs of placing some new products in production and the decision to adjust the carrying value of inventory in areas adversely affected.

Long added that company's order backlog was at an alltime peak of $27,000,000 and predicted improvement for next quarter and rest of the year.

Those CBS-TV sports producers are getting microphones in the darndest places this year. Two upcoming "Sunday Sports Spectacular" segments will feature Budelman mikes attached to a pair of fastmoving athletes.

Feb. 19 segment, "Air Show, U. S. A.," will find one of the portable mikes wired into the equipment of Red Grant, an "aeroartist" who free-falls from 8,000 to 2,000 feet before opening his parachute. March 19 show on "World Bobsled Championships and Ski Jumping" will have same mike attached to Olympic skiier Penny Pitou as she does a slalom exhibition and gives a running account on her descent.

One of the more effective segments of "The Twentieth Century" this season was "The Violent World of Sam Huff," in which a similar mike was wired into the N. Y. Giant line-backer's shoulderpads to give viewers the full sound of impact.

"Have Gun, Will Travel" will set a new precedent next Saturday (4) when it presents a western in which the heavy is a Negro. The CBS-TV stanza, along with other westerns, have used Negroes in their casts in the past, but always as sympathetic characters.

In the "Have Gun" episode, however, the Negro, portrayed by actor Ivan Dickson, will be a murderer with whom star Dick Boone tangles. Show, according to CBS, won't play up any racial angles, but will simply point up the fact that there were lots of Negro cowhands in the post-Civil War era, among them some bad ones.

With a random sample of 2,100 homes in metropolitan Milwaukee, station WTMJ-TV is conducting its own survey of audience preferences locally. On a printed questionnaire, participants are asked to list five favorite tv programs in order of preference and to indicate (1) which classes of tv programs best serve their needs, (2) what times of day are preferred for certain classes of programs, and (3) what kinds of programs should there be more of, and less of.

Survey, which is being conducted in conjunction with annual consumer analysis of parent Milwaukee Journal, also scopes FM. Questionnaire asks whether homes have FM receivers and, if so, what station is most listened to.

Federal Communications Commission has adopted a new rule allowing educational FM stations to engage in noncommercial subsidiary operations.

The educational outlets, beginning Feb. 2, can apply for multiplex transmissions for such supplemental uses as classroom programming, relaying programs between educational FM stations, remote cueing and other functions related to station operations.

The multiplex transmissions can be made only while the main FM channel is operating. The stations can be reimbursed only for line charges and no commercials will be permitted.

Last week's VARIETY gives the erroneous impression that a new duo, the Toy Twins, are replacing the Boyd Twins as the musical mouthpieces for Doublemint Gum on radio and tv. Case is actually that the gals velent Toy have only replaced the Boyds on the vocalist staff of WBBM, Chicago, now that the latter are signed to work fulltime as the Doublemint identifiers. To the contrary, the Wrigley Co. is high on the Boyd Twins, with the "double your pleasure" campaign proving a deciding boon to the gum brand.

Wallace Turner, news director of station KPTV, Portland, Ore., has been named Assistant to the Secretary for Public Affairs in the Dept. of Health, Education and Welfare.

Turner's appointment was announced by HEW Secretary Abraham A. Ribicoff. Turner, a Pulitzer prize-winning reporter when he previously worked for a newspaper, will assume his post, which heads the Department's press services, on Feb. 6.

Not only is CBS lending its aid to Radio Audizione Italian, but so is NBC. The two networks made deals with the Italian broadcasting company at about the same time—to supply technical and programming assistance.

NBC's "basic agreement" is especially to help RAI build its second tv network. The NBC deal was arranged through Al Stern's NBC International operation.

J. L. Van Volkenberg, president of M-E Productions (McCann-Erickson) will be the key speaker Friday (3) at the annual half-day conference of the N. Y. C. Chapter of American Women in Radio & Television. Shindig begins at noon in the Crystal Room of the Savoy-Hilton in N. Y.

After Van Volkenberg's luncheon address, there'll be a panel headed by Doris Corwith, former AWRT national prexy.

CBS Sports, which ordinarily restricts all production efforts to its own staff, has brought in an outside producing company to film Sunday's (5) edition of "Sunday Sports Spectacular." Outside company is PGL Productions, which, in the past has produced predominantly industrial films, but which is expert in lensing of auto racing footage, subject of Sunday's show.

The 90-minute outing deals with the Seventh Annual Speed Weeks in the Bahamas. Bud Palmer narrates the film, which includes such racing names as Stirling Moss and Count Von Tripps. Deal for PGL, which also filmed location commercials for Schlitz, was set via agent Hank Colman.

Negotiations are on for Douglas Aircraft to make a "substantial" buy-in of Midwestern Instruments, Tulsa, diversified electronics manufacturer whose line includes the Magnecord tape recorders. Midwestern was established in 1950, and in late '56 merged with Magnecord, Inc.

TV Guide mag has taken a new editorial tack with the use of top freelanders for feature section articles. Roster of contributors now includes Richard Gehman, Gilbert Milstein, Bill Davidson, Stanley Frank, Lee Edson, Sidney Shallet, Samual Grafton and others. Gehman did the unusual (for the Guide) three-parter on Richard Boone. Milstein did the recent piece on Perry Como, and Edson is working on a two-parter on Andy Griffith.

Growth of Keystone Broadcasting System in recent years, with its affiliates mushrooming to 1,125, has necessitated a 30% expansion of office space at the transcription network's Chicago headquarters. Most of the added space will be used to house KBS' merchandising unit.

Four gratis trips to Europe will be given the four stations (two radio and two tv) "offering the greatest general support to the 1961 campaign of Broadcasters for Radio Free Europe." The winners will certainly all hit Munich, Germany, where RFE facilities are located.

Promotion for RFE funds is national and goes from Feb. 1 to Feb. 14. Don McGannon of Westinghouse is again serving as chairman of the Broadcasters Committee.

Gillette Spread For Entertainment Segs On All 3 TV Webs

Gillette didn't limit its "entertainment" buying to NBC-TV, but instead the former sports-only bankroller has bought extensive participations on the other two tv networks as well. After laying out nearly $1,500,000 for three NBC-TV hours, the sponsor gave out just about the same amount to a combination of ABC-TV and CBS-TV, with ABC getting better than $1,000,000.

On ABC-TV, Gillette's agency Maxon took minutes in "The Islanders" (and "Asphalt Jungle," which soon replaces it), in "Stagecoach West" and "Roaring 20s." CBS-TV's "Gunslinger" gets a weekly minute from Gillette from February into June.

Edw. Morgan Tapped For 'Briefing Session'

ABC newscaster Edward P. Morgan will host the new edition of "Briefing Session," pubaffairs tele series being co-produced by the CIO-AFL and the National Educational Television & Radio Centre.

Briefing officer for the 20 half-hour shows (which will feature film background and panel discussions of current issues) will be John MacVane, who hosts NET's "UN Review." He's been broadcasting from the UN for six years.

Series will be made available next month to NET's 48 affiliates and noncompeting commercial stations.

Paar Going to Israel

For his next routine two week (out of every 13) vacation, Jack Paar plans to go to Israel. He'll arrive March 27, three weeks after the Eichmann trial begins there.

So far, says NBC-TV, Paar has no plans to cover the Eichmann trial but there is nonetheless some speculation that he might try to tape some of it, maybe even try for an interview with Eichmann.

Sales Resistance

Continued from page 34

as "Interpol Calling," "The Invisible Man" and "Robin Hood" plus recordings of series like "The Larkins," "Saturday Spectacular," "Deadline Midnight," "Probation Officer," "Emergency—Ward 10," together with plays and documentaries.

Talking of upcoming vidpic production, Parnell stated that 26 episodes of "Ghost Squad," the UK's first 60-minute films for tv, would start production at the end of March in collaboration with the Rank Organization. The pilot has already been shot, and Sir Donald Wolfit and Hazel Court will star in the series with prominent guest artists featured. Also skedded for a March start are 39 "Sir Francis Drake" 30-minuters with Terence Morgan, these being made by ITC in cahoots with ABC-TV on a 50-50 basis. One of the live series it's planned for NBC airing in America, incidentally, is the Palladium Show, with Associated TeleVision hoping that the U.S. web will handle six a year. Expected shooting procedure is, that some specially-staged stuff will be inserted into an edited coverage of the program which goes out locally on Sunday nights.

Apropos that claim to have broken down U.S. sales resistance, Parnell stated, in answer to a question, that had the "Four Just Men" skein been on offer now for the first time it would almost certainly have secured a network deal, instead of having gone into syndication, as happened when it was actually offered in America. Parnell reckoned nevertheless that the series had garnered around $1,800,000 from the dollar area.

On the subject of overseas successes in general, Norman Collins stressed that these had been secured largely because of ATV's investments in the U.S. and the Commonwealth, mainly Canada and Australia. These investments total about $6,300,000.

Baltimore — Charles W. Purcell has become managing director of WCAO-FM here. He reports to Byron Millenson, veepee and g.m. of the station.

TV-Radio Production Centres

Continued from page 38

Peter Morley and scriptwriter Cyril Bennett now in France prepping a 60-minuter on the country that will be the first Intertel program. Associated-Rediffusion is skedding it for April.

IN BOSTON . . .

Marie Houlahan feted at luncheon by WEEI and civic officials Tuesday (31) on her retirement as press chief WEEI radio . . . WBZ-TV holding monthly auditions for local pro and amateur talent under direction of assistant program mgr., **Win Baker** . . . **Rev. Robert I. Gannon**, former prexy Fordham U., in town for WBZ-TV vidtaping of Westinghouse "Face of the World" series, which he fronts . . . The Sperry & Hutchinson Co., national distribs of S&H Green Stamps, inked to sponsor WBZ-TV yearlong, once a month pubaffairs series, "The Complex Community" . . . WBZ-TV and radio putting together new house organ with tv promotion man **Don Benjamin** as editor in chief . . . **Thomas Y. Gorman**, WEEI gen. mgr., presented plaque naming his editorials over WEEI best in "large station" category at UPI Broadcasters Assn. of Mass. annual Tom Phillps Awards dinner . . . **William McCormick**, WNAC-TV head, spoke on radio and tv before Publicity Club of Boston suggesting a project to them as group to publicize and promote Boston and Commonwealth.

IN TORONTO . . .

Ed Sullivan and **Wayne & Shuster** in town, with former to emcee 10th anni of "Sports Celebrity Dinner" at the Royal York Hotel—which will cost $25 a plate — with the sports stars tv'd for free . . . **Joyce Davidson**, gabber gal, got her picture on cover of current Star Weekly . . . **Carroll Means**, consultant on the Hallmark antique card collection, here to appear on "Open House" series . . . Effective immediately, Radio & Television Sales Inc., headed by **Andy McDermott**, takes over the billing and servicing of stations previously handled by **Ted Pepler** and his Allied Broadcast Services, with Pepler deciding to join Radio Representatives Ltd., as sales manager . . . **Anita Bryant** in town to tape a guest appearance with **Juliette** for future use of CBC . . . With **Drew Crossan** and **Jack Zolov** producing and directing—and **Thom Benson** in as supervisor—CBC plans a new series of hourlong documentaries tagged "Camera Canada," to get underway on the CBC-TV network on Feb. 15. Teeoff will be Quebec City's annual winter carnival; other programs include Eskimo life in Canada's Arctic, the crowded air lanes; a comparison drawn by **Hugh McLennan** of the present Canadian university undergraduate eneragtion with that of 1930 . . . Standard Broadcast Sales, owned by CFRB, Toronto, largest independent radio station in Canada, will henceforth specialize on Canada's major centres only.

IN PHILADELPHIA . . .

"Operation Alphabet," tv campaign to instruct an estimated 200,000 adult illiterates in area, kicked off on WFIL-TV (30) (6:30 a.m.) with a proclamation by Mayor Richardson Dilworth . . . Harrisburg broadcaster **Cecil Sansburg** was guest of honor at the Philly chapter of AWART for their dinner at the Sheraton (28) . . . More than 150 bowlers participated in a giant roll-off in the WIP bowling tournament finals (29) . . . The Philadelphia Inquirer has axed its daily detailed radio listings, printing only the highlights . . . WIBG sales manager **Dave Bolton** rewarded with trip to Florida and an ocean outing on his employer's yacht . . . Believed to be a "first" in area, WFIL-TV telecast the 90-minute service of the Divine Liturgy of the Orthodox Church (22), as part of its "One Nation Under God" series . . . WIP joined WCAM, Camden, in "Bridge of Dimes" to help annual drive. Each station is trying to raise enough coins to stretch half-way across the Ben Franklin Bridge which connects the two cities.

IN SAN FRANCISCO . . .

Sherwood Gordon, president of Gordon Broadcasting (including KQBY, Frisco), and MBS president **Robert F. Hurleigh** have sent out cocktail invites for bash next Monday (6). This could be the more or less routine announcement that KQBY will be a full-fledged MBS affiliate, or it could be something considerably more titillating—like a new tv net? Anyway, it's got the Frisco guessers guessing . . . The first of KTVU's post-'48 Warner films, "The High and Mighty," racked up a mighty 36.0 rating in its Sunday (22) night debut, according to a special ARB coincidental survey. The three network outlets were clustered between 24.2 and 27.5 . . . **Maurie Webster's** KCBS, elected president of Frisco Radio Broadcasters Association for 1961, **Homer Odom**, KABL, v.p., **Walter Conway**, KDIA, secretary-treasurer. Board members are **Elmer Wayne**, KGO-AM; **Jerry Friedman**, KQBY; **Bill Shaw**, KSFO; **Bill Nichols**, KYA . . . KPIX revamping its whole late-afternoon lineup—and pushing its top-rated **Dick Stewart** show . . . TV-radio's **Bill Guyman** out of hospital after pneumonia bout . . . Added to KPIX kiddie programming: "Marshal J"—yep, that's his whole name. He's supposed to be a cowboy . . . Examiner's **Ed Montgomery** added to KGO-TV news show with **Fort Pearson**.

IN MILWAUKEE . . .

Author of "The Second Crucifixion," **Maurice Samuel** sparked a panel of four Milwaukee Junior Bar Assn., members Sunday (29) on WISN-TV's "Milwaukee Reports" . . . On WMVS-TV "An Open Book" program, Thursday (26) **Gene Halboth**, with reader assists, presented excerpts from "The Seagull" by **Anton Chekov** in a Milwaukee Public Library program . . . Wisconsin Press Photographers Assn., awards for outstanding work in 1960, went to **Charles A. Sciurba**, WISN-TV, Milwaukee (first in news); **Donald Heilman**, WITI-TV (Milwaukee); **Robert Homberg**, WITI-TV, **Alfred R. Treml**, WFRV-TV, (Green Bay) was tabbed "TV Photographer of the Year," taking a first in features and another in sports . . . **John Dunar**, WISN-TV, in features, was awarded a second . . . WRIT disk jocks **Don Phillips**, **Don Bruce**, **Clark Weber**, **Larry Clark** and **Lee Rothman** (The Redcoats) sparked the on-stage gala at Uptown Theatre's first run preem of "Flaming Star," the Elvis Presley newie.

IN MINNEAPOLIS . . .

With televising of weekly boxing matches discontinued by most webs, KMSP-TV is promoting its own weekly fight show starting tonight (1). Station has lined up amateur bouts to be held in the KMSP studios. Local Golden Glovers and simon-pures from around state will compete on "Wednesday Night Fights," tag borrowed from the defunct network series . . . "Gesundheit" is program name of beginning German lessons being offered by radio station KUOM . . . WCCO Radio personality **Jim Hill** left Sunday (29) with 90 of his listeners on second Good Neighbor Holiday in Hawaii . . . WTCN-TV and Radio, ABC affiliate here, is second local station to step up news coverage . . . KMSP-TV televised some of the goings-on at the "Exodus" preem last week. Show from the Academy Theatre included guest shots by producer-director **Otto Preminger** and singer **Julie Wilson** . . . WTCN-TV manager **Ted Streibert** pooh-poohed objections to "Untouchables" Al Capone episode, claiming the show was so "obviously fictional" the controversy never should have arisen. He added that the station received no complaints from viewers after airing the program.

New York is giant in size and sales. It is not easily sold! WPIX-11, New York's Prestige Independent, delivers the "right tool at the right time" — *minute commercials in prime evening hours* in a "network atmosphere" of fine programming, advertisers and audiences. *Programs* like Air Power, M-Squad, Bold Journey, San Francisco Beat, The Honeymooners. *Advertisers* (98% of WPIX advertisers are national) like General Foods, General Motors, P&G, Coca Cola, R. J. Reynolds. A. C. Neilsen has proved there is "no significant difference" between WPIX's Audience and the leading network station in terms of income level, age, occupation, etc. WPIX-11 is a giant-beating opportunity in New York television.

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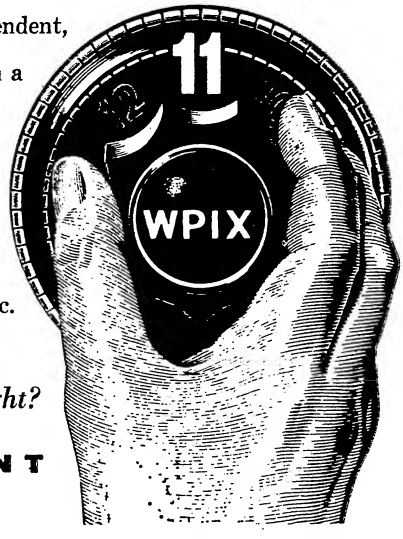

NEW YORK'S PRESTIGE INDEPENDENT

SING ALONG WITH MITCH
With Mitch Miller Orch & Chorus, Gloria Lambert, Diana Trask, Leslie Uggams
Producer-director: Bill Hobin
Choreographer: James Starbuck
60 Mins., Fri., 9 p.m
BALLANTINE
NBC-TV, from N. Y. (color)
(Wm. Esty)

When Mitch Miller launched his first "Sing Along" album of the Columbia Records label several years ago, he started something that many in the industry attempted to carbon but which none was able to duplicate in sound or sales. His 11th "Sing Along" LP is on Columbia's February release schedule and the total sales of his 10 previous "Sing Along" sets have topped the 4,000,000 mark for a $20,000,000-plus sales rackup. That's a hefty record and one which would obviously tempt a sponsor for a try at transferring the formula to tv.

With the aid of some simple but effective production trappings and some snappy choreographic items developed by James Starbuck, a delightful tv adaptation of a disk original has been made. On an alternate week schedule with the "Bell Telephone Hour," Ballantine looks like it has a solid buy in "Sing Along With Mitch" in the eastern region. Show is still available for sponsorship in other areas.

Miller's formula apparently is to keep it simple and popular. The arrangements of the favorite oldies are handled in a way that fall into the range of any parlor performer. The beat has a zing and the choral group has a boom that draws in the viewer without too much persuasion. As a host Miller put on his best folksy manner and is sure to become the pet of a majority of rural viewers.

The background dressing for the numbers, for the most part, were presented in a way that didn't interfere with the singing matter at hand but occasionally, such as in the production of the "Hey Betty Martin Number," the kiddie choreography was charming and brought added delight to the whole turn.

In addition to his big "Sing Along" chorus, Miller brought in three femmes for change of pace solo stints. Gloria Lambert had a winning song-and-dance turn with "Put On a Happy Face," Diana Trask brought a brisk peppy style to "Waltzing Mathilda" and Leslie Uggams was winsome but often too mannered in "Sixteen Going On Seventeen."

It's homespun entertainmeent but it's spun out with slick showbiz savvy. *Gros.*

. . . AND NO BELLS RING
With Hugh Downs, host; Wanda Mitchell, Henry Bissex, George Grodahl
Writer: Jacqueline Rosenfeld
Producer: Don Meier
30 Mins., Sun.; 10 a.m.
WABC-TV, N. Y. (film)

How to solve the teacher shortage was interestingly probed Sunday (20) in the initial episode of a special two-part education film aired via WABC-TV, N. Y. The film was produced by the National Assn. of Secondary School Principals under a grant from the Ford Foundation.

Various aspects of the subject were ably covered by host Hugh Downs who interviewed three teachers. He pointed out that solution to the problem comes not only from obtaining more teachers but in making better use of the teachers who are already available.

Illustration of this point was made through scenes in which students could be seen receiving instruction in groups up to 150. This way, it was claimed, more pupils could be exposed to better quality teachers. In handling units this large the instructor often relied upon such devices as projectors, slides, tape recorders, etc.

No disciplinary problems were said to arise from the large classroom units. It was also noted that another method of "spreading the teacher" would be to relieve her of non-instruction duties. The value of individual instruction in small student groups was touched upon as well as the need for more "independent" study on the pupil's part.

In putting this film together, the NAASP had a rambling approach, but ultimately its points became clear. However, the association's recommendations may touch off a sharp controversy since in the educational field practically everyone has his own idea on how his child should be taught. *Gilb.*

FACE THE NATION—DEBATE!
With Howard K. Smith, moderator; Sen. Eugene McCarthy, Sen. Barry Goldwater
Executive Producer: Fred W. Friendly
Associate Producer: Lea Cooey
Director: Av Westin
60 Mins., Thurs., 10 p.m.
CBS-TV, from Washington

Television journalism, proudly strutting its stuff these days, lifted its professional IQ another notch with CBS' new, revised "Face the Nation—Debate!" Thursday (26) in the 10-11 p.m. slot. It was a public service program of rare excellence.

There was nothing new in the idea or the format. What was new was that CBS was willing to donate an evening hour without sponsorship for public enlightenment. Give the net a big hand.

CBS brought together in the historic Old Supreme Court Room of the U. S. Capitol (the same room earlier housed the Senate) two of the nation's most intelligent and eloquent advocates of directly opposite political philosophies: Sen. Barry Goldwater (R-Ariz.), the conservative; and Sen. Eugene McCarthy (D-Minn.), the liberal. With Howard K. Smith as moderator (permitted only a few interruptions), the two Senators were given an hour to debate the good and bad of "big" centralized government.

The issue certainly is a basic one, and it affects every American. It is also of such a sweeping nature, encompassing countless details, that it leaves plenty for discussion in the long stretch of one hour of talk

The format is almost the same as "The Great Debates" of the 1960 campaign, except that there was practically no questioning. Smith did ask two or three questions. CBS has made the new program more debate-like than the Kennedy-Nixon encounters, and it is therefore better.

Further, the disagreement between Goldwater and McCarthy is philosophically greater than was the case between Kennedy and Nixon. This made the program a natural success in advance.

CBS' problem in the weeks ahead is to find subject matter and persons to debate able to hold audience interest for 60 minutes. As plans now stand, there will be an hour program only once a month, relieving some of the pressure. "Face the Nation—Debate!" will be televised on alternate Thursdays, meaning two programs a month. One will be an hour, and the other only 30 minutes, leaving the remaining half hour for a local public service program by the affiliate.

CBS got off to a fine start. *Carp.*

OPEN MIND
With Prof. Eric F. Goldman, Richard H. S. Crossman, Mrs. Rose Halprin, Dr. Joachim Prinz
Producer: Eleanor Eiger
Director: Dick Gillaspie
30 Mins., Sat., Jan. 28, 10 p.m.
WNBC-TV, N. Y.

WNBC-TV moved its Sunday discussion show, "Open Mind," up to Saturday night as a local supplement to the "Nation's Future" web debate between Charles P. Taft and William F. Buckley Jr. on the question, "Should Church Pulpits Be a Political Rostrum."

The NBC flagship localized the issue with a roundtable on "The Relation of American Jewry to Israel." The four notables wrestling with the subject were happily (or unhappily, if controversy is necessary to lively tele discussion) in virtual total accord all the way.

As could be expected, the central issue revolved around Israeli Premier David Ben-Gurion's criticism of American Jewry for its lack of allegiance to the new Jewish state. Panelist were unanimous in the opinion that American Jews—even U. S. Zionists—were beholden to America first in any showdown issue, but should, and do, take an active interest in the "place where Jewish genius can flower again."

Above quote was from Mrs. Rose Halprin, member of the executive committee of the Jewish Agency for Israel. With her on the panel were Richard H. S. Crossman, chairman, National Executive Committee, British Labor Party; and Dr. Joachim Prinz, president, American Jewish Congress. Eric F. Goldman, Princeton U. history professor, moderated. *Bill.*

HORSE RACING
(Bougainvillea Turf Handicap)
With Tommy Roberts, Fred Capossela
Exec. Producer: Cliff Evans
Producer-Director: Clay Dopp
30 Mins., Sat., Jan. 28, 4:30 p.m.
RHEINGOLD
WNEW-TV N.Y., from Miami
(F, C & B)

Sports Network, which pipes Saturday horse racing to a 22-city hookup, has done a fine job of building a few minutes of actual racing into a half-hour show.

Color man Tommy Roberts handled the fore and aft viditape reruns and interviewed with sure authority. Fred Coposella, "The Voice of Hialeah," called the running for the Bougainvillea Turf Handicap, fourth in the web's weekly series.

Preceding the big race, Roberts conducted a jockey interview, which covered the pros and cons of turf vs. dirt-track racing, and also got the background on the favorite, Harmonizing, from the next best source to the horses mouth, the owner. And there was a viditape runoff of the day's second event.

As interesting a highlight as the

(Continued on page 54)

Gleason's Apology for a Bum Show

"Last week we did a show called 'You're in the Picture,'" said Jackie Gleason on Friday (27), "that laid without a doubt the biggest bomb in history. (It) would make the H-bomb look like a two-inch salute."

Gleason, who the week before served as emcee of the new panel program, this time sat alone in a bare studio ("there is nothing here except the orchestra and myself") and armed otherwise only with reinforced coffee, and turned the second half-hour into one big apology.

The announcer for CBS-TV, just before Gleason took the air, declared: "Stay tuned in for a special surprise half-hour show with Jackie Gleason." After announcing that Liggett & Myers was bringing the viewers "You're In the Picture," a second announcer said: "Jackie Gleason (will bring you) what will probably prove to be a very unusual program."

Obviously, everyone was being self-conscious, including Gleason. He built his entire program around the failings of "You're In the Picture," and the premise, while novel (as they made sure to say), was not grounds for a full 30 minutes. Yet the monolog by Gleason was more often diverting than not.

"How can a thing like this (failure) happen?" asked the comedian. "Show business is a very strange and intangible endeavor." He further explained how in the dry runs everyone connected with "You're In the Picture" howled with joy, and then how the show was panned. "I'm still on the critics' side," he said, "because you don't have to be Alexander Graham Bell to pick up a phone and find it's dead. The only compliment I received was the commercials were great. But that was ruined when somebody else said they were too short."

Gleason wound up his confession by observing "This isn't a requiem for a heavyweight. I'm coming back next week. I don't know what I'm gonna do but I'm coming back."

The network had planned to resume the panel edition this week, with a new producer and some modifications in the format. Producer is Allan Sherman, veteran of Goodson-Todman.

But Gleason, with the web's blessings, has decided to scrap the panel in favor of a "conversation" show with a weekly guestar, and by midweek was trying to line up Bob Hope or Art Carney. He intends to keep the identity of the guest a "surprise" until airtime. *Art.*

Tele Follow-Up Comment

Play of the Week

Leonid Andreyev's "He Who Gets Slapped" is no easy play to follow, even in the streamlined adaptation for "Play of the Week" by Joseph Liss. Highly allegorical, it contrasts the innocence of youth against the wisdom and weariness of the world in the dreamlike setting of a circus.

For most viewers, it made tough sledding, relieved only by the luminous performances of Julie Harris and Richard Basehart. Latter beats a retreat from the world and joins the circus, only to find that life's tragedies can be escaped only by death. And when he sees the beautiful and innocent Miss Harris about to despoil herself through a marriage for wealth to a baron she despises, he takes her with him.

The symbolism was hard going, but Miss Harris, superb portrayal of the girl conveys the sense of impending tragedy throughout and enlivens the occasionally mystifying proceedings. Basehart, as the title character, assumed a characterization of resignation rather than anguish but his performance had a gentle, poetic touch to it that lent perfect counterpoint to Miss Harris.

Fine supporting cast, ably directed by Canadian Harvey Hart, included Patricia Jessel in a coldly controlled performance as an unhappy lion tamer; David Opatoshu in an excellent offbeat (for him) portrayal of a decadent and impoverished nobleman; Loring Smith as a sympathetic circus owner; Morgan Sterne as an equestrian who's the object of the female affections in the circus; and Caroll O'Connor as a properly repugnant baron. Pierre Olaf, Will B. Able and Stuart Germain were a fine trio of clowns, and Paul Stevens a frightening symbol of Basehart's past. *Chan.*

Twentieth Century

The first of a two-part series on "Ireland—The Tear and the Smile" was presented on CBS-TV's "Twentieth Century" last Sunday (29) in what most certainly will be remembered as one of the more fascinating, interesting and revealing segments of the Prudential sponsored showcase.

This was a 30-minute program replete with an informative updating of Ireland's continuing problems relating to unification and partition, the mass emigration of her youth ("patriotism is okay, but you can't eat it"), her literary and religious traditions, the problem of unemployment that's always with her and the thorny censorship issue ("which has operated in great stupidity.")

While time limitations necessitated capsule treatment, it was wholly absorbing, vivid and pointed in its presentation, and the half-hour, capturing the feel of the starkness and the sadness that is Ireland, was treated to as skillful and beautiful an editing, directing and writing job (latter by Elizabeth Bowen) that "Twentieth Century" has put together since going on the air.

Both in the scenic footage and visual backgrounding and in the Walter Cronkite-Alexander Kendrick interviewing of Trinity students, an Eamon De Valera, a Robert Briscoe, a Premier Lemass, a Sean O'Faolain, a Brendan Behan, or a plain talkative pub client, it emerged as a swift, concise chronicling of a people — their charms and their problems. *Rose.*

Ed Sullivan Show

Sunday's (29) Ed Sullivan outing was not up to his usual par. For one thing, there was a dearth of the kind of names Sullivan has been outfitting his CBS-TV stanza with in recent weeks, the only real headliner being Carol Channing. And even her turn was far from the best of her offerings.

She took her Sophie Tucker and Marlene Dietrich impressions from her current "Show Girl" Broadway revue, and though the Dietrich bit had funny moments, the takeoff on Miss Tucker wasn't particularly inspired. The balance of the show was routine, without much excitement.

Sullivan had a pair of capable performers in comic Guy Marks and singer Carmen McRae. Marks' series of impressions-with-plot line was a funny turn, and Miss McRae handled "Nothing Can Be Done" and "Isn't It Romantic" nicely. Roberto Iglesias dancers were fine with their flamenco stuff, and comic Wally Boag's balloon creations were an okay novelty.

Youth was served, albeit with customary rock 'n' roll mediocrity, by the new team of Hank & David and their "Lopsided, Overloaded" disk, and by Jimmy Darren with a soso "Walking My Baby Back Home." Duo-pianists Ferrante & Teicher wound up the proceedings with the theme music from "Exodus." In between, Sullivan brought on Salvadore Dali to demonstrate a new splatter-gun which creates abstract painting effects and presumably speeds up their manufacture. An odd sidelight in an otherwise dull show. *Chan.*

Age of Kings

A full, rounded, rich rendition of "Henry IV, Part 1," was rendered in the "Age of Kings" series on WNEW-TV, N.Y., last week.

The second outing for this BBC-produced Shakespearean cycle underscored the high caliber of the players. Where the production faulted in spots was in the sound. Occasionally, there were almost unintelligible spots, which neither could be attributed to the diction of the players nor the complications of the plot.

"Henry IV, Part 1," isn't the most electrifying Shakespearean drama. It takes time for it to roll up power, to lay bare the plot and reveal the rith facets of its characters. Yet, once it's done, a colorful tapestry of old England is unfurled, offering rewarding moments to the viewer.

Last week's 90-minute outing was confined to Acts 1 and 2, with the remainder of the drama being offered this week. The first chapter ended on the high note of Falstaff and Prince Hal holding court in a tavern.

Frank Pettingell as Falstaff was as round, as earthy, as winning, as could be imagined. He lifted the drama to a lilting melody. Robert Hardy as Prince Hall captured the reckless bounce of youth on a fling, yet sturdy within, aware of his station in life as heir to the throne. Tom Fleming, as King Henry the fourth, had a regal bearing. Sean Connery, as Hotspur, had dash and romance. Others in the company were worthy of the master.

Producer Peter Dews and director Michael Hayes of the BBC used a number of devices to get beyond the confines of the tv studio. The tavern had dimensions and once or twice sounds were used to gain the dimension of space. Director Hayes could have slackened the pace a bit in one or two spots for a clarifying thread to sink in before skipping along to the next situation.

These are minor reservations, though. The BBC production stood heads and shoulders above the "Henry IV, Part 1," vidtaped production with which National Telefilm Associates opened its "The Play of The Week" season on WNTA-TV this season. *Horo.*

The Witness

Going off CBS-TV a week ahead of schedule, "The Witness" bowed out in a curiously flat, listless fashion. It wasn't that Talent Associates had given up the ghost ahead of time, for "Shoeless Joe Jackson," the swansong show, had been taped earlier, before the show was cancelled, and held off because of legal complications.

But this segment on the 1919 Black Sox Scandal lacked both excitement and dimension. Jackson, as characterized in the Eliot Asinof script and portrayed by Biff McGuire, was a far less interesting and appealing figure than some of the criminal characterizations the show has fancified in the past.

One mistake was in the decision to allow the committee itself to uncover the scandal through a vigorous grilling of Jackson. In the past, "Witness" has examined its principals after they've been caught or their deeds generally known. Because of the decision to have the committee break Jackson down, the progression of the show and of the characterization was far too crude and simple, with McGuire first defiantly denying any implication, then suddenly spilling the beans.

With this requirement, he didn't

(Continued on page 54)

THE FLAIR IMAGE: YOUNG ADULTS LOOKING THEIR BEST–There's a certain flair about her these days – about her looks, about her clothes, her home, her life. She's charmed by a new world of charm and delighted by a new world of delights. She's one of millions of young homemakers who has the time and money to discover these new worlds. And you can be sure of this: she's discovered FLAIR on ABC RADIO.

GET FLAIR ABC RADIO

It's the one program that plays her music, talks her language. If you want to meet her, get FLAIR on ABC RADIO.

FLAIR, Mon.-Fri. afternoons, starring Dick Van Dyke as host, introducing the people and ideas young America wants to meet, i.e., Jonathan Winters, Arlene Francis, Bonnie Prudden, Boris Karloff, Margaret Truman, Harry Golden, Pamela Mason, etc.

Foreign Television Reviews

DER HAUPTMANN VON KOEPENICK
(The Captain of Koepenick)
With Rudolf Platte, Alexander Kerst, Joachim Teege, Fritz Schulz, Peter Paul, Walther Thurau, Ernst Ronnecker, Mady Rahl Sigfriet Steiner
Producer: Sueddeutscher Rundfunk
Director: Rainer Wolffhardt
Writer: Carl Zuckmayer
110 Mins.; Thurs., 8:25 p.m.
W.German TV, from Stuttgart

The tragicomical story of "The Captain of Koepenick," written by Carl Zuckmayer some 30 years ago, is one of Germany's literary evergreens The stage work has been performed countless times and two highly successful film adaptations (the first one, made by Richard Oswald in 1931, became a classic; the second, directed by Helmut Kaeutner in 1956, rates as one of this country's best postwar pix) hit the German screen. So it was only a matter of time that also the domestic video would dedicate itself to this surefire piece which ridicules the power of uniform in such an intelligent and irresistible manner that even the most uniform-conscious are amused.

Of course, it was clear from the beginning that the tv people would have it tough to compete with the unforgotten "Koepenick" pix. And so it was. The tv version must be considered as a disappointment if compared with the above pix. However, taking into account the better possibilities of the film, such a comparison is perhaps unfair. Director Rainer Wolffhardt did the best he could and, in order to be original, stuck more to the stage work instead of the previous film versions. Whether this was a mistake or not, the results of his effort were not too convincing. Nevertheless, there's no doubt that large segments of the domestic televiewing public will have enjoyed this presentation anyway. But this is primarily a merit of the theme: It would probably take a lot to spoil the latter entirely.

Much attention was focused on the title role portrayed by Rudolf Platte of whom one knows that a long-standing wish of his saw here its fulfilment. Comparisons with the performances of the late Max Adalbert (in the Oswald classic) and Heinz Ruehmann (in the Kaeutner pic) were inevitable. Platte is a very able actor and an outstanding comedian. His portrayal of the Berlin shoemaker Wilhelm Voigt, (who in 1906 got hold of the uniform of a Prussian captain and, disguished as an officer, held up some soldiers and marched them to the Town Hall of Berlin—Koepenick in order to get away with the municipal cashbox) was funny but not exactly convincing. It was too much on the surface. The relatively large cast included a number of good supporting players while technical credits were okay. *Hans.*

THE AVENGERS
With Ian Hendry, Patrick MacNee, Ingrid Hafner, Carol White, Clifford Elkin, Joyce Wong Chong, others
Writer: Brian Clemens
Producer: Leonard White
Director: Peter Hammond
Music: Johnny Dankworth
60 mins., Sat., 10 p.m.
ABC-TV from Manchester

B-picture stuff at its B...est (and not meaning best) just about sums up this series of 60-minuters which ABC-TV is airing in the Midlands and North areas on Saturday nights. Episode under review, "Brought to Book," actually wound up an adventure which began the week before, the subsequent segments following this pattern of keeping the same characters on the move and involving them in short-term yarns.

Cashing in on most of the cliches that clutter the supporting-picture genre, "Brought to Book" had the skein's hero Dr. Keel (Ian Hendry) linking up with protection racketeers in order to convict his fiancee's killer and at the behest of an undercover agent, Steed (Patrick MacNee). At the payoff, and to pave the way for the ensuing adventures, Keel himself became an undercover man. All that need be added about the No. 2 instalment is that well-contrived plot took precedence over characterization, that action and some violence had their due say, and that the whole thing had a technical polish that effectively glossed up the machine-belt goings-on. It appeared overall to be expertly planned and treated for mass consumption.

Hendry and MacNee made a competent, personable pair of protagonists. Other performances in this specimen came adequately from, amongst others, Ingrid Hafner, Carol White and Joyce Wong Chong, while Peter Hammond directed with a good eye for the effective angle and telling by-play. *Erni.*

JANGO
With Robert Urquhart, Moira Redmond, Derek Francis, Manning Wilson, Stanley van Beers, Della Walker, Doris Yorke, Beryl Roques, Barbara Ashcroft
Writer: Albert Henry Webb
Director: Cyril Coke
30 Mins., Wed., 8 p.m.
Associated-Rediffusion, from London

The well-received airing of a comedy whodunit "Murder Stamp" last November inspired the creation of this weekly 30-minuter featuring a genial, offbeat, Hiram Holliday-ish character called Jango who's a wow when it comes to solving mysteries. General notion is that the bespectacled "professor of criminology at Nairobi" has come to England to work with the local law and that, despite the brushoff he usually gets from the cops, he inevitably pops up with the right answer. It's a bright, comedy-streaked formula that's going to pay happy dividends if the standard of this preem stanza is maintained.

Plot, in outline, had a man suspected of wife-murder but able to provide a castiron alibi. Jango (Robert Urquhart) managed to show how the crime was done in absentia. Happy aspect was that the viewer was given all the necessary data to work out the solution for himself. Another bright feature was the relationship drawn between Jango and his ex-wife Bee (Moira Redmond), in whose flat he continued to live.

Only flaw in this "A Little Of What She Fancied" segment was that continuity wasn't always as immediately clearcut as it might have been, with time lapses not always registering until a second or two of action had passed. *Erni.*

MIGHTY AND MYSTICAL
Writer: Dom Moraes
Director: Clive Donner
30 Mins., Mon., 10:30 p.m.
Granada-TV, from Manchester

Taking the hint from the Queen's visit to India, Granada-TV has initiated four filmed half-hours devoted to the present-day standing of that country. As reporter and commentary-writer, they hired Dom Moraes, prize-winning poet and Oxford-educated Indian, and he made an ironical and cogent comment on the telling camera-work by John Robins and Les Paul.

This first show concentrated on a day in Calcutta, and took as its central theme the arduous life of an Indian jute-mill laborer, struggling to support a family of six on $4.25 a week. They showed him at his hefty duties and his inexpensive pleasures. They showed the influence of Hinduism on his way of life, and the way in which his poverty reduced his existence to one of work, sleep, and simple eating.

Smart cross-cutting pin-pointed the lush living enjoyed by the big-spenders, in niteries and the like. Incidental references were made to the British, especially to the lack of animosity felt for them by the natives. In fact, there are 6,000 more Britons in Calcutta than there were before the country became independent. But the program's chief impact was in its contrasts between the wealth of the few and the near-beggary of the many, and this made its strong impact because of the unemotional verbiage of Moraes.

In fact, the half-hour, skillfully edited by Clive Donner, owed its effect to its understatement—and from the visual excitement of the photography provided by Robins and Paul. *Otta.*

DAS JAHR IN DER ZONE
(The Year In the Zone)
With Peter Schultze, Eva Muethel, Dr. Hans Zahrnt, Leo Bauer, Helmut Reinhardt
Director: Hans Ullrich Barth
50 Mins.; Wed., 9:25
West German TV, from Hamburg

This program was an analysis of what happened last year in the Soviet Zone of Germany as the West Germans call the Russian-dominated part of their country. They ignore the expression "Deutsche Demokratische Republik" as the Commies call their part of Germany because the Ulbricht regime is not the legitimate representative of the East German populace and therefore neither the word democratic nor republic are justified.

Fifty-minute program was divided into five chapters with each one handled by an expert in his field. Peter Schulze devoted himself to East Germany's foreign policy, Helmut Reinhardt covered interior affairs, Leo Bauer (who until 1950 worked for the East German radio) took care of Red Party matters, Dr. Hans Zahrnt (theological editor of Sonntagsblatt) concerned himself with church affairs, while Eva Muethel, a journalist who spent several years in a Commie jail, reported on family and educational developments in East Germany. The program proved extremely interesting. Dramatics were not needed as excerpts from East German television amply proved the Commies' undoing.

Program was depressing because of info on the church in East Germany. It is losing more and more influence. Direct persecutions are not taking place but an insidious program of extermination is being executed. It speaks well for the heroic attitude of the clergy that only 1% have fled the Red regime since it took power, making this the lowest refugee rate of any professional group. Depressing also was the educational life in East Germany. Influence on the young generation was frightening, particularly as time works for the Commies. Also the adults seem to have given up on German reunification. Overall, nothing much has changed there since the gruesome Hitler period.

Politically highly informative, this interesting and compellnig program was one of the best of recent productions. *Hans.*

DIE SENDUNG DER LYSISTRATA
(The Sending of Lysistrata)
With Barbara Ruetting, Romy Schneider, Karin Kernke, Ruth-Maria Kubitschek, Peter Arens, Willi Reichert, Wolfgang Kieling, Franz Schafheitlin, Herta Worell, Ulrich Haupt, Uursula Graeff, Karl Lieffen, others.
Director: Fritz Kortner
Music: Herbert Brun
95 Mins.; Tues., 10:15 p.m.
West German TV, from Hamburg (film)

This vidpic creation evoked a lot of fuss in Germany before it was even shown. The controversy stemmed from both moral and (allegedly) political objections on the part of a number of West-German tv station heads. While Bremen, Frankfurt, Berlin and Hamburg, which financed this production, had no objections, Cologne, Munich, Stuttgart and Baden-Baden were at first not willing to carry it. After further debates, however, Cologne, Stuttgart and Baden-Baden gave the greenlight and the piece, originally skedded for Jan. 5, was finally telecast on Jan. 17. Only Munich wouldn't go along. (But the movie version was shown in Munich that day).

Of course, all the fuss contributed to make "Lysistrata" a must-not-miss item with German televiewers and the play was probably the most eagerly watched German tv show in many years.

After having seen it, one is inclined to say that all the fuss was hardly justified. Piece proved artistically too inconvincing and politically too naive to make an impression. In fact, it was a solid disappointment.

Fritz Kortner directed using his own adaptation of the famous 2,500-year old classical comedy by Aristophanes and aimed at drawing a parallel to today's times. The Aristophanes piece centers around the wives of ancient Athens who decided to go on "bed strike" in an effort to break up their husbands' wars.

In the Kortner version, central figures were an actress and her scientist-husband who invited a couple of friends to watch a tv performance of "Lysistrata" which showed the actress playing the title role. The problems depicted in the ancient play were eventually transferred to the people watching it and the viewers found themselves discussing such topics as pacifism, atomic war, etc.

Kortner tried to put across a strong anti-war message but latter, at least in this form, was too oversimplified to come off. It is doubtful whether life would be more peaceful if the women ruled this world.

As to this creation's moral angle, there is no denying that "Lysistrata" was, in an erotic sense, the most outspoken and sturdiest presentation that has come across German television. It was certainly nothing for the prudish. But the less prudish, at least the more sensitive ones, may not have found it any better, some may have felt that the whole thing was superfluous in the first place.

Artistically, Kortner, one of the most prolific German stage directors, showed imagination in many sequences but failed to impress in many others. Some sequences bordered on the corny, including large segments of dialog and music. The last scene was really in the corn when the actress revealed that she was pregnant and her husband decided to drop a U. S. offer to work in atomic industry.

Main interest, acting-wise was Barbara Ruetting and Romy Schneider. Miss Ruetting's portrayal of the title role varied from good to overdone, while Miss Schneider was cute but turned in a just adequate performance of Myrrhine.

"Lysistrata," incidentally, reportedly cost Hamburg 500,000 marks (about $120,000). Show was one of two station assignments offered Kortner, one a staging and one an acting job. With regard to the latter, Kortner picked Bert Brecht's "Gallilei." *Hans.*

NINA AND FREDERIK
With Larry Adler, Malcolm Mitchell, Paddy Stone, Tanya Duray, Burda Cann, Ben Aris
Producer: Bryan Sears
30 Mins., Fri., 9 p.m.
BBC-TV, from London

During their recent nitery stint in London, Nina and Frederik prefilmed a couple of half-hours for BBC-TV, and the poised charm of this Danish team was agreeably showcased in this first one. Keynote was informality, as if two moderately-endowed party guests were asked to entertain and hoped the others wouldn't be too bored, and it was skillfully maintained, despite some forced linking matter put into their mouths by David Whitaker.

They launched the show with their familiar "Purple Shadows," the placid blend of voices, plus Frederik's gentle guitar, setting the relaxed mood. They followed with an up-to-date version of "Billy Boy," and further, less folksy, warbling was provided by local boy Malcolm Mitchell, who swung pleastantly through "Cheek to Cheek" and joined the stars in a jaunty calypso.

Larry Adler's harmonica kept up the mellow mood with a number he'd written for an American tv show, "Camera Three," and a dulcet version of Beethovan's "Minuet in G," played in C. There was also suave terping devised by Paddy Stone for himself and an accompanying threesome.

But it was the insinuating grace of Nina and Frederik that carried the day; they gave an amusing Danish nursery song, holding up sub-titles as they went along, and bowed out with "Eden Was Just Like This," the kind of lilting ditty that suited them best.

Producer Bryan Sears left well enough alone and provided little in the way of enterprise. But, with this pair, anything smelling of professionalism would destroy the effect. And that was not meant to be a jibe entirely. *Otta.*

DER GROSS-COPHTA
(The Grand Cophta)
With Victor de Kowa, Alexander Kerst, Hartmut Reck, Konrad Georg, Gisela Uhlen, Carla Hagen, H. A. Martens, others
Director: Hans Lietzau
Writer: Johann Wolfgang von Goethe
Music: Bernhard Eichhorn
85 Mins.; Tues., 9:10 p.m.
West German TV, from Berlin

This play was one of the lesser known stage-works of the great German poet, Goethe, and also one of his less impressive ones. The famous French necklace trial of Jeanne de St. Remy de Valois (1785) furnished the basis for this comedy and in order to disguise reality, Goethe changed the names of the central figures and the Parisian locale.

This comedy, rarely performed by German theatres, came across on television with only moderate success despite Hans Lietzau's experienced direction and an ensemble of good and intelligent players. However, the effort could be appreciated inasmuch as it made the domestic audience familiar with a Goethe play that was nearly anonymous until now. On the other hand, it proved that all that's Goethe isn't necessarily gold.

The lineup of competent players included Victor de Kowa in the title role, Konrad Georg as the marquis, Gisela Uhlen as the latter's wife, while Carla Hagen, director Lietzau's actress - wife, played Miss Uhlen's niece. Bernhard Eichhorn wrote the music, while H. W. Lenneweit contributed the adequate settings. *Hans.*

Foreign TV Followups

Sunday Night at the Palladium

It's a measure of Frankie Vaughan's assurance and energy in his pop-delivery that he was allowed to carve 20 minutes out of this "Sunday Night at the Palladium" all for himself—and he provided full entertainment value during his segment. He turned in an infectious display of warbling and introduced some neat human touches that kept most viewers in his pocket from first to last. He kicked off by launching into a batch of three up-tempo ditties, complete with head-high kicks and body-jitters. And "Sitting on Top of the World" provided the keynote of the act, which was delivered with unflagging enthusiasm throughout. A change of pace led into "Isn't This a Lovely Evening?" which stirred the squeals when Vaughan trailed his mike close to some avid femmes in the front row. For "Just in Time," comedienne Gladys Morgan joined in with some yock-raising capers. This unexpected interlude won over all doubtful hearts, for Vaughan made a telling tribute to the veteran comic as an artist and a friend. He bowed out with his latest number, "The World We Live In," derived from Italy and looking a likely candidate for the hit parade. In fact, Vaughan provided a near-perfect lesson in framing a well-judged act from a clutch of songs.

The other sizzling item in this edition was the brilliant flamenco footwork of Spanish terper, Antonio. Backed by a guitar and some fine throaty howling from the singer in his troupe, Antonio was in top form with the rapid heel-and-toe and rose to a fine dramatic climax. Producer Albert Locke brought out the full heady flavor by pointing a camera at his feet, and Antonio was inspired to one of his most scorching displays.

The bill was completed by a gay and speedy trampoline team from Germany, the Four Soranis, who effectively combined the rubber mattress with a trapeze to make some fresh excitement. The Tiller Girls kicked precisely, and the only fault in a classy bill was the tendency of emcee Don Arrol to let his gags run until the mechanism showed. He could do with a firm hand and a pruning-fork. Albert Locke's production was, as indicated, up to his best and most confident standard. *Otta.*

Five-Count Tax Rap Facing Hogan

Chicago, Jan. 31.

Marty Hogan, who resigned last Dec. 1 as general manager of WCFL here, has been indicted by the Federal Government for failing to file income tax returns for five years. Although taxes amounting to $47,000 were withheld from his paychecks over those years, Government is charging that he owes an additional $59,000. Hogan is indicted on five counts and, if convicted, faces maximum penalty of five years imprisonment and a $50,000 fine.

Indictment suggests some hanky-panky in calculating Hogan's $54,000 average yearly income on the basis of salaries, bonuses, personal appearance fees, and "kickbacks." Latter were defined as "for obtaining advertising to be placed with advertising media," or in other words, agency rebates.

A representative of the U.S. Attorney's office states that Hogan is actually 11 years in arrears but that he cannot be prosecuted for those prior to 1954 because of the statute of limitations. He had filed a 1959 return, incidentally, reportedly his first since 1948.

His attorney has explained that in earlier days, when Hogan was getting out of local politics to become a deejay and commercial announcer, he had fallen into debt and was unable to pay his taxes. After that, when his income had increased, he chose not to file returns out of fear he'd be caught for the previous years.

Hogan became g.m. of WCFL, owned by Chicago Federation of Labor and operated as a non-profit station, in 1953. His resignation last December, after a four months leave of absence, took the local industry by surprise. Station had explained then that he was going into another business. Tom Haviland, former commercial manager, succeeded him around the first of the year.

... 'Girls & Gangs'

Editor, VARIETY:

I am writing with regard to the review of WOR-TV's program entitled "Girls and Gangs" which dealt with one of the phases of the Youth Board's work.

Although I strongly disagree with your critic's overall evaluation of the program, what prompts me to write is not the question of his negative judgment as to the merit of the program, but his suggestion that the problem of girls associated with fighting gangs is not significant enough to devote an hour's time to.

The very fact that between two and three thousand girls in New York City are involved in the activities of gangs which include violence, narcotics addiction, alcoholism and sexual promiscuity is ample justification for the community's concern and for WOR-TV's feeling that the community should be informed.

The responsible, dedicated and tireless efforts which Milton Robertson, the program's writer and producer devoted to this assignment impressed all of us who were privileged to work with him. We think that the people of New York City now know more about the problems of some of its young people as a result of what he accomplished.

Donald J. Merwin
Director, Community Relations.
N.Y.C. Youth Board

WICC's $1,000,000 Gross

Bridgeport, Jan 31.

An increase of 44% in national spot billings helped WICC gross above $1,000,000 last year, first full 12 months under ownership of Ken Cooper and associates.

The figure is virtually all the WICC-AM operation. The UHF-TV affiliate is not an earner and the FM affiliate, WJZZ, only recently came on the air with its all-jazz policy.

Buffalo—Jack R. Gelzer, with the stations for 17 years, has been named local sales manager of WGR-AM and WGR-FM here. He'd previously been chief announcer, night manager and account exec.

Role of Radio, TV, Press In a Democracy to Get A Texas Going-Over

Austin, Jan. 31.

The role of the press, radio and television in a democratic society will be discussed Feb. 6 and 7 at the U. of Texas School of Journalism.

The conference is designed primarily for those who work in this field, along with college teachers of journalism and political science, and public officials. Major addresses will be open to the public.

Speakers will include Dr. Herbert Hyman, Columbia U. sociology professor and former prez of the American Association of Public Opinion; Herbert Brucker, editor of the Hartford, Courant and prez of the American Council on Education for Journalism; Sig Mickelson, CBS-News prez; and Harold Clurman, New York drama critic and director.

The speakers will discuss the role of mass media in forming public opinion, in influencing foreign policy, and upon politics.

Moderators of panel discussions will include Turner Catledge, managing editor of the New York Times and prez of the American Society of Newspaper Editors; Charles E. Scripps, Scripps-Howard newspaper board chairman; and Dr. Angus Campbell, director of the U. of Michigan Survey Research Center.

U.S. to Brit.: 89 Minutes

London, Jan. 31.

A new record for the transatlantic cable film service was established on Jan. 20, when the coverage of the inauguration of President Kennedy and his inaugural address was transmitted by BBC-TV within 89 minutes.

The event, which originated at 5 p.m. local time, was out on the airwaves by 6:30 p.m. the same evening. There is, of course, a five-hour differential between London and New York time.

L.A.'s Project '58 Version Of 'Candida' to WCBS-TV

Highly praised Projects '58-KNXT Los Angeles production of George Bernard Shaw's "Candida" has been purchased for showing in New York by WCBS-TV, the CBS flagship. Show will air as a 90-minute special Sunday, April 16, at 4:30-6 p.m.

Projects '58 is an L. A. experimental drama group which taped the one-shot in December for airing on KNXT. Show was sold for airing the beginning of this month to a local savings bank. The taped version of the play starred Jeff Morrow, Jean Engstrom and Stephen Franken. Deal for N. Y. rights reportedly was made directly with Projects '58.

Chi's WIND Now Has Reporters Pounding Beat For Exclusives

Chicago, Jan. 31.

Westinghouse station WIND is putting reporters on the street to dig up news firsthand—the first radio station here to do so on a fulltime basis—and the move promises to revolutionize radio news in this market, where broadcast stations are fiercely news-status-conscious.

Of no little significance is the fact that each reporter owns an AFTRA card, enabling him to give beeper-phone coverage in the nearest newscast on the half hour. Unless other stations get into the act—and they undoubtedly will—WIND figures to be first with the majority of fast-breaking local news yarns and, what's more, will be able to deliver them on the spot with eyewitness reports, whenever apt.

Station already has two legmen in orbit and is looking for a third, possibly even a fourth. First two, Dick Elliott and Dick Brasie, have been assigned to police headquarters and City Hall (plus County Bldg.) respectively; and it's taken as a good omen that the latter already has a desk of his own in the CH press room, just like the newspaper boys. Additional reporters would work general assignment on roving beats, probably chiefly at night and on Saturdays.

Elliott and Brasie have come up with a number of dramatic exclusives in the few weeks they've been in action, the best of them interviews with eyewitnesses at the scenes of crimes.

It will cost competing stations some extra coin to keep step in the news derby, but what probably stings the competition most is the fact that WIND's news operation has never before been one to reckon with. Although the long-time AM rating leader in Chi, the Westinghouse outlet is a johnny-come-lately in news. Until very recently, its newscasters were strictly rip-and-read affairs, with staff announcers exercising their own judgment over wire stories.

Overhauling of the operation actually began seven months ago when manager Gordon Davis signed on John Bell as news-pubaffairs director. Bell is a former news writer for the CBS stations here and latterly had been p.r. director for Argonne National Laboratories. It was Bell's idea to build a staff of legmen, and Davis gave it his blessing.

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

WGN now first in Chicago daytime television

From 9 am to 6 pm, Monday through Friday

Total homes reached

WGN-Television gained 47,400 homes in the average quarter hour in the ARB* December 1960 report compared with November...

an increase of 44.7 per cent...

putting WGN-Television in first place competing with three network programmed stations...

while total homes viewing Chicago stations increased only 11% and the station with the second largest increase built its audience less than 2 per cent.

And the Nielsen** December book showed WGN-Television's average quarter hour audience to be up 49.3% over November while total homes viewing increased 10.8 per cent and the station with the next best increase built its audience less than 3 per cent.

Metropolitan area

WGN-Television average quarter hour audience showed the only increase of all Chicago stations...

a whopping 33.8 per cent, says ARB!

a whopping 34.8 per cent, says Nielsen!

...While competing stations lost from 5.4 to 16.0 per cent.

*American Research Bureau Chicago Market Report (Nov. 23-Dec. 20).

**Nielsen Station Index (Nov. 7-Dec. 4).

In Chicago **WGN** Television

means quality programming and dedicated community service.

WGN is Chicago—Quality—Integrity—Responsibility—Performance

Television Reviews

Continued from page 50

big race itself was a tape rerun with winning jockey John L. Rotz (up on Wolfram) calling his own moves (fave Hormonizing ran 10th).

Show was capped from the winner's circle with Fred MacMurray making the presentation. In a brief interview with Roberts, MacMurray said he was just a middling bangtail fan—"a $2 bettor."

Rheingold blurbs were vidtaped on location and nicely integrated with background info on the scene of the race. *Bill.*

YOUR CHILD'S FIRST YEARS
(Baby's First Minute)
With Drs. George Lowrey and Bruce Graham
Producer-writer: H. J. Schumacher, Jr.
Director: Ronald Bornstein
30 Mins.; Mon.-Fri., 11:30 a.m.
WOR-TV, N.Y. (film)

An educational show for parents, produced by the U. of Michigan, is being stripped Monday through Friday at 11:30 in the morning by N.Y. indie WOR-TV. Judging from the initialer, there's no doubt that most parents will learn something from the series. The opener, however, wasn't up to par pictorially.

First episode dealt with the big changes experienced by a baby at birth. Dr. George Lowrey was host and joined Dr. Bruce Graham in the exposition. Both are U. of Michigan pediatricians.

For the most part, the half-hour utilized charts to aid the exposition. Discussed were the respiratory, blood circulation, nervous system and other functions of the baby before and after birth. Some of it was rather technical for the every-day mother. Other episodes in the 10-part series, titles of which vary from "Baby's First Week," to "Accidents and Poisons," may be more serviceable.

Whatever the weaknesses, and there were many, it's good to have a series serving as an adjunct to Dr. Spock. The information imparted to the interested viewer compensated to some extent for the absence of visual excitement. *Horo.*

TWO'S COMPANY
With Joan Emard, John Raymond, Van Dine Chorus, Ken Campbell orch., Lloyd Robertson, announcer
Producer: Bill Glenn
Music: Ken Campbell
30 Mins.; Thur., 10:30 p.m.
CBC-TV, from Ottawa

This is canary Joan Emard's second video season and the Canadian Broadcasting Corp. has developed a solid property in this thrush. Since coming to Ottawa from her Winnipeg home, via Hollywood and New York, last year, femme has had her own tv stanza, a pair of AMers with billtopping, clicko chirp chores in the now-quieter Circus Lounge, and a socko session in a local nitery (Chaudiere) pinch-hitting for a name act snowbound in New York. She also got big exposure as guest chirper on the Lawrence Welk show.

Last season, producer Bill Glenn featured Miss Emard in more exotic settings but preemed the new show, Two's Company, in a ski lodge, surrounded her with a roused rabble and gave her a chanting partner, John Raymond, plus a chorus batoned by Robert Van Dine. She clicked nicely in the opener which benefited from nice production and fine backing by the Ken Campbell band playing Campbell arrangements.

Raymond needs some improving. He has adequate looks and piping ability but no experience or training other than some music festival entries. He lacked spark and was uncertain, particularly in chant bits, during the preem show. Gained confidence and improved thespiag should help.

Show is evidently restricted by a small studio area but Bill Glenn's inventiveness in camera and lighting use gave the stanza surprising visual depth. This could be a neat offering for the next 13 weeks. *Gorm.*

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Murrow

Continued from page 29

out represents a deep loss to the industry.

There was a period prior to Murrow hitting the top of his career as a tv personality when he took a desk job at CBS as a veepee in an exec capacity. But Murrow wasn't happy behind a desk, recognizing that his real forte was as a newscaster-commentator. As director of "Voice of America," which falls within the framework of the USIA, it's considered more than likely that the Murrow on-the-air touch will still be evident globally—perhaps a "This Is Washington" JFK-era counterpart to Murrow's wart me "This Is London."

No more so than he could tolerate a desk job working for CBS, is it conceivable that Murrow will countenance a purely administrative job in helming the USIA.

Stanton yesterday (Tues.) observed the amenities by sending Murrow a telegram stating that the appointment "is good news for the American people and the free world, but we at CBS shall miss you. All of us wish you well."

TV Followup

Continued from page 50

have much room to create any human touches to give the character dimension. McGuire was good in his "farm boy" innocence, and he warmed up at the end when protesting against the chattel-like status of ballplayers in those days. But most of the way, it was a limited, colorless performance, and the performance of the "Witness" principal is generally the key to the show.

Royal Beal, Frank Sutton, Warren Finnerty, Bill Zuckert and Dorothy Sands were competent as witnesses, and Alex March's direction was satisfactory considering the rigid limitations placed upon him by the script. *Chan.*

Swing & Sway

Continued from page 43

Washington scenes, also dictated a memo to all other networks.

Wrote Shollenberger: "CBS News in televising this first of the Kennedy news conferences will be guided by the following principles: We are guests in the President's house. (This is a figure of speech; the conference wasn't in the White House.) We are televising what is happening. We will be as inconspicuous as possible, even to the point of accepting less favorable production arrangements to keep the entire program in line with established decorum of Presidential news conferences."

Salinger had made a speech to the National Press Club at lunch the same day, Wednesday (25). He discussed at some length the feud between tv and newspapers and said he wished the two mediums would bury the hatchet.

"As far as I am concerned," said Salinger, "I will treat newspapers, radio and tv and magazines equally."

It's easier said, as the old saying goes, than done.

But what can be said is that the nation's first tv press conference came off with singular success—a portrait of things to come in the happy marriage of JFK and television.

Pierre, Press & Pancake

Washington, Jan. 31.

Before the first televised Kennedy press conference, Pierre Salinger, White House news secretary, lunched at the National Press Club and subjected himself to questions.

Question: "Will Kennedy wear makeup?"

Salinger: "No."

Question: "Will the reporters wear makeup?"

Salinger: "If any of you think you look bad and don't want to louse up our show, wear it!"

Bulova Buys a CBS-TV Lucille Ball Special With Desi as Producer

Although Lucille Ball and Desi Arnaz have gone their separate ways since their divorce last spring, their professional relationship apparently is far from over. Miss Ball will appear next fall on CBS-TV in a one-hour special, produced by Arnaz, under sponsorship auspices of Bulova.

Show is tentatively titled "Lucy on Broadway," and idea for the comedy is based on her appearance on Broadway in "Wildcat." Show will probably be written by Bob Weiskopf and Bob Schiller, who scripted the Desi-Lucy specials and were part of the original "I Love Lucy" writing team. It's not likely Arnaz will appear in the special.

Deal for the show was set between McCann-Erickson, the Bulova agency, and Desilu. Latter already has a coproduction deal with McCann-Erickson on a one-hour pilot, though not for a specific client. Since CBS still has exclusive rights to Miss Ball's tv appearances, Bulova and McCann placed the show on Columbia for the fall.

Buy is the second in the area of specials for Bulova. Company had earlier purchased a 60-minute Arthur Godfrey spec on CBS-TV for May.

Price Structure

Continued from page 35

of major markets, it doesn't pay in many instances for the syndicator to put the series on the rerun market.

Stations further aggravate the situation by playing a maddening game with syndicators. The game, which has happened in market after market, is this: A syndicator will have a local advertiser lined up for a show. Syndicator goes to the station for time clearance only to have the station go to the advertiser with a station-bought show and undercut the syndicator.

In the above terms of reference, it's no wonder that fewer first-runners are being introed. Situation for most houses, dealing in the traditional syndie fare, is just too precarious.

Only way out, according to some execs, is to hit the market with a solid commercial property at the right time. There just isn't room for an "in-between" half-hour syndie show in today's marketplace.

Rubin Exits CBS To Join Gitlin at NBC

Another of the Irving Gitlin crew is moving from CBS to NBC to join the pubaffairs producer. Robert Rubin, who was Gitlin's supervisor of production at CBS, will assume the same duties at NBC under his old boss.

Until now, Rubin was working on "Tomorrow," a CBS-TV series started by Gitlin prior to shifting webs.

WAGA-TV Expansion

Atlanta, Jan. 31.

Ground has been broken for an addition to WAGA-TV Studios at 1018 West Peachtree Street, which will include a two-story extension on the north side of the existing building giving the station 4,000 additional studio-storage space and new offices.

New structure will blend with the overall Georgian architecture of present studio building. A new driveway and landscaped terrace will be established.

Improvements are expected to be completed by June 1.

W. German Deal

Continued from page 46

nually for Tele-West to be released to West German television.

Because of the current complexity of the German video situation, the films are being made on inventory. But as soon as W-German has her second and soon thereafter probably her third channel, there will be a big demand for vidpix. Tele-West will wait until that time.

Ronald Kahn said in an interview that he believes that in two or three years German tv will be filled by 80 to 90% of native productions. At present, a lot of foreign films, including many American, are shown on German tv. There's only one channel now and that means no competition. Situation will change with the introduction of the second channel. Since local audiences give a clear preference to native productions, the upcoming competition between the two or even three channels will lead to more German pix on the market.

These last three months, the unit has been turning out programs for Freies Fernsehen, a future outlet. These pix were shot in the CCC studios at Berlin-Spandau. Yet that activity differs considerably from the current one. While they only served a technical purpose in Spandau, they are now taking care of the artistical production too.

Mex Dubbing

Continued from page 35

moves to give preference to shows dubbed in Mexico. It appears that producers are beating the gun and falling in line to comply with any edict that may suddenly be imposed. This, partly at least, is probably responsible for the favoring of Mexican dubbing studios, according to an industry executive.

Cinematografica, is now dubbing, among others, such top episodics as "77 Sunset Strip," "Best of the Past," "National Velvet," "Lassie," "Law of the Gun," "Colonel Flack," "Four Just Men," "Panic," "Angel," etc.

Candiani is turning out the "Perry Mason" series, "Rescue 8," "Marshal Dillon," "Dragnet," "Gun for Hire," etc.

Most of these were formerly dubbed in Puerto Rico.

Kansas City—Former radio station KBKC in suburban Mission, Kan., last week changed its call letters to KBEA and has announced plans for simulcast programming with its newly-licensed KBEY-FM soon to begin operations. Public Radio Corp., Houston, owner of the two stations, announced the appointment of Jack G. Carnegie as assistant general manager

Cincy Stations In News Upgrading

Cincinnati, Jan. 31.

Cincy stations are greenlighting news programming and personnel expansian.

Crosley Broadcasting Corp. increased to 15 minutes the weekday 8 a.m. program of Bill Robbins on WLW and the 11 p.m. period of Peter Grant on WLW-T. Both stations are making extensive use of their Washington correspondent Joseph McCaffrey and the newsgathering facilities of sister tv stations in Columbus, Dayton and Indianapolis.

WLW-T newsman Glenn Wilson has been assigned to spot news and human interest features with assistance of four staff lensers with portable, transistorized sound cameras.

Taft Broadcasting Co. stations here, Columbus, and Lexington are extending editorial programs from once a week to nine on tv and 17 on radio. Pat Boisseau, newly appointed editorial director of WKRC and WKRC-TV, Cincy, presents filmed editorials following regular weekday newscasts and four daily broadcasts.

At the Scripps-Howard radio and tv stations Al Schottelkotte, part time newscaster for the past two years, takes over full time as director of news and special events and a wheel in management planning and operations. He has been a reporter and columnist on the Cincy Enquirer since 1943, doubling in radio for seven years and as WCPO-TV newscaster since 1959. Jack Fogarty continues in charge of radio news and Allan White of tv news.

Schoettelkotte plans a noon tv program in addition to his 11 p.m. program on WCPO-TV and 6 p.m. WCPO newscast.

George Palmer, who joined WCPO-TV last June after several years at WKRC-TV, has been released for lack of sponsors for his 90-minute breakfast news, platter and interview show which originated in the Sheraton Gibson main dinery.

Monte Carlo

Continued from page 35

tually made to Maria Schell, who accepted presumably on behalf of NTA. Only two of the actual winners were present to claim their prizes, Yul Brynner for "Rescue," and Violetta Antier of Argentina for "Judith." Brynner also stood in for Sir Laurence Olivier, voted best actor for "Moon and Sixpence," and Horst Buchholtz accepted "VIP" on behalf of NBC.

Gala wound with a 35-minute show presented by Gene Kelly, partnered with Carol Lawrence.

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

(Continued from page 42)

CEDAR RAPIDS - WATERLOO

STATIONS: WMT, KWWL, KCRG. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. **Gunsmoke** (Sat. 9:00-9:30)	WMT	51	1. **Two Faces West** (Sat. 9:30)	WMT	Screen Gems	35	71	Fight Of The Week	KCRG	11
2. **Red Skelton** (Tues. 8:30-9:00)	WMT	44						Make That Spare	KCRG	9
3. **My Three Sons** (Thurs. 8:00-8:30)	KCRG	40	2. **Not For Hire** (Fri. 10:00)	WMT	CNP	24	52	Weather; News	KCRG	12
4. **Garry Moore** (Tues. 9:00-10:00)	WMT	39						News; Sports	KCRG	11
5. **The Untouchables** (Thurs. 8:30-9:30)	KCRG	38	3. **Manhunt** (Wed. 10:00)	WMT	Screen Gems	19	50	Deadline	KWWL	12
6. **Perry Mason** (Sat. 6:30-7:30)	WMT	37	4. **Blue Angels** (Thurs. 9:30)	KCRG	CNP	17	38	June Allyson	WMT	17
6. **77 Sunset Strip** (Fri. 8:00-9:00)	KCRG	37	4. **Dangerous Robin** (Sat. 10:00)	WMT	Ziv-UA	17	41	News; Wrestling	KWWL	19
6. **Real McCoys** (Thurs. 7:30-8:00)	KCRG	37						Wrestling	KWWL	15
7. **Ed Sullivan** (Sun. 7:00-8:00)	WMT	36	4. **U.S. Marshal** (Tues. 10:00)	WMT	NTA	17	44	Deadline	KWWL	14
8. **What's My Line** (Sun. 9:30-10:00)	WMT	34	5. **Lock-Up** (Thurs. 10:00)	WMT	Ziv-UA	16	43	Deadline	KWWL	14
8. **Dobie Gillis** (Tues. 7:30-8:00)	WMT	34	5. **Roy Rogers** (Fri. 6:00)	KCRG	Roy Rogers	16	33	Early Edition	WMT	22
8. **Father Knows Best** (Tues. 7:00-7:30)	WMT	34	6. **Grand Jury** (Sun. 10:00)	WMT	NTA	15	43	Deadline	KWWL	12
8. **Pete & Gladys** (Mon. 7:00-7:30)	WMT	34	7. **Coronado 9** (Fri. 8:30)	WMT	MCA	13	21	77 Sunset Strip	KCRG	39

COLORADO SPRINGS—PUEBLO

STATIONS: KCSJ, KKTV, KRDO. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. **Gunsmoke** (Sat. 8:00-8:30)	KKTV	44	1. **Johnny Midnight** (Sat. 8:30)	KTTV	MCA	32	52	Fight Of The Week	KRDO	21
2. **Red Skelton** (Tues. 7:30-8:00)	KKTV	41						Make That Spare	KRDO	19
3. **Have Gun, Will Travel** (Sat. 7:30-8:00)	KKTV	35	2. **Vikings** (Thurs. 6:00)	KTTV	Ziv-UA	23	45	News; Sports; Weather	KCSJ	13
4. **Garry Moore** (Tues. 8:00-9:00)	KKTV	34						Perspective	KRDO	13
5. **Perry Como** (Wed. 7:00-8:00)	KCSJ	33	3. **Brothers Brannagan** (Fri. 7:30)	KTTV	CBS	22	38	Huntley/Brinkley	KCSJ	16
5. **Wagon Train** (Sat. 9:00-10:00)	KCSJ	33	3. **Two Faces West** (Thurs. 9:30)	KRDO	Screen Gems	22	49	Flintstones	KRDO	26
6. **Ed Sullivan** (Sun. 6:00-7:00)	KKTV	32	4. **Tombstone Territory** (Thurs. 6:30)	KKTV	Ziv-UA	21	39	Marry A Millionaire	KCSJ	12
6. **Untouchables** (Thurs. 8:30-9:30)	KRDO	32	5. **Blue Angels** (Tues. 9:00)	KKTV	CNP	20	36	Witness	KKTV	12
6. **Father Knows Best** (Tues. 6:00-6:30)	KKTV	32	5. **Susie** (Wed. 6:00; Sat. 5:00)	KKTV	ITC	20	49	Guestward Ho	KRDO	18
6. **Pete & Gladys** (Mon. 6:00-6:30)	KKTV	32	6. **Shotgun Slade** (Thurs. 7:00)	KCSJ	MCA	19	33	Laramie	KCSJ	22
7. **Rifleman** (Tues. 7:00-7:30)	KRDO	31	7. **Pony Express** (Fri. 8:00)	KKTV	CNP	17	29	News; Sports; Weather	KCSJ	13
			7. **Trackdown** (Tues. 9:30)	KKTV	CBS	17	38	Huntley-Brinkley	KCSJ	16
								Citizen Soldier	KCSJ	9
								Donna Reed	KRDO	25
								77 Sunset Strip	KRDO	25
								Laramie	KCSJ	19

ABC-NABET Dispute

Continued from page 29

order to preserve technical jobs. But so far job security clauses, while running throughout all the dickers, have not become an out-and-out strike issue like p&w at ABC.

NABET is aware that if it called a strike against ABC, only a few of the network's nighttime stanzas will be seriously affected. NABET's jurisdiction is over live shows only, and, as of late Monday, it appeared as though the union hadn't yet asked fellow labor units, such as AFTRA, to honor a NABET picket line.

Also hanging over NABET is the shadow of the defeat handed the union a few years back when NBC took a strike to prevent the union from gaining unlimited jurisdiction in the making of NBC programs abroad. NBC used its own administrative employees to man cameras, pull switches and boom mikes while the NABET pickets marched. Network held its own for several days, despite the admitted inconvenience of having vice presidents and the like double in brass.

ABC also trained staff execs to perform technical operations on both Coasts in the event of a strike. Over 100 men were in readiness as substitutes in N. Y. Feeling in certain network quarters on Monday is that ABC would not have resisted p&w if it felt it couldn't handle a NABET walkout. Whether the web had overassessed its strength remains, naturally, to be seen.

A NABET spokesman on Monday said that while ABC hadn't agreed to p&w, the network hadn't said no either.

NABET has strike authorization from ABC employees, but at NBC the employees have not yet given authorization. Actually, the NBC-NABET negotiators went right on meeting as the ABC men went home over the weekend.

Last time, the two unions fixed it so that their respective contracts would expire at the same time, Jan. 31. However, this time IBEW and CBS for an 18-month pact, but there was no word from Cincy that NABET is doing to the same with NBC and ABC.

Crowell-Collier Jumps Gun on WMGM Slate

Crowell-Collier, jumping the gun, announced that Don French (of KDWB in Minneapolis) will be taking over as program chief of WMGM, the N. Y. radio indie that C-C is buying from MGM. Normally, such managerial changes are announced after FCC approval of a change in ownership, but the feds hadn't passed on it when the announcement was made last week.

C-C, which owns KDWB, has already replaced French as program director there with Ted Randal, who left C-C's KEWB in San Francisco.

French will replace the two-man program team of Gene Edwards and Dave Yarnell at WMGM, but it becomes official only after FCC approval. Meantime, futures of Edwards and Yarnell are up in the air at WMGM.

Sugar-Coated Rylander

Al Rylander's promotion department at NBC-TV has lined up one of the sweetest tieups this side of Guy Lombardo. It's part of the NBC-TV campaign to exploit "String of Beads" on the "Story of Love" series.

Whitman's Chocolates is sponsoring "Beads" as its first network tv offering on Feb. 7. So what is Rylander doing? He's sending one-pound Valentine's Day Red Satin Hearts from Whitman's to all station promo men and the tv columnists around the country.

Stanton, Kintner at 315 'Prelims'

Continued from page 30

try received plaudits from all quarters. Ford's statement itself was a cogent tribute to the industry's impartiality—e.g., he estimated that stations divvied up sustaining time almost equally between the candidates of both parties, with licensees giving an average two hours and 45 minutes to GOP runners and only one minute more to Democrats.

Tribute was led off by Pastore who, declaring that he voiced the sentiments of his subcommittee colleagues, congratulated the networks for "a job well done."

Neither Kintner nor Stanton made any attempt to be modest about the value and impact of the televised debates and other special campaign programs. Their testimony, repetitious in part with their House testimony last month, catalogued an impressive list of their campaign offerings, all in support of their contentions that not only has the industry earned its freedom from the equal time onus but that the public, rathen than broadcasters, will be the chief beneficiaries of any such move.

Collins, voicing similar sentiments, said if there are Congressional reservations about junking of Sec. 315 altogether, lawmakers might provide a safeguard by expanding the present law's requirement for equitable handling of public controversies to cover appearances of candidates themselves.

The Senators, chiefly when Stanton was on the stand, tossed out a flock of criticisms from various quarters of the debates between Kennedy and Nixon, but Stanton stuck fast to his position that the benefits far outweighed any drawbacks, and added that in the future the candidates' debates will shed objectionable qualities as experience is gained in staging them.

ABC veep Alfred Beckman is slated to testify tomorrow together with Mutual prexy Robert Hurleigh.

Rochester, N.Y.—Joel Lasky, giving up his local ad agency, Lasky Associates, joins WROC-TV-FM here in sales.

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Dick Shawn on Telepix Spree But Standup TV Comedy 'Is Murder'

Comedian Dick Shawn, who's been on a frantic New York-to-Coast shuttle for telepix shooting, says he's saving himself for pay-tv.

This doesn't apply to the dramatic stuff. He's done three series segs in the last four weeks. But he hasn't done standup comedy on video for three years, and, he says, "Any performer under 35 shouldn't do on tv the material he primarily earns a living at."

In it's brief history, he says, tv has used up the talents of Gleason, Berle, Caesar and Silvers—four comics who represent a total of some 130 years of show biz experience—so, "how can a younger guy figure on more than two or three years?"

Shawn, who's identifying gambit is a lampshade mop of hair that puts the new Prez to shame, says he has standing offers from most of the major variety shows—Sullivan, Moore, Shore, Paar etc.—but a six-minute standup bit burns up top material it's taken him 10 years to develop (none the less a good deal of that development was via electronics, including eight stands on Ed Sullivan, four for Max Leibman and a couple each for Dinah Shore and Eddie Fisher.)

A tv one-shot kills of material that's good for months on the nitery circuit where Shawn makes his living and where people don't go to see routines that have been piped into their living rooms. No matter how good the bit, he says twice over material prompts the video aud to think: "Oh, no—not that same old great stuff again."

Loot? A turn on the Sullivan show would pay Shawn $7,500, which he was making in Las Vegas clubs five years ago. And Feb. 16 he's booked into the Vegas Flamingo for four weeks with a four-week return ("by popular demand") already set for July 6. In between, he's booked solid with dates in Chicago, Miami, Minneapolis, St. Louis and Nassau.

Pay tv, which he figures is five to seven years off, is where the real money will be. Surest indication of feevee's future, he believes, is the current resurgent popularity of motion pictures.

"People are sick of tv's mediocrity," he says, and hackneyed production is a prime cause. After his very recent experience with three shows, "Checkmate," and the General Electric and DuPont hours, he says, "You have no idea of the mayhem. They knock them out two days before air time." You're called two-days before shooting begins. One show was being written during shooting."

Short notice had Shawn making three roundtrip flights between N.Y. and Hollywood in a four-week span. He laid out $2,500 of his own in expenses, and a dramatic role pays a third of what he'd get for one of the big variety shows. But the offbeat exposure fo a series part, he figures, won't make him a has-been at 35 (he's 32).

"Look at Mary Martin," he says, "Twelve years and only three Broadway shows. I could lose myself happily for a couple of years in a legit show."

Blast at BBC-TV

Continued from page 29

virtue of the English and American companies whose programs it networks."

Duncan Macrae, Scot chairman of Equity, speaking at the Association's annual meeting here, blamed "those blind men who made up the terms of the .tv contractors' licences." The Pilkington Committee, he said, must be reminded of "this terrible thing that they have done."

He said "Armchair Theatre" plays were coming from London studios and being given the tag 'presented by STV.'

Some 85% of the programs on commercial tv channel were on tap from the south of Britain. In Scotland they had "got cold feet and are not prepared to act."

Charles Farrell, Equity official from London headquarters, described the tv program planners at the BBC as "gentlemen with spats, rolled-up umbrellas and bowler hats, who never stray from London and have no idea of the tastes of the rest of the country." It was these gentlemen, he alleged, who told the various U.K. regions of the BBC what they were to take on budget.

Alex McCrindle, Scot organizer of Equity, said the BBC's Broadcasting Council in Scotland did not seem to be prepared to stand up to the people in London and to fight for their own points of view.

But this, he said, was also true of the Arts Council of Great Britain and of the Scottish Committee of the Independent Television Authority.

WNEW

Continued from page 30

trials. Both Weldon and Taylor will cover the trial, sending daily radio and tv feeds to all Met stations stateside. Coverage will consist of actual trial tapes and footage purchased from Capital Cities Broadcasting, which has exclusive rights to the trial, plus commentary and analysis by Taylor, who has already written extensively about the Eichmann trial.

Another Weldon project, to be produced both at the local and national level, will be a civil rights special, "Freedom of Residence," devoted to bias in housing. Each station in the Met group will carry such a show, produced largely locally but with a segment done by Weldon and his staff covering the problem on a national level.

Purely local and confined to WNEW-TV and WNEW Radio in N. Y. but applicable to other stations will be a spring campaign by the stations to "open up" Central Park at night. Station is cooperating with the N. Y. City Park Commission in the campaign, which proposes creating nighttime activities and lighting up specific areas of the park, one at a time, such as rowing on the lake, baseball, etc., permitting use of the park at night by New Yorkers, who don't presently have that privilege because of the high mugging rate. Focal point of the campaign would be one or more specials by the stations. Weldon feels other cities have their park problems and a similar campaign could be waged by other Metropolitan stations.

That's a starter, after only a couple of days at the job, but Weldon sees plenty of opportunity for important news coverage by indie stations. His basic hope is to build up the overall Met news operation to the classy rep now enjoyed by the WNEW Radio operation, one of the best in the country.

WNEW's Powers Beat

WNEW, N.Y. radio indie, hit the wire services Friday (27) with a taped interview with Homer Powers, father of U-2 flyer Francis Powers, in which the elder Powers expressed hope and encouragement that his son would be released by the Russians following the release of the two RB-47 fliers.

Station had called Powers simply on the chance that something might be up, and he told them he had just heard from his son and while he couldn't reveal the contents of the letter "has never been so encouraged."

Not generally known is the fact that station's news director, Martin Weldon, immediately phoned White House press secretary Pierre Salinger to get an okay to use the story; Weldon figured that if something was up diplomatically to secure Powers' release, he didn't want to foul it up with a premature break. He followed the same pattern employed by the N.Y. Herald Tribune last Tuesday night when it scored a beat on the release of the RB-47 fliers but withheld publication at the request of the White House and was subsequently commended by Salinger and President Kennedy for its cooperation.

Salinger, however, okayed release of the Powers yarn.

GARRY MOORE FAVORS TRAVELING SHOWS

St. Paul, Jan. 31.

Here for a week stay to participate in the St. Paul Winter Carnival, Garry Moore advocates midwinter appearances away from New York to keep casts of regular tv shows from becoming stale.

"The morale is excellent on our show, I think," Moore said. "But in cold, dreary New York this time of year, the people let down—unconsciously. And it's good for them to get out, to have different surroundings for a while. They have to work, of course, but still it's somewhat of a junket for them."

Originating "The Garry Moore" show from St. Paul where the temperature hit minus 25 last week was just what the doctor ordered, Moore indicated. He was less certain about the effect of moving the program on the show's budget, noting, "I make it a point—religiously—not to know about those matters."

Eichmann

Continued from page 43

News, will provide for a 30-minute daily telecast of the proceedings.

Unconfirmed reports suggest that the commercial web is paying around $150,000 for the concession and that the BBC will only be permitted to screen three minutes film time in each of its three daily news bulletins.

There is, however, a suggestion that the BBC is challenging the exclusive rights deal and is seeking to get equal rights with the commercial network on coverage of an event of international news interest. As one exec, put it, it was rather like Independent Television News getting exclusive rights to the coronation of the Queen or the inauguration of President Kennedy.

MBS-RKO's Own Coverage

With the time differential favoring east coast radio for fast-breaking, dramatic developments in the Israeli trial of Nazi war criminal Adolph Eichmann, Mutual web and RKO General chain will have two men on the scene for pooled coverage.

In a deal worked out by RKO veepee and general manager Robert Leder and Mutual news director Norman Bear, RKO's WOR director Norman Brown will go to Jerusalem to team with resident correspondent Leonard Whartman for direct coverage.

Israel todate has singled out Capital Cities Broadcasting for exclusive sound and film courtroom coverage. Mutual's team will work the traditional trial dodge of a man at the trial feeding info to a man on the phone. Mutual—like the other networks—has not given up on the idea of direct coverage either via tape of Capital Cities' audio pickup or its own mikes and tape on the scene.

Under existing protocol of Israeli courts, the afternoon session runs from about 4 to 7 p.m. following a long midway break for siesta. The late afternoon session via time differential falls in radio's prime morning hours, an ideal time for direct phone reports.

11 New CBS Shows

Continued from page 43

did buy the one uncommitted hour pilot on the market, Bert Leonard's "Route 66."

In fact, Katz claims that packagers are foolish not to do uncommitted hours, in light of the plight of the half-hour property today. In the case of CBS, Katz expects all half-hour series to be locked in extremely early, these being limited to properties like Young and Cummings plus the few early sponsor buys. So that when the flock of uncommitted pilots does start pouring in come March and April, there simply won't be any place for them to go. "A producer with $600,000 to invest in pilot production who puts it all into half-hours because he doesn't have a network commitment for hours is going to get hurt badly this year. Even though he can sell hours in only three places, the networks, and can sell half-hours in 28 places, what's the good if his 28 buyers can't find a timeslot?"

Armstrong

Continued from page 29

of falling into line with Kennedy foreign policy of the moment. He said that the show would be taped as planned and held until some later date. Series is produced by Talent Associates, not CBS, but the web has the right of approval on any material used on its facilities.

Back in the fall of 1958, the network had no compunction about offending the Soviets, which it did in spades with "The Plot to Kill Stalin" on "Playhouse 90." The Kremlin got so mad it gave the boot to CBS Moscow correspondent Paul Niven, and CBS was left without representation in Moscow until last year, when the Russians okayed a visa and credentials for Marvin Kalb, currently in the Kremlin. Just a year ago, CBS did another anti-Russian play based on the Boris Pasternak case on "General Electric Theatre."

No 2d Italo TV Net Until Oct.

Rome, Jan. 31.

The second Italian video net is expected to be launched, after several delays, in October of this year. The official announcement by RAI names no date but assures the start will occur "during the second half of 1961."

Expected that the second local channel, served via UHF transmitters, will from the start reach a potential 70% of the Italian population, while the current RAI setup reaches 98%. Adapters costing some $20 will be necessary for older sets, while later models already incorporate the switchover from current to UHF frequency.

Still not decided whether the new channel will be autonomous or complementary to the present programming setup. Experiments are being conducted to determine which of these solutions is best, while citizens are being polled to examine their preferences. What is certain is that the second channel, like the first, will be an all-RAI operation, thus scotching reports that RAI would eventually cede air space to a commercial enterprise, retaining "traffic" rights and other controls.

BBC's $77,500,000

Continued from page 30

at BBC-TV on the average in January-March, 1960, this figure being 2,000,000 more than in the same quarter of 1959. Almost 50% of the children in the U.K. gander tv between 5 p.m. and 6 p.m., with almost as high a proportion looking in between 6 p.m. and 9 p.m.

BBC spent nearly $28,000,000 in fees to musicians, composers, artists and writers, according to the handbook, with $1,624,000 of that sum going on the outfit's permanent orchestras which provide fulltime employment for something like 25% of all permanently employed musicians in the country.

Total program hours broadcast by all sound services and BBC-TV was over 56,000, with the radio departments presenting 3,300 hours of light music and over 1,300 hours of dance and pop.

New Haven — With station WDCR, Dartmouth College, rejoining the web, the Ivy Network now includes radio stations of all eight Ivy League schools. Dartmouth outlet pulled out of the network in '57 when it became the first student owned-and-operated commercial AM station in the country. Since Dartmouth's defection, Columbia U. station WKCR joined the web, and Dartmouth's return makes the lineup complete.

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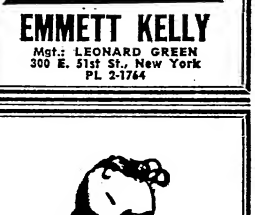

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MUSIC BIZ IN 'FORMULA' BIND

Hunter to Dot; Col Grooves Harvey; RCA Nabs Ann-Margret; Other Deals

Film actor Tab Hunter has returned to the Dot Roster after three years under the Warner Bros. Record banner. He'll be recording with Randy Wood, Dot prexy, who made Hunter's disclick "Young Love."

Columbia: Laurence Harvey

Hollywood, Jan. 31.

Laurence Harvey has been signed by Columbia Records' coast topper Irv Townsend to an exclusive recording pact. The English-born actor, currently starring in Hal Wallis' "Summer and Smoke" at Paramount, has already cut two sides under Townsend's direction. It marks actor's disk and vocal debut.

Waxing is comprised of two songs that are eared prominently in the British-made "The Long, the Short and the Tall" which toplines Harvey, and will be released by Continental Films. Tunes are "Bless 'Em All" and "Hi-Jig-A-Jig."

RCA Victor: Ann-Margret

Ann-Margret, until recently a member of the George Burns troupe which toured cross country, has been inked by RCA Victor's Coast office head, Dick Peirce. Born Ann-Margret Olson in Sweden, the 19-year-old songstress has been in this country since 1946.

She's the subject of an eight-page spread in the current issue of Life mag.

Mercury: Toni Arden, Allen

Chicago, Jan. 31.

Mercury Records has pacted another established pop name in Toni Arden, who spent a long spin on the Columbia label.

Rex Allen, another ex-Merc warbler, has also come home. Execs of the diskery were pretty active, in fact, last week, setting Mandee Cole and Carl Carter on the pop-side, plus country and western additions that included Lawton Williams, Van Walker and Leroy Van Dyke.

Additionally, Hal Mooney, the firm's a&r chief in New York, signatured an artists' deal that

(Continued on page 62)

BRITISH EMBER BOWS 20TH FOX LP CATALOG

London, Jan. 31.

First U.K. release by Ember Records International of albums by 20th Fox Records of America is skedded for tomorrow (Wed.) with six titles in the package including Glenn Miller soundtrack recordings, some George Gershwin-played Gershwin, and Tommy Dorsey numbers. Price per is set at $3.50, which is under the standard charge for longplays.

Ember, label launched last summer by London club owner and music publisher Jeff Kruger, took over the Fox outletting when the U.S. company's deal with Top Rank terminated.

Dick Voltter to Launch S-B's British Company

Shapiro-Bernstein is branching out overseas. The publishing firm is opening a wholly owned British affiliate to be known as Shapiro-Bernstein Co., Ltd.

In the past S-B had freelanced its material to various British pubs. According to Richard Voltter, S-B, veepee, the firm will now try to bring back the copyrights to its own banner.

Voltter is leaving for London Feb. 6 to set up the new organization. He'll be there about three weeks. Already set to manage the British company is Cyril Shane who was managing director for Edward Kassner's operations for the past eight years. Shane's successor at Kassner is Ronald Brohn, hitherto head of accounts and copyright departments.

Radio City Music Hall Sells Connie Francis Disk

N.Y.'s Radio City Music Hall has gone into the disk retail business. Theatre is peddling Connie Francis' MGM disk of "Where The Boys Are" at its candy counters during the current engagement of the Metro pic of the same name.

Arrangements for the sale of the single as well as Miss Francis' albums were made by MGM's N.Y. distributor Al Levine of Ideal Record Products. It's the first time that the Music Hall has gone into disk selling.

'60 Disk Sales 400-Mil. Pace; Stereo Climbing

Record sales hit a high of $304,807,000 for the first three-quarters of 1960. For the period ending in September last year a total of 119,496,000 units were sold by factories compared with 117,629,000 units with a retail value of $289,296,000 sold in the same period the year before.

According to a report from the Record Industry Assn. of America, stereo longplaying albums also showed substantial increases. A total of 18,238,000 records were sold by factories in the first nine months of '60 compared with 12,176,000 through the first three quarters of '59. The retail value of these stereo albums for the first nine months of last year was $78,120,000 against $56,153,000 in the same period of '59.

Total album sales for the period last year amounted to 67,160,000 compared with 64,245,000 for the corresponding period of the previous year. Total seven-inch sales, including 33⅓-rpm singles, 45-rpm singles and 45-rpm extended play albums came to 51,667,000 compared with 52,020,000 for the first three-quarters of '59.

Some 10-inch 78-rpm and 33⅓-rpm records are still being sold by factories. In the first three-quarters of '60 factory sales of such records came to 668,000 units compared with 1,364,000 in the same period of the previous year.

TV INDIES GETTING SET FOR TALKS WITH ASCAP

Washington, Jan. 31.

Two special subcommittees have been appointed by the All-industry Television Music License Negotiating Committee to handle finances and legal affairs. The All-Industry Committee, which held its first meeting Friday (27), was set up to negotiate a new licensing agreement with ASCAP for music used by tv stations. The finance subcommittee will be headed by Campbell Arnoux, WTAR, Norfolk. The legal affairs subcommittee will be chaired by William Grant, KOA-TV, Denver.

Joe Fields Takes Over Sales for London Singles

Joe Fields has joined London Records as sales manager for pop singles. He was brought into the London orbit because of the stepped up activity of the such American labels as Hi, Monument, Colonial and XYZ which are distributed by London.

Fields will report to veepee Lee Hartsone and sales boss Walt Maguire. Fields also will deal directly with England, Germany, France, Belgium, Italy and other foreign countries for masters to be released here. He was formerly a salesman for Columbia Record Distributors in N.Y.

RADIO STEPS UP STRESS ON HITS

The straitjacket of formula radio is now pulling tighter than ever on the music biz. Heavy stress of the vast majority of radio stations on programming the top hits has created an imposing wall against new material as well as causing a quicker-than-normal exhaustion of the bestseller.

Whereas a couple of years ago, the radio outlets were covering the top 40 or top 50 songs, currently the number of featured hit songs are shrinking down nearer the top 30 mark. Under a typical formula now used by stations, the top 30 numbers are being supplemented by a half-dozen new songs each week plus an equal number of new albums for the full pop programming fare.

The break-in route for a new song is now limited to a relative handful of indie outlets which have managed to maintain a more flexible programming format with respect to new songs. The relative rarity of such outlets, however, is a discouraging factor for the disk promoters seeking to break through with a new platter. A new tune with an established artist will usually get a hearing, but unknown singers or combos are generally assigned to the file-and-forget pile

(Continued on page 62)

Newport Kayos Jazz Festival; Seek New Site

Newport, R. I., Jan. 31.

The Newport Jazz Festival is looking for a new home.

Newport has turned them down cold. The city council, recalling last summer's battle of beer cans and riot, said no to a license for a repeat of the annual event next summer. Louis L. Lorillard, prexy, and Boston's jazz impresario George Wein, are making plans to stage their jazz bash at some other New England spot.

The Newport city council rejected a proposal whereby the festival directors would drop a $450,000 claim pending against the city in return for a permit renewal. The jazz group had also offered to guarantee the expenses of extra police and fire protection. The festival dates were to have been June 30-July 4.

Last summer's riots brought a state of emergency tap to the posh summer resort; more than 50 were injured; some 200 jailed during demonstrations in the town.

100,000 British Presley Disks Found Defective

London, Jan. 31.

Decca diskery is pulling out of circulation of sizeable number of copies of the Elvis Presley hit platter "Are You Lonesome Tonight?" Estimates range from 100,000 upwards.

Reason is, according to Decca execs, that the RCA disk is heavily modulated here and there so that there can be reproduction trouble with a less-than-perfect stylus. Same sources say that there's no question of a general recall, but that agencies and dealers have been notified to return platters if they're not happy.

Current sales of "Are You Lonesome Tonight" are around 600,000 domestic. Previous Presley hit "It's Now or Never" has so far chalked up around 1,200,000.

Duane Eddy's Pub Co.

Duane Eddy, who records for the Jamie label, is going into the publishing field.

The guitarist has set up Linduane Music ad Twangy Music. Latter is in partnership with Shapiro-Bernstein.

Nat Cole Stands on Artist's Right To Plug New Disk in Sullivan Row

My Fino Rhino

There's a new wailing song about not being mean to my kitty. Some 40 years ago there was a hit called "You Gotta Stop Kicking My Dawg Aroun'".

What next? No theme song for "The Rhinoceros?"

Set Aside Goody Bankruptcy Deal In Fraud Charge

Sam Goody was charged with fraud last week in the bankruptcy action in the hands of Referee Herbert Lowenthal since last March. The ruling set aside last March's confirmation of the 48% Chapter XI plan.

The referee ruled that Goody and his companies had been guilty of fraud in not listing unliquidated claims which were made in July in an anti-trust action seeking treble damages of $750,000 against Columbia and Caedmon Records. The ruling was made in granting a motion by Columbia Record Distributors which was a creditor for $325,000.

The proceedings will be reopened and an adjudication will be entered unless the petitions are amended to enjoin the prosecution of the anti-trust action.

Goody filed suit in N.Y. Federal Court in July claiming Columbia's disk club was injuring and destroying record retailing and is monopolizing the sale at retail of Columbia Records.

ANITA O'DAY INKED FOR FOR BRITISH JAZZ FETE

London, Jan. 29.

U.S. jazz vocalist Anita O'Day has been booked by Lord Montagu for the sixth Beaulieu Jazz Festival, skedded for the grounds of Palace House, Beaulieu, on July 29 and 30. Among other artists lined up are Chris Barber's Jazz Band, Johnny Dankworth and orch, Terry Lightfoot and his New Orleans Jazzmen and Mick Mulligan and his band with George Melly. Present total of combos is 14, with other guest performers being paged.

Departure from Beaulieu tradition is to bring the fest forward by one week: it's usually staged over the August Bank Holiday. Also, the program is being extended to include two afternoon concerts, while admission will be on a per-concert basis via advance ticket sales. Latter tightening-up is seen as a move to prevent hooliganism, which led to rioting and damage last year.

Fats Domino Pulls 50G In Tex.-Oklahoma Tour

Albuquerque, Jan. 31.

In a string of eight one-niters in nine days across Texas and Oklahoma, Fats Domino orch grossed a total take of $50,000, according to Sam Feldman, Albuquerque promoter who handled the tour. Series opened in Wichita Falls on Jan. 11 and ended in Austin on Jan. 19 and were all straight dance bookings. Other cities included Tulsa, Oklahoma City, San Antonio, Corpus Christi, Brownsville and Laredo.

Feldman is currently arranging a tour of Mexico for Domino and band which left Texas for dates in Florida and Jamaica. Feldman has been handling the Domino band in its southwest area for past three years.

Issue of control over a performer's material exploded last week when Nat King Cole ankled Sunday's (29) Ed Sullivan show (CBS-TV) after a hassle with Sullivan and producer Bob Precht over which songs he could sing.

A secondary issue, though not brought directly into the open, was the question of whether a performance of a new recording by an artist constitutes a free plug for the disk. Hassle developed over Cole's intention to sing "Illusion," a new number released on the Capitol label last week.

"When a variety show begins to dictate what songs an artist of recognition and stature, can or must not do, it is time for the artist to call a halt to the proceedings," said Cole. "I can understand the concern over song selections in a show with a theme, a 'special,' but I cannot reconcile the desire to force an artist to do only songs to a producer's liking, on a variety program, where song selection does not affect the show show's continuity."

It's reported that the show's producer wanted Cole to do a standard rather than a new tune like "Illusion." Cole stated, "I'd like to know how a new song becomes a standard if not through introduction by an artist such as myself."

Cole pointed out that two of his biggest hits, "Mona Lisa" and "Too Young," were introduced by him as unknown tunes on tv. Cole believes that if tv producer is allowed to dictate the song selection the next step may very well be for a night club entrepreneur to tell the performer what to sing.

It was further pointed out that at the outset of negotiations, for this Sullivan appearance, a letter, was sent from Cole's management office, stating that there would be no interference with Cole's selection of repertoire.

Capitol, however, was caught off guard in the hassle. A notice accompanying the "Illusion" disk which was sent to reviewers, disk jockeys, distributors and salesmen last week mentioned that the song would be done by Cole on the Sullivan show.

SEN. McCLELLAN HEADS COMM. ON COPYRIGHTS

Washington, Jan. 31.

Senator John L. McClellan (D-Ark.), whose investigation of rackets included testimony on shady jukebox operations, has been named the new chairman of the Senate Patents & Copyrights Subcommittee.

This subcommittee will handle perennial legislation to require performance royalty payments on music played on jukeboxes. McClellan succeeds former Sen. Joseph C. O'Mahoney (D-Wyo.), who was both chairman and author of the jukebox bill.

The bill hasn't yet been introduced in the senate, although it has been in the House by Rep. Emanuel Celler (D-N.Y.).

WB Gets Soundtrack To Svenska 'Demon' Pic

Warner Bros. Records has picked up the soundtrack rights from the Scandinavian pic, "The Passionate Demons." Deals was set by Bobby Weiss, WB's international director. An EP containing four instrumental titles will be issued in the Scandinavian countries with future releases of albums and EPs forthcoming soon on the WB label internationally.

The original cast recording, directed by Egil Monn Iversen, features the foremost Scandinavian jazz artists plus the U.S. jazzster Don Byas. Set is the initial entry by WB into the foreign soundtrack field.

Jocks, Jukes and Disks

By MIKE GROSS

The Mavricks (Capitol); "SUGAR BABE" (Maverick†) is dressed up with enough rocking touches to give it a spinning chance. "ANGEL WITH A HEARTACHE" (Maverick†) is in the slow rocking groove that usually gets a good reaction from the teenagers.

Etta Jones (King): "YOU CALL IT MADNESS BUT I CALL IT LOVE" (Mayfair*) gets a fine vocal presentation that will stir up jockey interest and win a new spinning ride for this oldie. "SWEETHEARTS ON PARADE" (Mayfair*) struts along again with a fresh vocal approach that will give it (And†) has lots of high-powered vocalistics to win over the spinners.

The McGuire Sisters (Coral): "REALLY NEAT" (Lisa*) is targeted for the teen market but it's done with a harmony styling that everyone can appreciate. "JUST FOR OLD TIME'S SAKE" (Aldon†) has an old-fashioned ballad flavor that's presented with a vocal flair for the current market.

Frank Cherval (Big B): "BE MY GIRL" (Miller*) has a winning rocking flavor that will attract the coke set's interest and turntable time. "IT HAPPENED ON THE BEACH" (Miller*) is spread along big ballad lines and gives the singer a chance to show off his power-piping style for okay results.

Ron Rose (Dot): "OLD GREY MARE CHA CHA" (K&L*) trots at a fair cha cha pace but it's a doubtful money entry. "BOWLING BALL BOOGIE" (K&L*) rolls right into the alley despite some instrumental kicks.

Martin Denny (Liberty): "VOLCANO" (Asa*) erupts with a lot of exotic instrumental sounds that the deejays will find to be fine programming fodder. "MY TANE" (Bourne*) features more of Martin Denny's offbeat instrumental techniques on a slow ballad mood.

Bobby Mayo (Roulette): "HOME IS WHERE THE HEART IS" (Sunset*) is built along good ballad lines that's supported by an appealing vocal that the jocks will find easy to spin. "ARRIVEDERCI" (Sunset*) has a romantic ballad lilt that makes it likable programming material.

Bob Wilson (Decca): "MARIE, MARIE" (Garland*) has been getting a lot of disk action but this version will get its spinning share because of this newcomer's strong vocal way. "PORTRAIT OF MY LOVE" (Picadilly†) is framed in a neat ballad form and gets a good romantic buildup.

Charlie McCoy (Cadence): "CHERRY BERRY WINE" (Cedarwood†) blends a folk flavor with a rocking idiom that should set the spinners to pour it on their turntables. "MY LITTLE WOMAN" (Cedarwood†) rocks according to rote but the vocal shout gives it some importance.

Frankie Sardo (Studio): "I'M SITTIN' AT HOME" (We Three†) has a brisk avor and a light vocal style that will catch lots of deejay interest. "JUST YOU WATCH ME" (Pubt) rocks with a vocal push that will draw the kids around the jukes.

Jeri Adams (Fraternity): "IVORY TOWER" (Melrose*) builds up a big ballad mood and the singer delivers for a spinning payoff. "ALL AROUND THIS HEART" (Sunfran†) runs at a gay pace to give programmers a spinning lift.

Earl Sink (Warner Bros.): "SUPER MARKET" (Acuff-Rose†) pegs a teenage romance around a grocery list and the kids will find something in it because of the bouncy presentation. "LOOK FOR ME" (Acuff-Rose†) has a peppy beat and a vocal attack that will help it move in certain juke areas.

Donnie Owens (Trey): "WHAT A DREAM!" (Gregmark†) is fashioned along familiar rocking ballad terms and is just par for the course. "STORMY" (Gregmark†) blows up a neat melodic line with a vocal styling that will appeal to many.

*ASCAP. †BMI.

Best Bets

BOBBY DARIN ..... **LAZY RIVER**
(Atco) ..... **Oo-Ee-Train**

Bobby Darin's "Lazy River" (Peer) is turned into a vigorous pop item that's surefire material for all spinners and a big payoff. "Oo-Ee-Train" (Adarist†) rolls on a swinging track that's good for spinning attention.*

* * *

BROOK BENTON ..... **THINK TWICE**
(Mercury) ..... **For My Baby**

Brook Benton's "Think Twice" (Play†) is a solid ballad item built into a payoff platter by the standout vocal and important string backing. "For My Baby" (Play†) plays a round with a happy and a vocal style that the jocks will find hard to resist.

* * *

MARK DINNING
TOP FORTY, NEWS, WEATHER AND SPORTS
(MGM) ..... **Suddenly (There's Only You)**

Mark Dinning's "Top Forty, News, Weather and Sports" (Acuff-Rose†) is a can't miss swinger that fits into teen tastes with beat, lyrics and some humor. "Suddenly (There's Only You)" (Acuff-Rose†) travels at a slow rocking pace that will attract some spinners.

* * *

BOBBY VEE ..... **STAYIN' IN**
(Liberty) ..... **More Than I Can Say**

Bobby Vee's "Stayin' In" (Acuff-Rose†) is a strong rocker for the teenage set and it's a natural for big spinning returns on all levels. "More Than I Can Say" (Crickett-Simon-Jackson†) plays around with a lilting melodic line that rates good spinning action.

* * *

JANE MORGAN ..... **IN JERUSALEM**
(Kapp) ..... **In Jerusalem**

Jane Morgan's "In Jerusalem" (Ashland†) is a stirring inspirational piece that's delivered with a vocal fervor that will attract many spinners to build into a top turntable item. Flip side is the same tune with a French lyric and the singer displays equal command.

* * *

THE UNTOUCHABLES ..... **RAISIN' SUGAR CANE**
(Madison) ..... **Do Your Best**

The Untouchables' "Raisin' Sugar Cane" (Knollwood†) will grow into a hot spinning platter because of the way it blends an infectious folk styling with a strong vocal attack. "Do Your Best" (Broadcast Music†) has an okay zingy flair.

* * *

JANIS MARTIN ..... **CRY GUITAR**
(Palette) ..... **Teen Street**

Janis Martin's "Cry Guitar" (Tannen†) is a hillbilly-flavored ballad but it's strong enough to cross over into pop areas for an overall spinning payoff. "Teen Street" (Zodiac†) swings along rocking avenues that the younger set usually selects for juke action.

LAWRENCE WELK

Features FRANK SCOTT'S Harpsichord on a Great New Dot Album and "Single" "CALCUTTA" ...Following his Top-Hit "Last Date!"

Longhairs Prep Benefit As Mitropoulos Tribute

A special all-star longhair concert in tribute to the late maestro Dimitri Mitropoulos will be held at Carnegie Hall, March 5. It'll be a benefit for the Musicians Aid Society, which was co-founded by Mitropoulos a few months before his death in November. The Society is dedicated to providing for aged and retired musicians.

Among the performers at the concert will be Van Cliburn, Mishel Piastro, Renata Tebaldi, Eleanor Steber, Mignon Dunn, Barry Morell and the Symphony of the Air under the direction of Fausto Cleva, of the Metropolitan Opera.

Album Reviews

The Kingston Trio: "Make Way" (Capitol). There seems to be no stopping the Kingston Trio. With a steady string of clicko albums already to their credit, the group bounces back with another roundup of folk items that will bring in another big score. Their style is sure and savvy and the repertoire is a nifty assortment of folk items that gives the group a chance to show off its harmony styling to best advantage. Among the standouts are "Hard Travelin' Man," "Bonny Hielan' Laddie," "The River Is Wide" and "Blue Eyed Gal."

Connie Francis: "Connie Francis At The Copa" (MGM). Connie Francis' recent stint at N. Y.'s Copacabana was a reward for the long string of single clicks and LP bestsellers. Her act reprised many of the tunes that she waxed previously as well as some special material segments. They are all done with a fine vocal flair to an orch backing conducted by Joe Mele and should get lots of retail action.

Ray Conniff Orch & Chorus: "Memories Are Made of This" (Columbia). The Ray Conniff sound has caught on as evidenced by the high sales rackup of his 10 previous Columbia albums. He's back again with the same sparkling orch and chorus treatment that freshens up such pleasing tune items as "Tammy," "Three Coins In The Fountain," "Moments To Remember" and the title song among others.

Henry Jerome Orch: "Brazen Brass Plays Songs Everybody Knows" (Decca). This is the third in Henry Jerome's series of "Brazen Brass" sounds. It's pegged for the audiophile via its interesting sound techniques and for the singalong bug via its infectious handling of familiar items. "Peg O' My Heart," "I'll Get By," "Somebody Stole My Gal," "Goodnight Sweetheart" and the like all have the happy quality that draws listener approval.

Lester Lanin: "Lester Lanin Plays Latin" (Epic). This new Lester Lanin package is aimed at those who want to add a bit of pepper to their dancing party. The maestro is in a Latino groove all the way building up cha chas, merengues, tangos, mambos, rumbas and sambas into a hip-swayer's delight. The beat never gets too intricate and the platter is sure to be an asset to any home turntable.

Gloria Lynne: "Day In Day Out" (Everest). Gloria Lynne is a young singer who's already established herself in the jazz field. She's got a deeply emotional style but she also knows how to add a joyous tone when the lyric calls for it. Although she's more familiarly backed by the tasty Earl May combo, she emerges here as a songstress who knows how to work with a swinging big band arrangements. Ernie Wilkins' orch gives her the musical support here on such goodies as "I'm Just A Lucky So and So," "And This Is My Beloved," "Cheek To Cheek" and "They Can't Take That Away From Me" to name just a few in an overall fine repertoire.

Martin Denny: "Martin Denny's Exotic Percussion" (Liberty). Hawaiian gourds, piccolo xylophones, steel chimes, Burmese gongs, etc., are blended again to develop the offbeat but captivating Martin Denny sound. "Miserlou," "Anna," "Moonlight on the Ganges," "Cherokee" and "Softly As In A Morning Sunrise" are some of the standards that benefit from this new touch of exoticism.

Stan Jones: "Ghost Riders In The Sky" (Vista). Not only is Stan Jones a potent vocal purveyor of the folk idiom but he's a stylistic cleffer in that groove, too. In this package, which marks Vista's entry into the album field, Jones takes off on a flock of his own compositions and he gives them all an identifiable mark. He goes over the popular title song and such bright items as "Wringle Wrangle" and "Too Young To Marry" with a verve that will give the album retail importance.

Caterina Valente-Edmundo Ros: "Fire & Frenzy" (London). Edmundo Ros' exciting orch rhythms and Caterina Valente's powerful piping style are blended into a potent platter pegged along Latin-American lines. The singer and the maestro work together with an understanding and appreciation of each other's talents and the result brings a new perspective to the chile groove.

Toscanini: "Respighi's 'Fountains & Pines of Rome'" (RCA Victor). Via the miracle of electronic "reprocessing," this celebrated monaural disk by the late maestro Arturo Toscanini has been given a definite stereo dimension. A striking technical accomplishment, this disk also keeps alive finely conceived renditions of Resphighi's most popular works.

Anita Bryant: "Hear Anita Bryant In Your Home Tonight"—"In My Little Corner Of The World" (Carlton): Anita Bryant, who's been one of the more consistent winners in the singles market for the past year, is hitting the album field with two simultaneously released packages. Her clear piping pitch is sure to turn them both into sure winners in the pop LP sweeps. In "Hear Anita Bryant In Your Home Tonight," she reprises such of her previous disclicks as "Paper Roses," "One Of The Lucky Ones," "Wonderland By Night" as well as her current single release "A Texan And A Girl From Mexico." The peg is on a global motif in "In My Little Corner of the World" and she does extremely well by "Arriverderci Roma," "Canadian Sunset," "I Love Paris," "Autumn In New York" as well as the title song which was one of her biggest disclicks.

"Martial Solal" (Columbia in France). This disk import from France showcases a dexterous Gallic pianist, Martial Solal, in a modern jazz display. Solal has fully absorbed the contemporary idiom and adds a couple of interesting flourishes of his own. Backed by drums and bass, he does his own compositions on one side and a group of standards on the other.

Gros.

Longplay Shorts

Columbia Records has scheduled 25 albums for February release—seven in the pop category, nine classical, four jazz and five in the Latin American series . . . Epic Records' LP breakdown for February includes two classical, one pop, one jazz and one in the International series . . . Col's lowprice Harmony label has two albums on tap for February release . . . Capitol Records is rolling into February with 16 new pop packages headed by the **Kingston Trio, June Christy** and **Fred Waring.** Diskery also has scheduled six albums for the classical market . . . **Buzz Clifford,** who is currently rolling in the singles field with "Baby Sittin' Boogie," is getting a special album treatment, his first, by Columbia Records . . . **The Barry Sisters** currently at N. Y.'s International nitery, are out with their initial Roulette album, "Side By Side" . . . There are five albums in Argo Records February release. The LPs are by **Ahmad Jamal, Art Farmer, Al Grey, Buddy Rich** and **Sam Lazar** . . . **Jackie (Moms) Mabley** and **The Vibrations** are on the Chess-Checker album schedule for February . . . **The Harmonicats** are readying a followup LP to their current "Cherry Pink" for Columbia . . . In the four-track tape field Capitol is adding eight more recordings this month and Columiba is coming out with nine . . . Combing the cafes for comedy routines, Mercury Records has etched monologist Severn Darden, member of the resident cast at the Second City theatre-cabaret here. Diskery decided to spotlight him after it taped entire cast in live performance for an upcoming "Best of Second City" LP.

Vanguard Records is heading its February release with a double-LP of last summer's Newport Folk Festival. Also coming up are Israeli songs by Natania Davrath and a program of French pop songs by Germaine Montero . . . Elektra is pushing a new set by Josh White, "Spirituals and Blues."

British Disk Output Up 11%, Exports Down

London, Jan. 31.

Total production of disks in the first 11 months of last year was, at 64,916,000, up on that of 1959 by 11%, with 25% more 45 rpms, 10% more 33⅓s and 55% fewer 78s being manufactured. Figures are the official ones just released by the Board of Trade.

On November, manufacturers' sales were valued at just over $4,757,000, which was 13% more than in November, '59. But export sales were down by 7%, using the same comparison.

Byrd on Polish Wing

Washington, Jan. 31.

Latest issue of the Polish edition of America Illustrated, U. S. Information Agency monthly, features a big spread on Charlie Byrd, Washington jazz and classical guitarist.

The article predicts that Byrd, who plays at the Showboat Lounge here, will be the best-known guitarist in the country in two years.

Foreign Pop Singers, Jazz Men Now Qualify for $$ as Tokyo Eases Coin

By DAVE JAMPEL

Tokyo, Jan. 31.

The definition of culture has been expanded to include pops and jazz, at least as far as Japan's Finance Ministry is concerned.

The Ministry, which heretofore restricted the tapping of its foreign currency allocations to artists from abroad in the concert or "cultural" field — ballet troupes, sympathy orchs, classical combos and soloists, opera singers, etc.—now permits less rarified foreign performers to qualify for portions of the fund.

Harry Belafonte, for example, was paid in dollars for his boff seven-concert swing last summer and Art Blakey and his Jazz Messengers, who recently wound up a two-week tour of four keys, were permitted to reach into the foreign currency chest.

Reason for wider latitude is Nippon's improved balance of payments condition. (What effect the "Save the Dollar" program will have remains to be seen.) Whereas several years ago the Ministry allocated some $150,000 per annum for payment to imported artists, with about $50,000 of that being returned as unused, today the total allocation is in the $300,000 bracket with no turnback.

Ends Discrimination

"We no longer discriminate between popular and concert artists," said Eiji Yamagata, new chief of Ministry's foreign currency control section. All applications for import of talent (as well as feature films and canned tv shows) regardless of whether they receive all, partial or no payment in foreign currency, must be approved by Yamagata's office.

Usual procedure is for the sponsoring Japanese company to have application approved prior to artist's arrival. Then, with a contract and a sponsor's statement in hand, the artist can obtain a 60-day entertainer's visa (subject to extensions) at a Japanese consulate.

(Continued on page 62)

Ray Charles' Late Showing Sparks Riot; Promoter Robbed During Melee

Albuquerque, Jan. 31.

Another rock 'n' roll riot, caused by the delayed arrival of singer-bandleader Ray Charles, in Albuquerque, has resulted in robbery of $1,900 from the dance promoter.

Promoter Mike London had his jacket ripped off his back, and $1,900 snatched from under his arm about halfway through the dance, as he was refunding money to persons attending the dance, after they learned that Charles hadn't yet shown up for a dance at Tingley Coliseum last Saturday (21). London also suffered some cuts and bruises as result.

The Charles band had been on the stand from 9 p.m., but about 11 p.m. rumor went around the hall, located on New Mexico State Fair grounds, that Charles wasn't going to show up. That resulted in a mad scramble for refunds, with lots of pushing and shoving. Private police on the scene were unable to cope with the situation and called sheriff's deputies, who finally put down the riot before anyone was seriously hurt.

In the melee, however, punks grabbed London, himself a former pro wrestler, ripped his jacket off and snatched the money bag. About $200 damage to concession stand and other equipment also resulted.

Tingley Coliseum on the fairgrounds is technically located on state ground, although surrounded by city of Albuquerque, so city cops do not police area. Promoters are required to have protection and usually hire police, although State Police and Sheriff's Dept. alternate on coverage also.

During the annual fair, special cops work area, but State Fair manager Tex Barron says that a law requiring year-around special force is due to be introduced in current legislature.

Charles finally came in on late plane, about 12:30 a.m. Sunday. Tickets were scaled at $2 advance, $2.50 at the door.

Limeliters Kicking Off Solo on Concert Trail

The Limeliters, vocal group currently riding high at RCA Victor with their first LP, "Tonight in Person," starts a series of one-nighters on their own this week. Last year the group toured with such names as Shelley Berman, Mort Sahl, Eartha Kitt, George Shearing and Johnny Mathis.

Group is booked for a series of one-nighters, including N. Y.'s Hunter College, Feb. 3. Also scheduled are the Arthur Godfrey Show Feb. 8 and the Ruth Lyons Show Feb. 20. In addition, group plans to do promotion for their Victor LP in towns in which it is booked.

E. R. Lewis Sees Big Aussie Market For U.S., U.K. Wax

London, Jan. 31.

Australia is just about the only overseas market for British and U.S. disks where sales are likely to show a noticeable upswing in the next couple of years, according to E. R. Lewis, chairman of the Decca Record Co. here. Lewis—due to be formally dubbed Sir Edward Lewis at Buckingham Palace on Feb. 7—swung back into London a couple of weeks back following a two-months looksee tour of Decca agencies throughout the world.

Australia looks to be a likely improving ground, sez the Decca topper, because the initial impact of tv will begin to lessen. At the moment, a reasonable pop hit sells around 20,000-30,000 copies, compared with the 50,000 of a year or two back, albeit the market overall is pretty steady. Come the passing of video's novelty appeal, the end of that expenditure-on-a-set stage, et al., things ought to look up.

For the rest, and in particular in the Far East, the taste for pop platters often seems to be there but standards of living don't allow for mass purchases. In Delhi, India, for instance, Lewis found that the top 10 was much the same as the British ditto—but the money ain't around for this to mean huge sales.

One general factor he found, and which he regards as a fault, is that local radio stations tend to overplug new disks. Lewis reckons that it's a damaging technique in the U.S., too, though not claiming this as any new discovery. What's to do about it is another matter. "Nobody has their own records overplugged," he commented wryly, but all the same he thinks the public can get sated too easily and not buy the appropriate disks.

The Decca chief's trip involved also talks and market-assessing for his group's manifold other products, including radar, electronic gear, etc. As for tv sets, he again sees no violent up-gradient occurring in that sales graph in many countries. Apropos which, he does however express puzzlement at some trade and network moves here to seek a retention of the present British 405-line system, inasmuch as this means extra work for export when 625 lines is the general overseas need. A U.K. switchover to 625 would, he points out, simplify manufacture by requiring only one type of receiver to come off the assembly belt.

Doris Flack Heading Everest's Coast Office

Everest Records has opened a Coast office to expedite the screening of new masters and the search for new talent. Diskery's Coast operation will be headed by Doris Flack.

In addition to her customary promotional functions, which she's handled for Everest during the past year, Miss Flack will act as special liaison between diskery's Coast distributors and the N. Y. sales office.

British Disk Best Sellers

London, Jan. 31.

Are You Lonesome?..Presley (RCA)
Poetry In Motion....Tillotson (London).
I Love You.....Richard (Columbia)
Pepe.....Eddy (London)
Portrait of My Love....Monro (Parlophone)
Counting Teardrops....Ford (Pye)
Sailor.....Clark (Pye)
Save Last Dance.....Drifters (London)
Rubber Ball.....Vee (London)
You're 16.....Burnette (London)

Lieber & Stoller Bigger & Bigger

Jerry Lieber and Mike Stoller, the hottest writing team stemming out of the rock 'n' roll idiom, are now expanding their activities as publishers and talent managers. The team has set up a new firm, Trio Music (BMI) along with Quintet Music (ASCAP) and have organized a personal management operation called Broadway Artists. Danny Kessler is v.p. and administrative manager of the new setup with Lee V. Eastman as legal consultant.

The Lieber-Stoller team, which has been producing disks for Atlantic Records for the past few years, plan to increase their indie production work on a non-exclusive basis. Talent already in their stable includes the Four Coins, The Coasters and writer Phil Spector.

E. H. Morris Firm Builds Off-B'way Catalog With 'Aphrodite,' 'Double Entry'

E. H. Morris is building up its off-Broadway publishing activity. Firm, which already has last year's "Ernest In Love" and "Parade" in its catalog, has now latched on to two more musical productions scheduled for spring production.

The shows are "Madame Aphrodite" and "Double Entry." Words and music for "Aphrodite" were written by Jerry Herman and the score is going into Morris' BMI firm, Meridian Music. Herman was also the writer of the "Parade" score. The other production is "Double Entry" with words and music by Jay Thompson. "Entry" is made up of two one act musicals, "The Bible Salesman" and "The Oldest Trick In The World." The score will be placed in the Morris firm.

Although no original cast album deals have been set yet, Sidney Kornheiser, Morris' general manager, indicated that several companies are interested. There's been a heightening interest in doing original cast albums of off-Broadway musicals and last year Morris set "Ernest In Love" with Columbia and "Parade" with Kapp.

On the Broadway level, Morris is now rolling with the Cy Coleman-Carolyn Leight score for "Wildcat," and is in negotiation with Johnny Burke for his upcoming "Donnybrook" score. Burke had originally planned to publish the score himself but he now may work out a deal in which he sets up a firm within the Morris orbit.

Morris also has on tap for next season two musicals by Cy Coleman & Carolyn Leight and one by Charles Strouse & Lee Adams, who wrote the current "Bye Bye Birdie."

101 Cleffers, 63 Publishers, Palmed By BMI for Turning Out 1960's Clicks

Broadcast Music Inc. marked the start of its 21st year last week with its annual award ceremonies at the Hotel Pierre, N.Y., where writers and publishers of 78 hit songs of 1960 were handed certificates of achievement. In addition, BMI for the first time gave a special award to Jerry Bock and Sheldon Harnick, writers of "Fiorello," and to Tommy Valando, head of Sunbeam Music, which published the score of the Broadway hit.

Commenting on the fact that BMI has now gained its "majority," BMI chairman Sydney Kaye said the licensing organization "grew up in a pretty tough neighborhood and occasionally had run-ins with the bully on the block." That was the only reference to the acrimonious relationships between BMI and The American Society of Composers, Authors & Publishers, since BMI's formation back in 1940.

The BMI awards went to 101 writers and publishers from 14 states and five foreign countries. The top BMI songs of 1960 were, in alphabetical order, "Alley Oop," "All My Love," "Alone At Last," "Baby," "Beatnik Fly," "Blue Angel," "Cathy's Clown," "Chain Gang," "Cradle of Love," "Devil Or Angel," "Don't Be Cruel," "Dreamin'," "Early In The Morning," "Everybody's Somebody's Fool," "Feel So Fine."

Also "Finger Poppin' Time," "Footsteps," "Georgia On My Mind," "Go, Jimmy, Go," "Green Fields," "Handy Man," "He'll Have To Go," "He'll Have To Stay," "He Will Break Your Heart," "I Love The Way You Love," "I'm Sorry," "Image of A Girl," "Kiddio," "Last Date," "Let The Little Girl Dance," "Let's Go, Let's Go, Let's Go," "Let's Think About Livin'," "Look For A Star," "Love You So," "Many Tears Ago," "A Million To One," "Mission Bell," "Mule Skinner Blues," "My Heart Has Mind Of Its Own," "My Home Town."

Also "Never On Sunday," "New Orleans," "Night," "Only The

(Continued on page 62)

Hi-Fi Show in Capital Accents Stereo-Casting

Washington, Jan. 31.

Sixth Washington High Fidelity Music Show, to be held here Feb. 10-13, will feature a special continuous three-day demonstration of stero FM broadcasting.

The demonstration will use the multiplex system developed by Crosby Telectronics — one of the methods now under study in Federal Communications Commission's rulemaking on FM stereo. Show, at which over 50 firms will exhibit hi-fi music systems, is backed by Institute of High Fidelity Manufacturers. Proceeds will go to the President's Music Committee of the People to People Program.

Re-Edit Berman LP to Sapolio 'Rough' Lingo

In an unprecedented move a hit album is being pulled back for a re-editing job. The package is the Verve comedy disk "Edge of Shelley Berman," which has racked up over 300,000 sales since its release last May.

Reason for the re-editing is Berman's dissatisfaction with the album and his claim that Verve released it without his okay. According to Berman many people have written to him complaining about some of the language used on the disk and his feeling that some of the material monolog used doesn't show him off to advantage. The album was put together from leftovers from his previous Verve releases, "Inside Shelley Berman" and "Outside Shelley Berman," which were cut by the label during his night club performances. The okay for the re-editing of the master by Berman was given by Arnold Maxin, prez of MGM Records, which now controls Verve through the recent buyup of latter label by Metro-Goldwyn-Mayer, MGM's parent company. The new "Edge Of Shelley Berman" album will be out in the market in about three weeks. Owners of the original "Edge" who are disturbed by some of the language will be able to exchange the package for the new one at no additional cost.

Meantime, Berman is continuing negotiations with Maxin on a new contract. He'll continue to record under the Verve banner but will expand his disking chores to songs as well as kidisks. The new contract will stipulate that in the comedy disk area nothing can be released without Berman's approval. There will be no maximum or minimum album deals in the new pact and Berman will record new comedy albums whenever he thinks he's got the proper material ready.

Tony Piano Exits Col

Tony Piano has ankled his artists & repertoire producer's spot at Columbia Records.

During his three-year stay at Columbia, Piano recorded Crash Craddock, Marge Dogdson, the Four Voices, Eileen Rodgers and Buzz Clifford, who now has one of the label's hot singles in "Baby Sittin' Boogie."

Tooter Local 47 to Boost Fight Vs. Narcotics With All-Star Jazz Benefit

Hollywood, Jan. 31.

Move is underway by Local 47, American Federation of Musicians, in conjunction with Down Beat, jazz mag, to sponsor an all-star benefit show to establish a second residence for Synanon Foundation, narcotics rehabilitation center in Santa Monica. Event is part of Local's anti-narcotics drive to hamper use of illegal drugs, particularly among that segment of musicians.

John Tranchitella, prexy of Local 47, along with Morton P. Jacobs and other local toppers, held a meeting last week along with reps from the industry to make initial plans for a concert slated April 9 at Santa Monica Civic Auditorium. Lined up as producer is Louis Robin, prexy of Concerts Inc., talent promoter in the western regional area of the U.S.

Tentative talent thus far lined up is Nat Cole, Doris Day, June Christy, Peggy Lee, The Four Freshmen, Steve Allen, Mort Sahl, Horace Silver and Nelson Riddle's orch.

Allen, incidentally, subsequent to meeting with the directors of the Synanon Foundation, is chairing a Citizen's Committee as the first spear thrown into checking narcotics addiction. While interest by parties involved stemmed from that minority of addicted musicians that have thrown a black eye upon the jazz profession, the move is further aimed at reducing the general narcotics menace.

Members of Allen's committee include Broadway producer Ted Harris, Ivan Goff, past prexy of the Screen Writers Guild of America, Richard Bock, prexy of World-Pacific Records, and John Tynan, coast editor of Down Beat.

Negotiations are also on with CBS News in N.Y. for possible national telecast or broadcast, out of the Foundation premises in Santa Monica to hypo event.

Inside Stuff—Music

RCA Victor has put Perry Como's disk of "Make Someone Happy" on the deejay rounds again. Diskery first released the disk during the second week in September but figures that the click of the Broadway tuner, "Do Re Mi," from which the tune comes, will give jocks added incentive to spin the recording so it shipped the disk out again with last week's new releases.

Meredith Willson, E. Y. Harburg, Richard Adler, Steve Allen and Salli Terri have been lined up as the "guest professor" roster for Hal Levy's course in popular lyric writing at the University of California Extension department. Course bows Feb. 7. It's the only collegiate songwriting class of its kind in the country and received disk recognition from RCA Victor with release of a package by Toni Harper showcasing songs written by Levy's students. Two more albums are now in the works, one in the jazz idiom and the other being folk. Classes receive university credit.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	6	CALCUTTA Lawrence Welk	Dot
2	2	10	EXODUS Ferrante & Teicher	UA
3	11	4	EMOTIONS Brenda Lee	Decca
4	10	5	SHOP AROUND Miracles	Tamla
5	4	6	TOMORROW Shirelles	Scepter
6	6	5	CALENDAR GIRL Neil Sedaka	Victor
7	3	12	WONDERLAND BY NIGHT Bert Kaempfert	Decca
8	8	7	ANGEL BABY Rosie	Highland
9	5	8	CORINNA, CORINNA Ray Peterson	Dunes
10	9	11	ARE YOU LONESOME TONIGHT Elvis Presley	Victor
11	7	8	RUBBER BALL Bobby Vee	Liberty
12	14	9	WINGS OF A DOVE Ferlin Husky	Capitol
13	16	4	I COUNT THE TEARS Drifters	Atlantic
14	18	7	THERE SHE GOES Jerry Wallace	Challenge
15	30	4	C'EST SI BON Conway Twitty	MGM
16	47	3	MY EMPTY ARMS Jackie Wilson	Brunswick
17	22	5	PEPE Duane Eddy	Jamie
18	49	2	PONY TIME Chubby Checker	Parkway
19	23	5	ONCE IN A WHILE Chimes	Tag
20	51	3	DON'T WORRY Marty Robbins	Columbia
21	40	4	IF I DIDN'T CARE Platters	Mercury
22	17	7	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
23	34	4	GHOST RIDERS IN THE SKY Ramrods	Amy
24	13	15	LAST DATE Floyd Cramer	Victor
25	76	2	WHERE THE BOYS ARE Connie Francis	MGM
26	31	4	BABY SITTING BOOGIE Buzz Clifford	Columbia
27	52	8	CHERRY PINK Harmonicats	Columbia
28	21	13	YOU'RE SIXTEEN Johnny Burnette	Liberty
29	24	5	HOOCHIE COOCHIE COO Hank Ballard	King
30	35	6	ANGEL ON MY SHOULDER Shelbey Flint	Valiant
31	41	4	WHEELS String-a-Longs	Warwick
32	28	5	I'M HURTING Roy Orbison	Monument
33	15	18	NORTH TO ALASKA Johnny Horton	Columbia
34	48	7	UTOPIA Frank Gari	Crusade
35	20	14	A THOUSAND STARS Kathy Young	Indigo
36	91	2	ALL IN MY MIND Maxine Brown	Nomar
37	44	3	JIMMY'S GIRL Johnny Tillotson	Cadence
38	66	2	WHEELS Billy Vaughn	Dot
39	65	2	STORY OF MY LOVE Paul Anka	ABC-Par
40	98	2	GOODTIME BABY Bobby Rydell	Cameo
41	42	5	WE HAVE LOVE Dinah Washington	Mercury
42	97	2	YOU CAN HAVE HER Roy Hamilton	Epic
43	25	6	DANCE BY THE LIGHT OF MOON Olympics	Arvee
44	83	2	APACHE Jorgen Ingmann	Atco
45	26	6	WHAT WOULD I DO Mickey & Sylvia	Victor
46	46	7	YOUR OTHER LOVE Flamingos	End
47	78	3	I WANNA LOVE MY LIFE AWAY Gene Pitney	Musicor
48	92	2	NO ONE Connie Francis	MGM
49	—	1	WHAT A PRICE Fats Domino	Imperial
50	—	1	SOUND OFF Titus Turner	Jamie
51	—	1	TUNES OF GLORY Cambridge Strings	London
52	19	16	SAILOR Lolita	Kapp
53	61	4	WHAT AM I GONNA DO Jimmy Clanton	Ace
54	33	5	YES, I'M LONESOME TONIGHT Dodie Stevens	Dot
55	12	13	HE WILL BREAK YOUR HEART Jerry Butler	Vee Jay
56	64	4	IS THERE SOMETHING ON MIND Jack Scott	Top Rank
57	38	11	PERFIDIA Ventures	Dolton
58	27	10	MAGNIFICENT SEVEN Al Caiola	UA
59	56	6	LOVEY DOVEY Buddy Knox	Liberty
60	94	7	SAD MOOD Sam Cooke	Victor
61	45	10	FOOLS RUSH IN Brook Benton	Mercury
62	62	9	BUMBLE BEE La Vern Baker	Atlantic
63	—	4	EVERYDAY Bobby Vee	Liberty
64	29	10	MANY TEARS AGO Connie Francis	MGM
65	57	13	LOST LOVE H. B. Barnum	Eldo
66	82	3	SHOW FOLK Paul Evans	Carlton
67	—	3	SPOONFUL Etta & Harvey	Chess
68	54	9	YOU DON'T WANT MY LOVE Andy Williams	Cadence
69	95	2	PONY TIME Don Covay & Goodtimers	Arnold
70	—	2	DEDICATED TO THE ONE I LOVE Shirelles	Sceptor
71	39	8	BLUE TANGO Bill Black Combo	Hi
72	—	1	SPANISH HARLEM Ben E. King	Atco
73	43	2	THERE'S A MOON OUT TONIGHT Capris	Old Town
74	32	12	LONELY TEENAGER Dion	Laurie
75	—	1	MODEL GIRL Crests	Coed
76	—	1	GUESS THINGS HAPPEN THAT WAY June Valli	Capitol
77	—	1	AIN'T THAT JUST LIKE A WOMAN Fats Domino	Imperial
78	—	1	I'M LEARNING ABOUT LOVE Brenda Lee	Decca
79	—	1	EBONY EYES Everly Bros.	WB
80	84	5	BABY, OH, BABY Shells	Johnson
81	—	1	GEE WHIZ, LOOK AT HIS EYES Carla Thomas	Atlantic
82	—	3	LOOKING BACK Dinah Washington	Mercury
83	77	4	FIRST TASTE OF LOVE Ben E. King	Atlantic
84	79	3	MUSKRAT RAMBLE Freddie Cannon	Swan
85	—	2	I CAN'T STOP LOVING YOU Roy Orbison	Monument
86	69	2	AT LAST Etta James	Argo
87	71	5	PUPPET SONG Frankie Avalon	Chancellor
88	—	1	JA DA Johnny & Hurricanes	Big Top
89	93	5	WALK SLOW Little Willie John	King
90	59	2	TEAR OF THE YEAR Jackie Wilson	Brunswick
91	70	4	RAMONA Blue Diamonds	London
92	—	1	YOU'VE BEEN TORTURING ME Four Young Men	Crest
93	72	11	SWAY Bobby Rydell	Cameo
94	90	11	GONZO James Booker	Peacock
95	—	1	FLAMINGO EXPRESS Royaltones	Goldisc
96	—	1	THEM'S THAT GOT Ray Charles	ABC-Par
97	37	10	DOLL HOUSE Donnie Brooks	Era
98	—	1	CALCUTTA Four Preps	Capitol
99	—	1	DREAM BOY Annette	Vista
100	60	5	MY LAST DATE WITH YOU Skeeter Davis	Victor

Ninth Annual BMI *Citation of Achievement* for 1960

Awarded to 101 writers and 62 publishers from 14 States, Canada, Great Britain, Germany, Greece and Mexico, in recognition of the great national popularity attained by their songs during 1960.

TO THESE WRITERS

Dub Allbritten
Audrey Allison
Joe Allison
Paul Anka
Mark Anthony
Mike Anthony
Hank Ballard
Jeff Barry
Dave Bartholomew
Bruce Belland
Brook Benton
Otis Blackwell
Boudleaux Bryant
Jerry Butler
Tyran Carlo
Blanche Carter
Calvin Carter
Lincoln Chase
Richard Clasky
Sam Cooke
Floyd Cramer
Richard Dehr
Luchi DeJesus
Barry DeVorzon
Alberto Dominguez
Antoine "Fats" Domino
Ted Ellis
Don Everly
Phil Everly
Jack Fautheree
Tillman Franks
Dallas Frazier
Terry Gilkyson
Berry Gordy, Jr.
Gwendolyn Gordy
Stuart Gorrell
Wayne Gray
Charles Grean
Howard Greenfield
Frank J. Guida
Robert Guidry
Reginald Hall
Manos Hadijdakis
Ron Holden
The Late Johnny Horton
Hank Hunter
Jimmy Jones
Joseph Jones
Ollie Jones
Paul Kaufman
Jack Keller
Allyson R. Khent
Tom King
Charles Koppelman
Glen Larson
Leonard Lee
Johnny Lehmann
Ira Mack
Barry Mann
Charles G. Matthews
Curtis Mayfield
Phil Medley
Joe Melson
William Michael
Frank Miller
Herb Miller
Billy Myles
Klaus-Gunter Neumann
Roy Orbison
Clyde Otis
Eula Parker
Eugene Pearson
Jerome "Doc" Pomus
Bill Post
Doree Post
Elvis Presley
Ben Raleigh
Teddy Randazzo
Joseph Royster
Jerry Reed
Gladys Reinhardt
The late J. P. Richardson
The late Jimmie Rodgers
Marvin Rosenberg
Winfield Scott
Neil Sedaka
Ronnie Self
Bob Sherman
Dick Sherman
Mort Shuman
Billy Dawn Smith
Johnny Smith
Carl Spencer
Lou Stallman
The late Murray Stein
Jean Surrey
Red Surrey
Billy Towne
Bob Weinstein
Maurice Williams
Jackie Wilson

TO THESE PUBLISHERS

Acuff-Rose Publications
Aladdin Music Publications
Aldon Music, Inc.
Almimo Music, Inc.
American Music, Inc.
Bamboo Music, Inc.
Belmar Music Publishing Co.
Ben-Ghazi Enterprises, Inc.
Big Bopper Music Company
Blue Grass Music
Brookville Music, Inc.
Bryden Music, Inc.
Cajun Publishing Company, Inc.
Central Songs, Inc.
Champion Music Corporation
Conrad Publishing Co., Inc.
DeVorzon Music Co.
DiJon Publishing
Duchess Music Corporation
Eden Music, Inc.
Eldorado Music Company
Elvis Presley Music, Inc.
Esteem Music Corp.
Fidelity Music Company
Forshay Music, Inc.
Hill & Range Songs, Inc.
Hi-Hoss Publishing Corp.
Jaro Music, Inc.
Jobete Music Co., Inc.
Kags Music
Kahl Music, Inc.
Kavelin Music Incorporated
Lar-Bell Music Corp.
Lois Music Publishing Co.
Lowery Music Company, Inc.
Ludlow Music, Inc.
Maravilla Music, Inc.
E. B. Marks Music Corporation
Maverick Music Company
Meridian Music Corp.
Montclare Music Corp.
Pearl Music Company, Inc.
Peer International Corporation
Pepe Publishing Co.
Progressive Music Publishing Co., Inc.
Roosevelt Music Co., Inc.
Rumbalero Music Co., Inc.
Saxon Music Corp.
Shalimar Music Corp.
Sharina Music Company
Sherman Music Company
Sidmore Music, Inc.
Spanka Music Corp.
Star Fire Music Corporation
Starflower Music Co.
Tiger Music, Inc.
Travis Music, Inc.
Tredlew Music, Inc.
Tree Publishing Co., Inc.
Trinity Music, Inc.
Windsong Music
Winneton Music Corp.

FOR THESE SONG HITS

ALLEY OOP
(You Were Made For) ALL MY LOVE
ALONE AT LAST
BABY
BEATNIK FLY
BLUE ANGEL
CATHY'S CLOWN
CHAIN GANG
CRADLE OF LOVE
DEVIL OR ANGEL
DON'T BE CRUEL
EARLY IN THE MORNING (Down By The Station)
DREAMIN'
EVERYBODY'S SOMEBODY'S FOOL
FEEL SO FINE
FINGER POPPIN' TIME
FOOTSTEPS
GEORGIA ON MY MIND
GO, JIMMY, GO
GREEN FIELDS
HANDY MAN
HE WILL BREAK YOUR HEART
HE'LL HAVE TO GO
HE'LL HAVE TO STAY
I'M SORRY
I LOVE THE WAY YOU LOVE
IMAGE OF A GIRL
KIDDIO
LAST DATE
LET THE LITTLE GIRL DANCE
LET'S GO, LET'S GO, LET'S GO
LET'S THINK ABOUT LIVIN'
LOOK FOR A STAR
LOVE YOU SO
MANY TEARS AGO
A MILLION TO ONE
MISSION BELL
MULE SKINNER BLUES
MY HEART HAS A MIND OF ITS OWN
MY HOME TOWN
NEVER ON SUNDAY
NEW ORLEANS
NIGHT
ONLY THE LONELY (Know The Way I Feel)
PERFIDIA
POETRY IN MOTION
PRETTY BLUE EYES
PUPPY LOVE
A ROCKIN' GOOD WAY (To Mess Around and Fall In Love)
RUNNING BEAR
SAVE THE LAST DANCE FOR ME
SINK THE BISMARCK
SIXTEEN REASONS
SO SAD
STAIRWAY TO HEAVEN
STAY
STEP BY STEP
SUMMER'S GONE
SWEET NOTHIN'S
TEEN ANGEL
TELL LAURA I LOVE HER
THAT'S ALL YOU GOTTA DO
THIS MAGIC MOMENT
A THOUSAND STARS
THREE NIGHTS A WEEK
TROUBLE IN PARADISE
THE TWIST
THE VILLAGE OF ST. BERNADETTE
WALK, DON'T RUN
WALKING TO NEW ORLEANS
WHAT IN THE WORLD'S COME OVER YOU
WHEN WILL I BE LOVED
WHITE SILVER SANDS
WONDERFUL WORLD
WONDERLAND BY NIGHT
YOGI
YOU'RE SIXTEEN
YOU'VE GOT WHAT IT TAKES
YOU TALK TOO MUCH

BROADCAST MUSIC, INC. • 589 FIFTH AVENUE, NEW YORK 17, N. Y.

Re-Designed Gimmicks Save San Remo

No 'Best Song' Until After Song Fest—Then Vote Is by Lottery Ticket

San Remo, Jan. 24.

Italy's San Remo Song Festival will take place as usual at the end of January. The sunny Riviera town which an order of the Author's Union had threatened to deprive of its great annual show, has thought up a new formula (and thus saved the day).

Last year the Union requested its song-composing members to forego all festivals which close with a prize to the "best song"—this in order to discourage events such as San Remo which create an international publicity value affecting record sale, and subject to pressure and rigging. No composer dared to submit work at San Remo against Union's veto—and the organizers found themselves starting at the blank wall.

But now the escape route is that no song will be proclaimed "best" this time. Twelve will be selected (by the usual audience voting system) among 24 chosen in advance by the jury. Later on, the one and only "best" will be chosen through a State-controlled nation-wide lottery, each ticket of which gives the buyer a right to one vote, and to a chance at a prize for himself. So instead of one climax "San Remo" will have two, with the final prize bestowed through millions of ballots in the weeks following the festival.

Naturally, record companies which mostly own the songs submitted will still be able to influence the final prize by buying up blocks of lottery tickets. Another San Remo novelty: composer-singers, such as Modungo, will be allowed this time to sing their own submitted songs. Last years they had to listen while other singers did the job. Several prize winner (twice San Remo) Domenico Modugno ("Volare") will probably turn up at San Remo with a new opus which is to be called "Se Dio vorra" (God permitting).

New Col Exec

Edward DiResta has been set as account exec for special products at Columbia Record Productions.

Before joining Col he was in sales merchandising of custom records and in production of motion pictures and tv programs.

Mills HIT REMINDERS

BLUE TANGO
Bill Black's Combo—Hi
Lester Lanin—Epic

CORRINA, CORRINA
Ray Peterson—Dunes

THEME FROM THE APARTMENT
Ferrante and Teicher—UA

ALL TIME HITS BY JIMMY McHUGH

WHEN MY SUGAR WALKS DOWN THE STREET
Mary Kaye Trio—Verve

I CAN'T GIVE YOU ANYTHING BUT LOVE
Joni James—MGM

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Disk-Artist Deals

Continued from page 57

projects him for LP display in Merc's perfect presence sound series.

Republic: Betty Johnson

Betty Johnson has switched to Republic Records, label distributed nationally by Challenge Records. Miss Johnson was with the Atlantic roster for a while. Her first release will be a pairing of "I Don't Want To Go To Sleep" and "Depend On Me," both written by Dave Burgess of The Champs.

Colpix: The Skyliners

Colpix Records has added The Skyliners to its roster as part of its buildup for the singles program. The group is made up of four boys and a girl and is managed by Joe Rock.

Gold Eagle: Linda Scott

Linda Scott, 15-year old sister of singer Jack Scott, will make her disk debut on the Gold Eagle label. Miss Scott is the fifth artist signed by Sonny Lester, president of the label, since he formed the diskery less than a month ago. Others on the roster are Tommy Knight, Ethel Smith, Moe Koffman and Linda Fields. Both tunes that Miss Scott will record were written by her brother.

Columbia: Maysa

Maysa, Brazilian thrush, has been pacted to the Columbia label by Nat Shapiro, director of international artists & repertoire. She will debut with an album, "Accent On Love," scheduled for release in late spring.

Myers: Lloyd Arnold

Lloyd Arnold & His Rockin' Drifters, a hillbilly and rocking group from Nashville, have been inked by Myers Records, Philadelphia-based label.

'Formula' Bind

Continued from page 57

by station directors and music librarians.

The situation is not only onerous for the disk companies but for the disk jockeys as well. The evolution of the "automated jukebox" is now a finished phenomenon and there's little or no room for the more "creative" deejay. In fact, in the last year or so, the onetime powerful impact of a Bill Randle or a Dave Miller in the hit-making process has all but disappeared.

The rigid adherence to formula radio was immeasurably strengthened by the exposure of the payola situation late in 1959. Fear that freewheeling deejays may be selecting favorite numbers for a financial consideration has led station management to play it safe and take control out of the hands of the deejay.

The formula straitjacket has become particularly painful to the disk industry since it coincides with the slide in the volume of single sales. While repetition of a song on radio helps sales up to a point, over-repetition via a dozen spins per day on a station can and has led to a dimming of consumer reaction.

New Dayton Label

Dayton, O., Jan. 31.

The first disks of a Dayton-owned label will be released soon in this area. The firm is Kaybo Recording Corp., of which Irwin Zucker, Coast publicity agent, is manager. The majority stockholder is Mrs. Katherine Wildenhaus, Dayton, while minority stockholder is George Flanagan. Zucker will direct operations of the firm in Hollywood. Kaybo plans call for release of two platters a month through 1961 in addition to development of an album catalog.

Mrs. Wildenhaus is associated with management of rental property and leasing of Teax Co. oil stations in Dayton. Flanagan is president of Air City Distributing Co. and executive vice chairman of the Montgomery County Democratic executive committee.

Tokyo Eases Talent Coin

Continued from page 59

Yamagata told VARIETY that he prefers the sponsoring company to be either the Japan Broadcasting Corp. (NHK), the government web, or one of the three newspaper giants (Asahi, Yomiuri, Mainichi), which also have tv-radio holdings. With their advantages in mass communications, Yamagata said, the artist can receive maximum exposure with greater benefit to the general public. The three newspapers, he added, can receive up to $25,000 each in foreign currency per annum for imported talent.

Yamagata conceded, however, that indie outfits with proper qualifications can also tap the fund. Prominent indies in recent years have been the Osaka Int'l Fest. (although administered by Asahi interests, is considered with individual identity) and the Art Friends Assn., perhaps the largest single importer of talent.

Formerly devoted almost exclusively to concert artists from Commie countries, Art Friends has branched out to the pop and jazz field and talent from the U. S. (including Blakey). Officials of the company explain that heretofore its contacts and know-how just happened to be with classical performers from behind the Iron Curtain.

Some Restrictions Remain

Although the foreign currency fund is more liberal, it is still insufficient to permit imports of top-priced artists on a commercial basis. Either such troupe or artist has to be backed by aid from his own government, as with U.S. State Dept. and Russian cultural exchanges, or be willing to work at reduced fees for marginal benefits. Latter may include introduction to fans as bait in hope of creating demand for return at a more suitable time.

Also balking Japan performances for top talent is the Ministry's unwillingness to permit pay-offs in local currency. While acts and agencys have expressed such a desire, with intent to invest or bank yen in Japan, Ministry remains adamant. Only yen payments permitted are "expenses," which can go as high as 10,000 yen ($28.00) per day per person and which must be depleted by time of departure.

Restrictions naturally breed under-counter deals and foreign acts and their sponsors still engage in a certain amount of black market currency exchanges. Less prevalent than several years ago is practice of performing with a tourist's visa.

While conditions in Japan remain less than ideal for high-priced foreign acts, slow relaxation of currency restrictions is bringing theatrical climate closer to the public demand.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	15	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
2	2	8	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
3	3	13	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
4	5	4	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
5	6	39	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
6	—	2	**LAWRENCE WELK** (Dot) **Calcutta**
7	9	6	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
8	4	8	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
9	11	4	**BERT KAEMPFORT** (Decca) **Wonderland by Night** (DL 4101)
10	8	7	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
11	10	24	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
12	7	8	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
13	23	26	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
14	16	41	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
15	14	12	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
16	26	3	**FRANK SINATRA** (Capitol) **Swinging Session**
17	17	28	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
18	33	3	**RUSTY WARREN** (Jubilee) **Knockens Up**
19	13	12	**IRMA LA DOUCE** (Columbia) **Original Cast** (BL 5560)
20	—	1	**RAY CONNIFF** (Columbia) **Memories are Made of This**
21	27	10	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
22	15	22	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
23	35	24	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
24	30	3	**NEVER ON SUNDAY** (UA) **Soundtrack**
25	34	15	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
26	—	2	**GREAT MOTION PICTURE THEMES** (UN) **Various Artists**
27	19	39	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
28	12	32	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
29	21	11	**BILL BLACK COMBO** (Hi) **Solid & Raunchy** (HL 12003)
30	22	23	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
31	—	1	**BOBBY RYDELL** (Cameo) **Rydell's Greatest Hits**
32	18	6	**BILLY VAUGHAN** (Dot) **Sundowners Theme** (DLP 3349)
33	—	6	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol II**
34	20	23	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
35	24	8	**ROGER WILLIAMS** (Kapp) **Temptation** (KL 1217)
36	39	4	**SVYATOSLAV RICHTER** (Victor) **Brahms Second Piano Concerto** (LM 2466)
37	40	23	**BRENDA LEE** (Decca) **This Is Brenda** (DL 4082)
38	—	1	**LIMELIGHTERS** (Victor) **Tonight: In Person**
39	31	16	**RAY CHARLES** (ABC-Par) **Genius Hits the Road** (335)
40	29	24	**BILLY VAUGHAN** (Dot) **Look for a Star** (DLP 3322)

BMI Awards

Continued from page 59

Lonely," "Perfidia," "Poetry In Motion," "Pretty Blue Eyes," "Puppy Love," "A Rockin' Good Way," "Running Bear," "Save The Last Dance For Me," "Sink The Bismarck," "16 Reasons," "So Sad," "Stairway To Heaven," "Stay," "Step By Step," "Summer's Gone," "Sweet Nothin's," "Teen Angel," "Tell Laura I Love Her," "That's All You Gotta Do," "This Magic Moment," "A Thousand Stars," "Three Nights A Week," "Trouble In Paradise," "The Twist," "The Village of St. Bernadette," "Walk, Don't Run," "Walkin' To New Orleans," "What In The World Come Over You," "When Will I Be Loved," "White Silver Sands," "Wonderful World," "Wonderland By Night," "Yogi," "You Talk Too Much," "You're Sixteen," and "You've Got What It Takes."

DOROTHY DANDRIDGE

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A HIT!

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sings
"THE NIGHTINGALE WHO SANG OFF KEY"
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On The Upbeat

New York

Dan Morgenstern, formerly with the N. Y. Post, named associate editor for Metronome mag . . . **Shelly Schultz**, formerly of General Artists Corp's jazz and music department, has joined **Lee Magid's** management office . . . **Della Reese** opens at Hollywood's Coconut Grove Feb. 7 for a three-week stay . . . **Lita Roza**, former vocalist with the **Ted Heath** orch, goes into the Flamingo, Las Vegas, March 30 for six weeks . . . **Elly Stone**, singer-comedienne in the off-Broadway revue "O, Oysters," does a concert of pop, classical and folk songs at Cooper Union Friday (3) . . . **Connie Francis** into the Holiday House, Pittsburgh, Feb. 3-11 . . . **Joni James** has a date at Louisiana State U., Baton Rouge, Feb. 8 . . . **Conway Twitty** does a stint at the Prom Ballroom, St. Paul, today (Wed.).

Tony Martin opens at the Eden Roc, Miami, today (Wed.) for a week's stay which will be followed by a week at the Palm Beach Playhouse, Palm Beach, Fla. . . . **Pete Fountain**, Coral disker, guests on the **Ed Sullivan** show Sunday (5) . . . **Sammy Kaye's** orch at Miami's Carillon Hotel beginning Feb. 6 and from there goes on to St. Petersburgh date March 22-25 . . . **Marv Holtzman**, American Enterprises artists & repertoire director, back from a two-week trip to Venezuela, Dutch West Indies and Puerto Rico on a talent and tune search and meets with Latin AME affils . . . Muzak is opening branch offices in Nassau and Westchester Counties . . . **Maynard Ferguson's** band plays a one-nighter at the Kiel Auditorium, St. Louis, next Monday (6) . . . **Cannonball Adderley** and his combo open at the Sutherland Lounge, Chicago, Feb. 8 for five days . . . **The Horace Silver Quintet** headlines at the Apollo Theatre for two weeks beginning Feb. 10 . . . Everest disker **Gloria Lynne** currently at Storyville, Boston, with the **Earl May Trio** . . . For the second consecutive year, SESAC, in cooperation with the National Conference of Christians and Jews, has prepared a radio script for National Brotherhood Week, Feb. 19-26 . . . **Russ Carlyle's** orch began a month's engagement at Roseland Dance City last night (Tues.) . . . **Chris Connor**, Atlantic disker, set for college concerts at Ohio State U. and the Virginia Military Institute, Feb. 10-11 . . . **Adam Wade**, now at the Living Room, set for another round at the Roundtable starting May 7.

London

Southern Music Publishing Co. Ltd. forms a new company, Meridian Music topped by **Terry McGrath**, to concentrate solely on British songs . . . U. S. pianist-arranger **Eddy Samuels** flew to Australia wtih **Shirley Bassey** Monday (30), having joined the singer as pianist-musical director . . . Tv's "Sunday Night At the London Palladium" emcee **Don Arrol's** first disk, "Everybody Likes It," is a comeback number for songwriter **Jack Fishman** after illness . . . **Lonnie Donegan** has signed a new longtermer with Pye Records . . . **Harold Davison** office to represent **Terry Lightfoot** & his New Orleans Jazzmen from Feb. 18, with a U. S. concert tour being lined up . . . U. S. blues specialist **Roosevelt Sykes** to headline the bill at Hammersmith Palais Jazz Band Ball Feb. 6.

Chicago

Thrush **Chris Raybum** preeming at the Counterpoint, opening tonight (Wed.) . . . **Howard Beder** starts at Eddys', Kansas City, April 14 . . . **Gene Pringle** orch just opened an eight-weeker at the Detroit A.C . . . **George Shearing** tapped for Angelo's, Omaha, July 27 . . . **Alan Mink**, Mercury Records' Cleveland promotion man, was married Sunday (29) to Gloria Lee Meizlik.

San Francisco

Mary Ann McCall and **Gene Bardoli Quintet** into Mike duPont's reopened Neve—**Don Adams** also on bill . . . **Crosby Bros.** booked into the Fairmont, March 9-29, followed by **Della Reese**, March 30-April 19. Also in Fairmont lineup are **Andy Williams**, May 11-31, and **Four Freshmen**, June 1-21 . . . **Stan Wilson**, **Ada Moore** and **Herb Barman's** big band participated in tribute to ailing poet **Kenneth Patchen** at Marines Theatre last Sunday (29) . . . Pianist **Ralph Sutton** returned to Frisco . . . **Anson Weeks** band at Sacramento Inn, while his son, **Jack**, is holding forth with his band at Frisco's Sheraton-Palace.

Philadelphia

Bobby Rydell to receive a special award from the Custodes Pacis Lodge, Sons of Italy, at their annual banquet at Palumbo's Feb. 7 . . . **Bill Doggett** at Pep's this week . . . **Jazz Arts Quartet** has a deal with Warwick Records to release an album a month for the next six months . . . **The Rover Boys** at the Erie Social Club, Feb. 4, 5; with **Jimmy Rodgers** set for the next weekend . . . **Freddie Gray** orch back for a long stand in the Warwick Room . . . **Nat Segall** is setting **Danny & the Juniors** for a European trip in March . . . **Ella Fitzgerald** current at the Latin Casino, Feb. 2-8 . . . **Jolly Joyce** is now booking the Far East. He's signed **Steve Gibson & The Red Caps** for a six-week run in Tokyo and other Japanese cities in March, as wel las **Brian Hyland**, for a five-week term in Nippon . . . **Red Foxx** was a sudden replacement at the Showboat when Charlie Mingus was grounded in Seattle.

Teddy Kellem, president of Record Promotion Managers of Philadelphia, heading up local publicity for Columbia Records, succeeding **Harry Ascola**, who moved into a national spot with the company . . . **Jimmy Rodgers** into the Erie Social Club, Feb. 4, 5 . . . **Nancy Wilson** current at Pep's Musical Bar . . . **Frank Slay**, former arranger with London and Top Rank, joins Swan Records as a&r man . . . **Lester Lanin** plays the Philmont Country Club, May 6 . . . **Josh White** at Town Hall, Feb. 10 . . . **Bullmoose Jackson** and his reorganized band and takes off for a month's engagement in Bermuda . . . **Mel Torme** to stage first local visit in four years at Red Hill Inn, March 10-19 . . . **Joe Valino** at Rags Gordon's East Side Room, Miami . . . **Al Albert's** first waxing on Swan label—"Oh Mine Papa" . . . **Sammy Paul**, now fronting his own band at the Samrt Spot.

St. Louis

Mary Pearl back at her old stand at the keyboard at the Sheraton-Jefferson Gas House. . . . **Charles Garvalia** at the organ-piano keyboards at the Statler Hilton Lounge Bar. . . . **Sammy Gardner & the Mound City Six** still blowing their Dixieland romps at the Tiger's Den. **Bob Thompson** doing the strolling accordion bit at Petit Pigalle. . . . Loval modern jazz stars featured nightly at jazz Central, a new spot. . . . **Connie Morris** presiding at the piano at Chez Joey's.

Cleveland

June Blackmon's new Key Club opened last week by new house band composed of **Dave O'Rourke**, sax-clarinet-piano man; **Rick Kiefer**, trumpeter formerly with **Maynard Ferbuson**; **Ernie Shepard** as bassist and **Jacktown** as drummer . . . **Jerry Murad's Harmonicats** moving into Hickory Grill Feb. 13 . . . **Henry George**, disk producer and distributor, organized new orchestra for Tassi's Sky-Way Club . . . **Do-Ray-Mi Trio** breaking into Ohio territory on four-week stay at Virginian Room starting nightly dance music policy for Sahara Motor Hotel . . . **Lou Elgart**, cousin to **Les** and **Larry Elgart**, also bandmasters, sold his orchestra to swank new Somerset Inn for its first ballroom sessions . . . **Dave Ennis**, back from Florida, resumed maestro's post at Alpine Village . . . Pianist **Grant Wilson**, who had one lung removed in operation, well enough to play solo at Smith's Harlequin Room.

Sam Cooke & Mgr. Set Up Firm for Touring Shows

Sam Cooke, RCA Victor disker, and his manager, Jess Rand, have formed Cooke-Rand Productions to present touring musicals and gospel shows. Their initial show, a gospel caravan, opened last week in Atlanta, Ga. Package has a score by Cooke with Rand as producer. L. C. Cooke is musical director of the show as well as the new company.

According to Rand, the show will cost around $8,000 for the 24 performances it runs in Atlanta. Bookings are set for Nashville, Columbus, Richmond and New Orleans.

New Distrib Company To Handle Soviet Disks

Artia Record Corp. has appointed the newly formed Circuit Record Distributing Corp. as distributing agent for its labels Artia and Parliament in the N.Y. area. Circuit will also handle distribution of MK records (Russian imports) and Supraphon (Czech imports).

Norma Dorfman, sales rep previously with Everest, Capitol and Angel, will head the new distribution outfit. Circuit is now completing negotiations with other manufacturers in the classical and folk music fields for distribution in the N.Y. area.

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MALCOLM DODDS
Sings
ALL FOR THE LOVE OF A WOMAN
K 12975

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And His Orchestra
Play
ARKANSAS HOLLER
K 12979

MICHAEL ALLEN
Sings
SOMEDAY
K 12972

M-G-M RECORDS

Air Force 'Blacklists' Tokyo Agency Pending Investigation; Owner Beefs

Tokyo, Jan. 31.

It was made known to VARIETY this week that a directive issued Nov. 25 from Fifth Air Force Hq. here advised A.F. clubs on bases throughout the Far East to discontinue bookings of entertainment provided by Universal Promotions of Tokyo for an indefinite period. The directive is still in effect.

Universal is the largest talent booker on the military circuit in the Far East and also supplies acts to off-base clubs in the area. At the time of the directive, Universal had 58 contracted performers on tour. This includes both imported and Japanese talent.

The directive read, "Information received by this headquarters indicates that entertainment booking agency, Universal Promotions, Tokyo, Japan, owned by Dan Sawyer, has engaged in practices which are in conflict with the interests of our nonappropriated fund activities. Such practices warrant discontinuance of future dealings with that organization and Dan Sawyer by nonappropriated funds of this command."

The directive permitted contracts or agreements then in force to be fulfilled.

Raps 'Unfair' Action

"I was not investigated or even notified of the directive," Sawyer told VARIETY. "I had to suffer the embarrassment of hearing about this from my acts, which were being denied return bookings. This is a one-sided action and unfair."

He added, "One of the results of this blacklisting is that the reputation of my company has been smeared. I always thought that under the American system, a man is innocent until proven guilty."

It is known that other Tokyo agents were being called in for investigation. It is also known that at least one of the reasons prompting the action were letters written by Robert Reviere, leader of a family act which toured the Far East under the Universal Promotions banner. The letters were adressed to the U.S. Embassy here, to Special Services and to Fifth A.F. Hq. They made various and sundry charges against Sawyer and his company.

Asked for a statement, a Fifth A.F. Hq. spokesman told VARIETY, "Certain allegations were made to this headquarters by a professional entertainer formerly under contract to Universal Promotions. Based on a preliminary investigation, all Fifth A.F. units were directed to temporarily discontinue the services of this entertainment agency pending completion of the formal investigation. No specific replies to the questions submitted can be made at this time."

Sawyer has retained a lawyer and said he will also appeal to his senator.

Britain's Biggest Bowling Venture Rolls in Spring; Anglo-American Backing

London, Jan. 31.

Biggest bowling venture yet attempted in the U.K. may be Fairlanes Bowling, new British company which has leased or is negotiating for 18-29 sites. None of the centres is likely to be a converted property such as a cinema, the intention being to erect single-story buildings in major city areas such as Greater London, Manchester and Birmingham. With equipment, the structures should cost around $140,000-$168,000 apiece.

New outfit, with capital of $840,000, has been formed by Norlautic Development in partnership with Fair Lanes, a U.S. firm. Also participating are the Schlesinger Organization, the Turriff Construction Co. and the brewery firm of Mitchells & Butlers. It plans to start work on its first four centres this Spring, setting a target of six for completion by Dec. 31.

Norlantic's topper, Douglas Fairbanks, is chairman of Fairlanes Bowling, with Sidney M. Friedberg of Fair Lanes as managing director. Other directors include Peter Marriott of Norlantic, A. E. Harmel of Schlesinger, Charles Turriff; Irving Blum, vice-president of Blum's (Baltimore); James W. McHenry, partner in Alex Brown & Sons (Baltimore), and Baltimore attorney LeRoy Hoffberger.

Judy Plays Texas

Houston, Tex., Jan. 31.

Judy Garland will do shows in Houston and Dallas next month. She will do her one-woman show, called "An Evening with Judy Garland," in the City Auditorium here on Feb. 9 under the auspices of J. David Nichols.

Miss Garland will appear at the Music Hall in Dallas on Feb. 21.

Propose Administration Changes for Ohio State Fair; Longer Ind. Fair

Columbus, O., Jan. 31.

The 1961 Ohio State Fair, to be held Aug. 25-Sept. 1, will be operated under a bi-partisan board and a career manager if proposed legislation is enacted by the current Ohio General Assembly. A 30-member committee named from industry and agriculture met yesterday (Mon.) to whip the proposals into shape.

Several members of the Ohio board of agriculture have privately expressed their dissatisfaction with Rowland Bishop, fair manager since 1959. It is believed that recommendations will be made setting up a separate state fair board instead of having it in charge of the agricultural board. The new board would be bi-partisan. A full-time manager with a background in fair activities promotion and administration would be retained.

Ind. Fair's Longer Stay

Indianapolis, Jan. 31.

Though the 1961 Indiana State Fair will be held the usual eight days, the State Fair Board is considering a 10-day date for 1962 to cover two weekends and end on Labor Day midnight.

The 1961 fair will open Aug. 30 and close Sept. 7.

Weather Trims Minn. '60 Fair Earnings to $13,723

St. Paul. Jan. 31.

On a $1,290,089 operating income the 10-day 1960 Minnesota State Fair cleared only a $13,723 net profit, according to secretary-general manager D. K. Baldwin's report. Bad weather held down the attendance to 1,078,408.

Baldwin told the State Agricultural society that fair officials had expected a deficit because of the worst weather conditions experienced in a decade. Receipts accrued mainly from the gate, the grandstand for afternoon auto races and nights variety show, the Hippodrome housing the horse show and concessions.

The slim profit was credited to department heads spending less than their budgets allowed and on increased parking fee from 50c to 75c. Baldwin predicted that more parking areas will put the 1961 fair within reach of a new attendance high. It's set for Aug. 26-Sept. 4.

The Clan Goes to Summit in Benefit For Rev. Dr. Martin Luther King Jr.

Although two members of the summit meeting were absent but accounted for, the top echelon of performers has proved itself anew as one of the most potent entertainment forces extant today. Gathering Friday (27) in New York's Carnegie Hall, itself a peak for many a career, the supreme council of the amusement world finished off the task of raising funds for the defense of Rev. Dr. Martin Luther King Jr. under the auspices of the Committee to Aid the Southern Freedom Struggle.

Quite a sum was raised with tickets selling at a $100 top. It was a record for any one-nighter in this venerable hall, and probably a record for a one-nighter in any auditorium of comparable size. Not only was it a sellout, but the stage had extra seats and there were standees along the sides and rear of the auditorium. Even the press had to be content with standing room, inasmuch as every seat had to carry its assessed payload for the cause.

The summit in this instance comprised the master Frank Sinatra, Dean Martin and Sammy Davis Jr. The latter was the sparkplug of this affair. He was involved emotionally, carried the brunt of organization, detailed the entertainment, got the artists and acted as a one-man committee. There were others, Harry Belafonte, for example, who lent financial and moral support as well as a lot of work.

Some 'Had' to Be On

Perhaps a committee and an undertaking of this magnitude have its share of pressures aside from those that are political and economic. The early part of the show indicated that a lot of people "just had" to be on. Not all were invited to participate. But once the summit meeting got under way at 11:15 p.m., after a benefit concert that might have sufficied for many shows, peaks of amusement were achieved in every direction.

Davis started off with song, and Sinatra gave what amounted to a formal demonstration of his ability as a vocalist. He is still the great voice of his time, and his easy, informal behavior and charming stage mien stamp him as one of the tops of this era.

From Friday's sampling, it's difficult to tell whether Martin excels as a singer or a comedian. Certainly his gifts are ample in both departments, and he mixed up both attributes so that he just contributed in a wholly delightful manner.

Of Sammy Davis Jr., he is still in a class by himself. Davis is one of the more versatile practitioners of this day. There is hardly a department in which he does not excel. In this demonstration, there was not ample time to demonstrate all his capabilities. What was shown was Davis at his peak. He quieted the audience at will, induced moods and gave a demonstration of his prime efforts. Perhaps he should have soloed for the first half.

Member By Adoption

A summit member by adoption for the evening was Jan Murray, who assumed the chores usually undertaken by Joey Bishop. Murray is bigtime in any company. He did a standup bit that had its share of laughs and worked in the vari-

(Continued on page 66)

B'KLYN PARAMOUNT'S ONE-DAY HEADLINERS

One and two-day headliners to maintain interest in a run may be the policy of the holiday vaude shows promoted by Sid Bernstein at the Paramount Theatre, Brooklyn, during the school vacations. He'll produce the show at that house from March 31 to April 9. He has already signed Johnny Mathis for one day, April 4, and is negotiating for Bobby Darin also for a one-day shot.

Definitely signed for the show are deejays Murray Kaufman (WINS) and Clay Cole (WNTA), and singers Jackie Wilson and Maxine. In negotiation are Brenda Lee, Everly Bros., Fabian, Frankie Avalon and James Darren.

The Christmas show which Bernstein promoted at that theatre grossed a record $181,000.

Lucille Ball Becomes One Of the Boys at Friar's Roast But Chick Checks Raw Gab

It's not often that the Friars roast a femme for lunch, and when they do, it's someone who is a good enough lass to be one of the boys. Lucille Ball behaved admirably at an affair comprising 800 men and a girl, at the Hotel Astor, Monday (30). She's the third lady thus honored, the first having been Sophie Tucker and the second Martha Raye.

The affair featured gab that had the elements of being raucous without being raw, colorful without lewdness, and withal racy, spicy and entertaining.

The four-letter words were expanded to many syllables inasmuch as the assemblage had to act like gentlemen. But none went off on the deep end, and there were no occasions when Miss Ball had to blush.

One of the other unusual aspects of this session was the toastmastering by Johnny Carson, who conducted himself and the function with class. There were the usual plays on the guest of honor's last name, and as she said in the finale, "I don't know what you boys would have done without it." However, it wasn't the only peg for humor.

Carson confided that he got Miss Ball used to the language of the Friarfests by having her breakfast at Lenny Bruce's house. After one unnecessary reference to Desi Arnaz, from whom she is currently separated, Carson glossed over the incident with the statement that the United States has also broken off relations with Cuba. He also observed that Alan King, usually at these functions, was missing. He was at the inaugural, working for no money, but Sinatra is letting him pose for a stamp. Carson threw these lines with casual charm and suddenly became an eligible replacement for the perennial toastmaster, Jack E. Leonard, "the mean Mr. Clean."

One of the features of the luncheon was the showing of a few fluffs cut from her recently released "Facts of Life" pic, costarring Bob Hope. The finale broke up the house. There was special material as well. A quartet of Friars did a pair of tunes kidding the guest, and the Metopera's Robert Merrill scored in an Eli Basse parody that went over heavily.

Scoring on the speaker's end were Jan Murray, always a dependable performer in these situations, Myron Cohen and Harry Hershfield. The shortest speech was one sentence by Ed Sullivan, after which Carson observed that he was a windy ———." Jack Warner also had a few lines for the occasion, and Miss Ball capped it off with the reading of some special lyrics. *Jose.*

TOPS for 1960!

CHICAGO DAILY NEWS
Sat., Dec. 31, '60

BY SAM LESNER

IT HAS been a good year on the Chicago night life circuit.

Among many outstanding cafe acts reviewed this year, Vic Damone stands out as the solo singer of the year.

* And singer Joanne Wheatley and her gifted husband, Hal Kanner, her pianist-arranger, were unmatched as the musical team of the year.

In the instrumental category, Arthur Lyman and his combo offered musical virtuosity that is all the more rare because it is instrumental music offered purely for entertainment.

They'll all be back in 1961.

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SEE AGVA AUDITION COLLAPSE

Jazz for Juves in Frisco Niteries Stirs Storm in a Jigger Over Shutdowns

San Francisco, Jan. 31.

Police raid on the separate, non-alcoholic, under-21 section of the Black Hawk has provoked an all-out test of the jazz club's policy which may affect not only night-clubs but also ball parks, opera houses and railroad stations throughout California.

Black Hawk's resistance to Frisco cops has also:

1) Prodded Frisco Mayor George Christopher, who has gubernatorial ambitions, to remark that if the jazz club wins, "We are going to have 150 saloons in this town with chicken-wire barriers catering to juveniles, and when a girl gets raped in the parking lot it will be the police and the mayor who get criticized";

2) Found all three Frisco dailies taking editorial roundhouse swings at both the mayor and the cops for trying to "pick on young lovers of the uninhibited trumpet" (as Hearst's morning Examiner called jazz fans).

Story has been front-paged all week, and given big play on editorial pages of the Chronicle, News-Call Bulletin and Examiner.

It started week before last when cops inspected club's juvenile area, which has separate entrance, separate restrooms, hip-high partition dividing it from rest of club and seats about 50. Cops took a look because a jazz club in another part of city wanted to do same thing and asked police okay. Cops decided it wasn't okay and, further, decided to close down Black Hawk's juvenile area, on grounds that it was integral part of a bar.

Owners Guido Cacienti and George and Max Weiss pointed out they'd been running area 14 months and had cleared it with State Alcoholic Beverage Control officials. Cops, however, were adamant, even though Sidney Feinberg, State liquor control chief in the area.

(Continued on page 66)

Restaurant Associates To Realize $1,951,950 On Securities Offering

Restaurant Associates Inc., which operates the Hawaiian Room of the Hotel Lexington as well as a string of luxury restaurants in the Times Square area of New York, is floating an offering of 245,000 shares of common stock to be sold at $11 per share. Of the total shares, 195,000 are being offered by the company and 50,000 by selling stockholders. The company will realize, after underwriter deductions, $1,951,950, while selling stockholders will get $500,500.

Restaurants operated by the chain include the Four Seasons, a luxury eatery, which accounts for 16% of the company's sales; Leone's, an oldtime Italian eatery, accounting for 21% of the total sales; Forum of the 12 Caesars, La Fonda del Sol, Brasserie; Hawaiian Room, its sole nitery; Paul Revere Tavern, also in the Lexington hotel, and the Tower Suite in the Time & Life Building which it operates in the evening. It's leased as a luncheon club to the Hemisphere Club.

Other RA eaterys include the Newarker, Newark, and the John Peel, Westbury, L. I. In addition, the company runs the Riker chain of coffee shops, of which there are 14; employee's cafeteria in the Seagram Building, employees' cafeteria at Ohrbachs and others. It also operates the cafeteria at the Sterling Forest Gardens, Tuxedo, N.Y.

For the 10 months ending Oct. 31, 1960, the company had net sales of $13,649,375 and a service income of $188,890. The net was $959,788.

Bailey's 18½G, Frisco

San Francisco, Jan. 31.

First week of Pearl Bailey's "International House" at the 1,758-seat Curran grossed $18,500.

Show is scaled to $4.50-$5 top.

Court Reserves Decision On Cabaret Fingerprinting

Decision was reserved last week by Justice Sidney Fine in the New York Supreme Court on a plea for a summary judgment to declare unconstitutional the law requiring cabaret employees to be fingerprinted. Decision was reserved pending the receipt of additional memoranda by Police Commissioner Stephen P. Kennedy.

Original case was brought by singer Nina Simone on her behalf and for other cabaret performers; cabaret operator Art D'Lugoff, of the Village Gate, N.Y.; Alfred Nano and Sam Magazine, musicians who are members of Local 802; and Quincy Jones, bandleader. All charged that the law inhibits their freedom to hire performers of their choice because of the discriminatory laws, or freedom to perform without subjecting themselves to a discriminatory practice.

The suit was filed by attorney Maxwell T. Cohen, who is also the counsel for the Citizens' Emergency Committee, which has sought public support in an effort to repeal the fingerprinting and registration provisions for cabaret employees. Recently, New York's Mayor Robert F. Wagner declared he would ask the City Council to pass legislation shifting the licensing requirements of cabarets and employees from the Police Dept. to the License Dept.

Can. Exhibition Nets $291,920

Toronto, Jan. 31.

On an overall presentation cost of $2,617,457 of last season's 16-day show at the Canadian National Exhibition (Aug. 18-Sept. 4), the Expo showed a profit of $291,920, according to annual report of prexy Harry Price to the CNE board. This was an increase over the previous year of some $60,000.

An expansion plan in excess of $3,000,000 will be ready for the Coliseum this summer but the recently-burned Manufacturers Building (valued at $3,598,393 in plant and equipment) will not be ready for replacement until next year's CNE.

Attendance of 2,962,500 resulted in paid admissions of $945,339; exhibitors' space, $563,599; concessions (including the midway), $589,818. Grandstand revenue totalled $399,499 of which $91,493 was received by matinee circus biz, and the evening shows at the 22,000-seater starring Phil Silvers first week; Victor Borge the second.

Hiram McCallum, CNE g.m., reported that the new Manufacturers Building, to replace the one destroyed by fire three weeks ago, would recover $638,359 in insurance. He added that the remaining replacement cost of $2,561,641 would be capitalized.

Chi Palmer House Nears '61 Bookings' Completion

Chicago, Jan. 31.

Except for three open periods, the Palmer House Empire Room bookings are set through next Nov. 22. Gaps to be filled are July 6-19, Aug. 3-Sept. 6, and Oct. 5-25.

Following the Morey Amsterdam-Jaye P. Morgan bill due in next, the lineup includes Dorothy Dandridge, Liberace, Joey Bishop, Marguerite Piazza, Dick Shawn, Dukes of Dixieland, Joe E. Lewis, Wayne King revue, Carol Channing and George Gobel. Room goes dark, per tradition, for Holy Week, March 26-31.

INT'L RESTAURANT DROPS TRYOUTS

By JOE COHEN

The talent auditions and celebrity nights at Jack Silverman's International Theatre Restaurant, N. Y., have been discontinued. The first nitery to subscribe to the auditions sponsored by the American Guild of Variety Artists, it was also the longest to stay with the tryouts. With discontinuation, the union's whole program of auditioning new acts in cafes appears ready for collapse.

Silverman agreed that the program had long lost its original meaning. He said, aside from the fact that there hasn't been any business on these Monday night shindigs, he had to shell out up to $700 nightly for orchestra, rehearsals and other expenses, and he hasn't been recouping that kind of money for a long time.

Silverman asserted that the union had long failed to live up to its promises to him. He stated it had not obtained celebrities to host the weekly affairs. In addition, he said, AGVA started to send acts that had been previously auditioned. With the repetition of acts, agents and bookers felt it unnecessary to attend the auditions since there was little in the way of new material to see.

At the same time, many percenters felt that the wrong type of acts were being showcased. Much of the talent presented at the International had been on the boards for many years, Silverman declared.

This is the second N. Y. AGVA showcase to flunk out. Last year One Fifth Ave. auditioned acts and got celebrities to appear for free under AGVA auspices. The management found that it was enticing a lot of people who didn't do its

(Continued on page 68)

A.C. HOUSING PROJECT DOOMS PARADISE CLUB

Atlantic City, Jan. 31.

Paradise Club, for many years a "must" for the summer vacationist seeking sepia entertainment, is slated to be razed this Spring after a span of 60 years. Spot will go as a plan to widen street fronting it and develop housing in area gets underway.

As a Negro night club Paradise passed out of the resort picture in 1955. The year before its operator, Ben Alten, and Cliff Williams, who ran Club Harlem with similar entertainment, decided to merge the two clubs which had lost money bucking each other.

That season (1954) Larry Steele and his "Smart Affairs," a fixture in Club Harlem, moved into Paradise while the operators of the two clubs tried to push Harlem into black ink by booking combos. It didn't work, and the following year Steele was back in Harlem, while Paradise reverted to a Negro bar. It continued in that role until its license was disposed of last week.

Milw. Spot Asks 5½G For Gary Crosby's No-Show

Milwaukee, Jan. 31.

Gallagher's restaurant and nitery has complained to the American Guild of Variety Artists following Gary Crosby's failure to fulfill a pact for a week's appearance at the local spot beginning Jan. 13. It wants $5,500 which was what Crosby was to get for the week's engagement.

If Crosby fails to pay Gallagher's the full amount, according to nitery manager Frank Balistrieri, he has asked AGVA to order the singer to appear at the spot for a future booking at less money. Balistrieri has also indicated that legal proceedings will be started unless a satisfactory agreement is reached through the union.

Minneapolis Nitery Seeks Recovery Of Cabaret Tax in Far-Reaching Suit

Minneapolis, Jan. 31.

A suit in Minneapolis Federal court involving interpretation of cabaret and admissions tax laws may have far-reaching effects on nightclubs throughout the country.

Suit is that of Culbertson's Cafe, Minneapolis, to recover $5,300 in cabaret taxes it paid the Internal Revenue Service under protest in 1956. Case was tried Jan. 25 before Judge Edward J. Devitt. Both sides have been given 30 days in which to file briefs with a final decision not likely until April or May.

According to evidence introduced at the hearing, Culbertson's provided dancing for patrons at 9 p.m. six nights weekly but did not assess the 20% tax against customers served before that hour but still on the premises when dancing started. Patrons dining after that time were charged the tax.

Although the internal Revenue Service had changed its regulations in 1954 to make all patrons on the premises after any form of entertainment began liable for the cabaret tax, Culbertson's and many other niteries continued to collect the tax only from those who ordered dinner after entertainment started.

Fearing a huge potential tax liability and with no legal ruling to go on, Culbertson's decided to pay the tax for April, May and June 1956 in order to get a court clarification of the cabaret tax regulation. It then filed suit to recover the amount paid.

An adverse ruling may cost the night club approximately $74,000 in similar taxes for the years 1952 to 1956 and a similar amount for 1957 to 1959 when the bistro discontinued its dancing and entertainment policy. It could also mean a substantial loss to other niteries elsewhere.

Milwaukee Arena Bars Employes' Ticket Sales

Milwaukee, Jan. 31.

Three board members of the Milwaukee Auditorium-Arena last week indicated that any connection of its employes with any private ticket sales or promotional effort is a conflict of interest. Such a practice, the trio agreed, will be stopped.

Handing down the ukase were Elmer A. Krahn, manager of the Auditorium-Arena; Howard J. Tobin, chairman of the board's finance committee, and Rollie Barnum, chairman of the board's operations committee.

Prior to the board's huddle, the Milwaukee Journal revealed that Auditorium-Arena ticket sales manager Emerson Dugar and his wife were on file in Madison as officers of a private corporation (Tickets Inc.) selling A-A tickets at a 5% profit. Dugar has resigned as v.p. of Tickets Inc. following A-A manager Krahn's suggestion to do so.

Rydell Kicks Off A.C.'s Steel Pier

The Steel Pier, Atlantic City, has completed the bulk of its bookings for the summer season. The George A. Hamid owned venture will start with a two-day session with a bill topped by Bobby Rydell, April 2 for the Easter Weekend, with others on the layout including De Mattiazzis, Four Kovacs, Blackburn Twins & Jerry Collins.

The next stageshow venture will be May 27 with Neil Sedaka and Pat Henry, four days, to be followed June 19 by a bill headed by Gloria De Haven for six days.

Other cards for the Pier, made by the Al Rickard Agency, call for Chubby Checkers, June 25; Dick Clark with his own show, July 29 and 30; with the regular theatre bill calling for a seven-day repeat of Bobby Rydell plus the Mattison Trio, and the Xavier Cugat-Abbe Lane show Aug. 20. Other bookings are still to be set.

PREDICT $22,700 NET FOR CAN. EXHIBITION

Ottawa, Jan. 31.

A surplus of $138,600 has been forecast for the 1961 edition of Ottawa's Central Canada Exhibition, scheduled for late August. CCE g.m. Jack Clarke told VARIETY this surplus would be plowed back into improvements for Lansdowne Park, the exhibition's site, leaving net profits totalling $22,700 compared to the 1960 profits of $38,880.

Biggest use of the surplus funds would go to the construction of a new grandstand directly opposite the existing one which, with the side-field bleachers, will bring Lansdowne Park's seating capacity to more than 22,500. These additional seats will not be available for the exhibition's grandstand show but will be used mainly for Big Four football games.

London Pigalle's Slate

London, Jan. 31.

The Pigalle Restaurant has fixed its cabaret program through the summer. The current attraction, "Japanese Holiday," winds Feb. 18 and will be followed by Alma Cogan headlining a bill for three weeks.

Betty Hutton comes in March 13 for a five-weeks' run followed by Tony Bennett April 17 for four weeks; Patti Page, May 15 for five weeks, and Eydie Gorme and Steve Lawrence for four weeks starting June 19. Peggy Lee will open July 17.

Portland, Ore., Night Spots Stepping Up Budgets For Headliners This Season

Portland, Ore., Jan. 31.

Local niteries have pulled the stopper on booking headliners. Most impressive array has been inked by George Dussin & Jimmy George, owners of the new Ball Hai. Della Reese is currently working the plush intimate spot. The Crosby Bros., Jane Russell, DeCastro Sisters, Ink Spots, King's IV and June Christy have signed to follow during February and March.

Herb Norris' larger Ho Ti has a three act vaude showing. Inked to follow are Mandrake, Nick Lucas, Arthur Lee Simpkins, and Dick Contino. Tod McClosky's Frontier Room has the Ben Yost Royal Guards now with Harry (Woo Woo) Stevens to follow. Bali Hai & Frontier Room have a one-act policy. Ho Ti showcases one or two supporting acts on its bigger stage. Meantime, Northwest Releasing is getting their stage shows off to a good start in 1961 with the Bob Newhart show in at the Paramount Theatre Feb. 5; The Pearl Bailey show Feb. 7; and Errol Garner, Feb. 16.

Davis Jr.'s Pitt Stint To Command Peak Tariffs

Pittsburgh, Jan. 31.

When Sammy Davis Jr. plays the Town House for three nights, Feb. 9-11, he will command the highest tariffs in local nightclub history. Operator Dan Abriola said the club will charge $11 per couple, plus tax, on Thursday and Friday nights and $15, plus tax, on Saturday night.

He anticipates a sellout despite the steep rices with the club already half sold out. There will be two performances nightly. Incidently, Mike Abriola, Dan's brother and Town House partner, may not be on hand as he underwent surgery last week.

Vaude, Cafe Dates

New York

New Cotillion Room operetta condensation starting Tuesday (7), Johann Strauss' "Rosalinda," will have a cast comprising Jimmy Carroll, Lorna Ceniceros, Wilbur Evans, Randy Kraft and Eileen Shawler . . . Earl Grant booked for La Fiesta, Juarez, Aug. 18 . . . Morey Amsterdam set for the Crescendo, Hollywood, Feb. 23 . . . Mike Hanft, head of the William Morris Agency services division and Freda Asmar, of the teevee dept. of that agency, being married April 9 . . . Lucile & Eddie Roberts return to the Brown Hotel, Louisville, Feb. 10 following current run at the Beverly Hills Country Club, Cincy.

Tony Martin set for the Empire Room of the Hotel Waldorf-Astoria March 6 with Gordon & Sheila MacRae to start April 3 . . . Agent Michael Hartig switched from the Willard Alexander Agency to General Artists Corp. . . . Norene Parker moves to Le Cabaret, Toronto, March 6, and the Brass Ring, Houston, April 29 . . . Wences to the Rancho Don Carlos, Winnipeg, April 1 . . . Arthur D. Dooley been named assistant general manager of the Plaza Hotel. He was formerly in various Boston hotels for the Hotel Corp. of America, which operates the Plaza . . . John Bubbles (ex Buck &) the subject of a two-part series on "American Musical Theatre" on CBS, first installment Sunday (5) and the second to go on the following week . . . Career of the late Club 18 comic Vince Curran will be reviewed by Joe Franklin on WABC, N.Y., Friday (3). Interviewed will be his widow, Annette, who now operates the Del Pezzo Restaurant . . . Arlene Fontana a newcomer to the Elegante, Brooklyn.

Chicago

Mickey Sharp inked to open March 27 at the Radisson Hotel, Minneapolis. Same spot plays Deedy & Bill June 8, and Vivienne della Chiesa June 22 . . . Jane Russell to La Fiesta, Juarez, June 30, with Earl Grant following on Aug. 18 . . . Sarah Vaughan booked for the Town & Country, Winnipeg, starting April 17.

Hollywood

Bud Dashiell, formerly of the Bud & Travis team, unveils his new act at a one-niter, Feb. 11 at the U. of San Francisco. He's scheduled to intro his Kinmen act locally at the Ash Grove, Feb. 13 . . . Lorraine Miller signed by Ray Anthony to choreograph his act which features Diane Hall and Annita Ray as "Bookends." . . . The McGuire Sisters set for one week at Celebrity Club, Palm Beach, Fla., March 19, and follow with 10 days at the Deauville, Miami Beach, March 30 . . . Don Trenner and Gus Bivona set by Steve Allen as musical conductor and sideman, respectively, when Allen makes nitery debut at the Flamingo, Las Vegas, March 16. Jayne Meadows and Gabe Dell will be featured in Allen's act . . . George Shearing Quintet will swing into Lagoon, Salt Lake City, July 28-29, climaxing the U. of Utah's Jazz Workshop Week.

Clan's Summit

Continued from page 64

ous "sticklech" with members of the Clan.

The combination itself is one of the greatest ever seen in New York, which has never caught the full Clan in operation at one sitting. The Clan has operated at the Sands in Las Vegas, and the Fontainebleau, Miami Beach. The Carnegie top fee of $100 often had to be given the headwaiter in Florida in order to get a table. It's a combination that has been asked for in many cities and seems like the greatest b.o. combo on the boards today.

They provide adult entertainment, not too fit for kids, at times. Not mere laugh getters, they just radiate an aura of goodtimes and fun. It's not lines or situations, that get the crowd rollicking, but an air of graciousness, polish and ability to provide the illusion that they just thought up this bit.

Inappropriate Closer

They concluded their efforts at 1:15 ayem. After that a group of subteeners got on for a recitative of the late Lord Buckley's version of Lincoln's Gettysburg Address. It didn't seem right for these moppets to make with the hep talk, nor was it right for them to be up at this hour.

Of course, some are in current shows on Broadway and may be accustomed to late hours. But with so many adults itching to get home, only because of the hour, it was inappropriate to have the youngsters entertaining, if that's what it was. It was a soggy crust put onto a masterpiece.

The early part of the entertainment had a couple of surprises. Foremost were Mahalia Jackson and Tony Bennett who can swing in the best company. Another was Nipsey Russell, who has been hiding a huge talent up in Harlem for years. He proved that if he can continue to work sapolioed, he can move into the bigtime at will. Another topper was George Kirby, the impressionist, a clever lad. Augie & Margo did excellently in the dance department.

One of the features of the show was the Count Basie Orch, which came in from Merchantville, N.J. Latin Casino operators Dave Dushoff and Dallas Gerson let them out for one show to perform at this occasion. Sy Oliver otherwise provided excellent backing.

The emotional capper was, of course, the appearance of Dr. King after an intro and address by Belafonte. Dr. King, a quiet and articulate American, spoke feelingly of integration, which has become one of the most important social forces in this country today, and has put the United States on trial in the eyes of the rest of the world.

Jose.

'ICE CAPADES' PULLS HEFTY 106G IN N.H.

New Haven, Jan. 31.

Business for "Ice Capades," which has been generally off on this year's tour, perked up when blade outfit hit its annual stand at the local Arena (23-29). In for 11 performances, including a Friday matinee (only two spots on tour play this extra show), gross reached an estimated hefty $106,000, about 5% below last year's record take.

Bobby Specht, out of show recently with an injured back, resumed during local stand. Presently being mulled is the possibility of taking "Capades" to Russia on cultural exchange basis.

Name E. K. Hastings Mgr. Of Hilton's Hawaiian Inn

Honolulu, Jan. 31.

Edwin K. Hastings, who recently resigned as manager of the Barclay and Park Lane hotels in New York in order to return to Hawaii, is due in today (Tues.) to assume duties as general manager of the Hilton Hawaiian Village hotel.

Hastings came to Hawaii originally to become manager of the Royal Hawaiian hotel for Matson Navigation Co. but resigned when the Sheraton chain acquired the Royal. Now he's returning to manage the sprawling Hawaiian Village, which Hilton has just taken over from Henry J. Kaiser.

Jazz for Juves

Continued from page 65

said the juvenile setup was legal under a departmental policy decision of 1957.

The club's owners then consulted attorney James H. McAlister, who advised them to keep the juvenile area open and noted:

1) The club has never had a liquor citation issued against it in its 13-year history (many California bars, even the poshest, at one time or another have been cited for serving to those under 21, a relatively minor offense often resulting in a seven-day license suspension);

2) The law appeared clearly on the club's side;

3) If the Black Hawk's juvenile area were closed, Frisco's Opera House bars, 42,000-seat Candlestick Park, the Southern Pacific railroad depot and bowling alleys and racetracks throughout California would have to be forbidden to minors, because in each instance liquor or beer is served to adults.

Therefore, the Black Hawk's juvenile area remained open and last Wednesday (25) night nine cops descended on the spot to check. Identifications of some 25 minors in their separate area and all the adults in the place were examined —about the only people missed were Cal Tjader's Quintet. No arrests were made and the cops departed.

Next day the politically ambitious mayor blew his stack, saying:

"Comparing that place with the Opera House is like comparing a bookie joint to the Public Library. . . . I understand they put some chicken-wire on top of that partition. It's nothing but a subterfuge. "I'll tell you this right now: we are not going to have children in saloons in San Francisco. I don't want to see 16 and 17-year-old girls congregating in saloons, even if they're behind a chicken-wire barrier."

The owners invited Christopher who's never been in the club though it's only four blocks from City Hall, to inspect the place, but he declined.

Meantime, the Frisco dailies were lampooning mayor and cops unmercifully on their editorial pages. Typical was the Examiner:

"Are young lovers of modern jazz second-class citizens in comparison with young lovers of opera and baseball? Or, to put it more concretely, why are police interpreting the liquor law one way at a jazz nightclub with a good reputation but quite another way at the Opera House and Candlestick Park?"

Court test is scheduled to start Tuesday (31).

Pointing up possible widespread effect of this test was the comment of liquor control chief Feinberg. If court rules Black Hawk is in violation, said Feinberg, "other places (in Fisco) would be affected, too."

As for the immediate effect on the club's business—well, it's never been this good before in January.

Inside Stuff—Vaude

Joe Glaser, president of the Associated Booking Corp., is now giving members of his staff more responsibility. Despite his comparatively large personnel, he had been making virtually all major decisions in the operation of the office since its inception. He is also relinquishing much of the policy making authority to other members of his staff.

For the first time in the history of the office a meeting was held recently in Chicago with representatives of all its major branches on hand without the presence of Glaser. Present at the confab were Oscar Cohen, Jackie Green and Noel Kramer from New York; Freddie Williamson, Chicago, and Bob Phillips and Billy McDonald, from Hollywood.

Pat Boone in Cafe Bow At Fairmont in Frisco

San Francisco, Jan. 31.

Fairmont Hotel's Dick Swig has signed singer Pat Boone for his first nightclub date, at the Fairmont's Venetian Room, Feb. 16 through March 8.

Boone will work with 21-piece band and chorus. It's understood he'll get about $12,500 weekly.

The New Eggheads

Continued from page 1

a record number of titles, plus the upbeat in paperbacks, even if authors grumble that they don't share adequately in publisher prosperity.

The Civil War Centennial coincides with the start of the Kennedy era. This has turned attention to history and 1861-65 memorabilia. Sales of The American Heritage History of the Civil War which retails at $19.95 for the regular issue and $5 extra for a de luxe edition, has hit upwards of 350,000 copies to date.

Perhaps one of the most surprising aspects of the cerebral explosion is the inroads made by the eggheads on the cafe circuits. While the avant garde has not yet replaced the standup comedian, the new type comics are commanding respect and salaries. Figures such as Mort Sahl, and Lenny Bruce have been controversial. There is however, no controversy around Shelley Berman and Bob Newhart, but their material is more heady than many of their contemporaries and more successful. As a matter of fact, all the comics making headway during the last year, have had some mental pretensions and appeals to the high IQ set.

Another development of the cafe circuit is the high regard for intimate revues in the nitery orbit. Initially, conceived as a substitute for the more expensive forms of entertainment, i.e., headliners, it is now attaining an assured status with a constantly higher level of interest and boxoffice.

Concerts, for example, have been hitting high grosses. There is hardly a major city these days without its own symphony orchestra and a well supported museum. What's more there is also a craving for imported cultures as S. Hurok has been finding out with his presentation of ballet, the British military units and concerteers. What's more the imports have been able to hit top boxoffice despite the constant waging of the cold war. The egghead element has been able to support attractions despite picket lines set up by conservatively oriented organizations. This provides another aspect of the durable boxoffice qualities of this kind of attractions.

The aura of Cambridge-on-the-Potomac may further the intellectual climate that has been emerging. With official recognition of the might of the medulla as a political weapon, it's only a matter of a brief period before it becomes a more highly regarded item in the field of entertainment. It has proven to be an enticement to new audiences and has already created an expanded boxoffice. "Cerebrations" are still the exceptions to the general rule of entertainment, but indications point to an increasingly wider acceptance at this time.

UPCOMING PIX BALK ELVIS' AUSSIE TOUR

Sydney, Jan. 31.

Elvis Presley's upcoming film committments have prevented a proposed Australian tour for the singer. Lee Gordon, operator of the Stadium Loop here, said he huddled in Honolulu with Presley's manager, Col. Tom Parker.

Parker, however, turned down Gordon's proposals due to Presley's imminent film work. Meantime, "G.I. Blues," Presley's current release here, is doing smash biz via teenage trade at Paramount's showcase, the Prince Edward, Sydney.

Eleanor Powell Readies Comeback Via Niteries

Hollywood, Jan. 31.

Eleanor Powell is getting set for her forthcoming 24-week tour along the nitery circuit. The one-time Metro star marks her return to show biz after a 14-year absence with an engagement at the Sahara Hotel, Las Vegas, beginning Feb. 28. Following this she plays the Fontainebleau, Miami Beach, and the BevHills in Cincinnati.

Miss Powell said the act she will unveil at the Sahara is costing her approximately $100,000. This includes a $26,000 wardrobe designed by Bill Campbell, stagings by Donn Arden, orchestrations by Russ Garcia, and a four-man vocal group and trap drum specialist along with her regular pianist-accompanist Richard Pribor.

A deal is also on for Miss Powell to star in a musical at 20th-Fox for Jerry Wald. This, too, she is by-passing until, as she puts it; "finds out whether she's senile or not."

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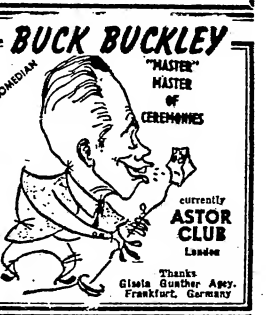

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CAB CALLOWAY
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....and now about MR. AVALON

"Here's a young singer who's a master performer. Avalon has a pleasant relaxed manner and the voice and delivery to command and charm his audience."

PAUL PRICE
Las Vegas Review-Journal

"Frankie Avalon proved to be a great star as he moved about the stage like an old veteran. This young fellow is tops, and he not only sings, but he dances a little and tooted on his trumpet for one of his numbers. The audience nearly wore out their hands applauding this fellow and Entrades better sign him up as a Sands regular."

GENE TUTTLE
Las Vegas Spotlight

"His fans will probably label me the all-time Square of the world when I write that I was greatly impressed by the lad's rendition of a couple of oldies like 'Old Man River' and 'Jericho'. . . . He does get across a powerful lot of showmanship and a pleasant amount of cockiness for a youngster new to Vegas."

RALPH PEARL
Las Vegas Sun

VARIETY
"The young singer surprises the skeptics who question his value as a nitery attraction. He's a personable entertainer who manages to combine humility with confidence."

THREE RIVERS INN
MAY 5-14

BLINSTRUB'S
MAY 15-21

LATIN CASINO
MAY 29-JUNE 11

LATIN AMERICAN TOUR
JUNE 19-JULY 5

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New Acts

NANCY WILSON
Songs
20 Mins.
Mister Kelly's, Chicago

Though she's had a few peripheral cafe dates as evident in her seasoning, this booking marks first occasion to New-Act Nancy Wilson, satiny sepia thrush and Capitol disk pactee. She indicates, both vocally and visually, that she has the stuff for expanded nitery exposure and tele shots.

She's in the jazz idiom and projects some provocative renditions, but she's always close enough to the melodic line for commercial situationing. She operates knowingly in any tempo, and preem session here (despite tabler anticipation for topliner Jack E. Leonard) commanded good attention. Her songalog is standard-to-chic, and certainly offbeat per a three-movement "Garden of Blues Suite" that runs some 10 minutes or so. At that length it's a debatable item for some situations, at least, especially since the tune itself is overall pretentious. It does have, however, identification value that may be the important consideration at this juncture.

Miss Wilson's piping has moxie, but would be more convincing yet with a shade more animation.
Pit.

MELLO-LARKS
Songs
30 Mins.
Holiday, Reno

Current book marks the first time the Mello-Larks have made the local scene in a couple years, and for this time around it's all new faces for the male threesome backing the talented Adele Castle—and it's mostly new material, fresh and expertly arranged and choreographed. Selection of titles varies, from the special routines with lotsa visual appeal to the standards, and for the most part the complete catalog is handled with eclat.

With Miss Castle holding center stage for big segment of the 30 minutes, foursome essay such as "Rock-A-Bye," "Breezing Along," "After You've Gone" and "Stardust." Abetting Miss Castle are Benny Lutz, Charles Dobson, and Stewart Vannerson. Each rates good mention for solo efforts. And for appearance, all are in the running. Miss Castle wisely chooses gowning (in both color and style) to accent her neat, petite chassis.

Group shows much rehearsal and study of staging and presentation—as evidenced by sock renditions of "Coffee Time" (done with cups and saucers in hand to various titles with coffee mentioned), "Read That Gideon Bible" (robust and lively) and an impressive special called "Greed Snake." Choreog and staging is credited to Lee Sherman.

Albeit much of the turn utilizes a full play with histrionics, four show they can settle down to just good plain harmonizing styles with such as "Jealousy" and other evergreens. Instrumental backing, for this date includes piano, drums and string bass. Four show much enthusiasm on stage, and it's a package that'll offer good variety of appeal. Turn rates the top league category.
Long.

SAMMY LOWE
Songs
2 Mins.
Black Angus, Boston

Sammy Lowe, for five years leader of his own orchestra at Falmouth Playhouse and Coonamessett Inn, Cape Cod legit and beanery showcases, is soloing with songs in lightly spiced calypso and folk style, accompanying himself on the piano in the Upstairs Room of Dick Richards theatrical boite.

Billed as "Monsieur Variete," the sepia entertainer catches up with his billing in well paced segment of show tunes, moving into folk tempo with "Riddle Song," and jaunty tale of "Drunken Sailor." He goes calypso with "Bedbug," and gets off a dramatic closer, "Les Feuilles Moit," French lyric to "Autumn Leaves." Setting his act in the Fiskian tradition, and along the lines of raconteur singalongs on the piano, he employs a combo of Garnerish keyboard stance and Belafonte type emoting.

Versatile, he can restyle lyrics and translate in multi-linguistic fashion for ringsiding requests. Surefire bet for intimate class rooms.
Guy.

BARBARA BUCHANAN
Songs
35 Mins.
Le Cabaret, Toronto

Back from Paris, and to tour Tokyo, Hong Kong and Bombay in the Spring, Brooklyn-born Barbara Buchanan is making her first Canadian visit and breaking in a new act here. A graduate of New York U., where she majored in economics, the teacher-librarian preferred to sing.

In a full-length, black-beaded gown with slit skirt, brunet opened with "Good Evening" as a warmer, a bouncy "Good Man Is Hard To Find" in shout-style and "Rainy Night In Rio" ditto; a Paris medley—in French and English—that included "Autumn Leaves" and "I Love Paris" and held the posh clients' attention; finished with comedy treatments of "Blushing Bride" and "Sister Kate," rounding out with "Bewitched, Bothered and Bewildered," all of them wide-eyed and facially innocent but sexy in physical convolutions and vocal delivery.

Miss Buchanan sings in nine languages—some of these phonetically—has been on the tv programs of Jack Paar, Steve Allen and Ernie Kovacs. In alternate belting out and ballad styling, she is a fine performer who held the customers and had no walkouts, when caught.
McStay.

Unit Review

Jonathan Winters Show

San Jose, Jan. 24.

Jonathan Winters; Gateway Singers (4); Virgil Gonsalves Sextet (6); Stagg McMann m.c. Hungry i(6); Stagg McMann m.c. hungry Montague Productions. $4.50 top; San Jose Civic Auditorium.

Jonathan Winters in his debut in the new art form of comedians—concert appearances—showed that he has a solid boxoffice appeal, is a guaranteed crowd pleaser with a built-in following and that he is able to work under what, in normal show business presentation, is a handicap and do it successfully.

Winters appears twice in the evening to close both halves of the show. Divertisement is programmed like a night club with a master of ceremonies and two opening acts building up to the star. After a 10-minute break the whole thing is repeated. The audience thus gets two sets of Winters for the equivalent of the price of a couple of drinks and a cover. But Winters has to play to the same audience two sets in a row which means there can be no repetition and there isn't. He gives two entirely different shows in the first and second half of the concert and the audience is perfectly willing to stay there all night.

Winter's secret is his remarkable combination of aural sound effects (his use of the microphone as an instrument is incredible), his extraordinary mobile face and an ear for American regional dialects that is unequalled today. His humor is more universally acceptable than any of the current New Comics with the possible exception of Bob Newhart because he ranges the list of mass experiences of the U. S. common man—the Army, the gas station, the airport etc., etc., and hits out at all the comic situation inherent in a benign and affectionate view of society. Winters claims his world is peopled with clowns and little boys and he presents this way to the obvious delight of the audience. His standard bits with Gramma Wickart, the baseball pitcher and the flying saucers, with which audiences are familiar from his tv appearances, get an automatic hand. But it is with his ever-renewing fund of topical, stream-of-consciousness humor that the act is fleshed out and made solid. The Portuguese Pirates, for instance, accounted for several very funny bits. New routines crop up, too, including one on Robin Hood and another on a turtle crossing the Pennsylvania Turnpike. Now Winters has achieved the same status as a comic that Will Rogers and W. C. Fields got to—his appearance on the stage without saying a word is the signal for laughter.

Opening acts on a show like this are up against unbeatable odds. The Gateway Singers, who should throw out their Lindys-Las Vegas humor in a show with a comic if not altogether, sing robustly and reach the audience with their folk dittys. The Gonsalves Sextet's modern jazz, while expert, is over the heads of this type audience. Stagg McMann is a first rate m.c. He makes it short and sweet and doesn't try to top the star.
Rafe.

House Review

Gaiety, Ayr

Ayr, Scotland, Jan. 28.

Jack Radcliff (with Helen Norman, Billy Dick, Hollander & Hart, Derek Dene & Susan, Ronald Maconaghie, Eve Robins, Arthur Spink, Billy Cameron, Pat Ellis, Cherry Willoughby Dancers, resident orch under Harry Broad.

Jack Radcliffe, senior Scot comedian, heads this layout with character sketches, comedy bits and a generally firm emceeing style which add up to good results. Comic, an established favorite hereabouts, blends humor with pathos in the sketches, and has useful assistance from Helen Norman, his longtime foil, and Billy Dick.

Hollander & Hart are mixed duo offering a breezy musical turn, he with guitar, distaffer with comedy. More yocks are for Derek Dene, a young comedian with potential, who is partnered by Susan.

Song department is in pleasing hands of Ronald Maconaghie, baritone, and soprano Eve Robins, who team in songalog of new and old faves. An accordion act, by now a staple part of any Scot vaude layout, is provided by teenager, Arthur Spink.

Billy Cameron has devised the dances and also takes part himself in terping with Pat Ellis. Cherry Willoughby Dancers form a shapely line, and Harry Broad batons the resident theatre orch. Claude Worth stages the overall layout, which is well up to standards set at this w.k. Scot vaudery.
Gord.

Auditions Collapso

Continued from page 65

regular patronage much good. The tryouts were dropped.

Similarly, the Chicago auditions held weekly at the Trade Winds were suspended two weeks ago in a dispute over payments to musicians for rehearsal time.

In both the N. Y. and Chi instances there is talk of returning to the "old-style" auditions. In New York they used to be held for agents and buyers exclusively at the Henry Hudson Hotel, and in Chicago at the Hotel Sherman.

These auditions, open to agents and buyers, reviewed the efforts of about a dozen acts. They were staged professionally under the aegis of knowledgeable percenters, and the talent reps thought that they were more effective. Besides, the agents didn't have to buy drinks for everyone who dropped over to the table.

Another lesson borne out by the dropping of the auditions and celebrity nights as well as the recent collapse of the AGVA program of inducing theatres to take on vaude shows is that the union's [illegible] as lures for new policies will not work. Headliners, long in rebellion at the numerous calls made upon their services for free, were especially resentful of AGVA pressures to have them appear gratis.

There were many who dropped in at the International, who would take only a bow and refuse to perform. In the recent attempt to get the Hillside Theatre, Jamaica, to try a vaude policy, the services of Alan King were volunteered by the union. A later disagreement caused King to cancel. Thus, with the general mishandling of the auditions and celebrity nights, and the general refusal of names to go on gratis, the union's promotion programs have had tough sledding.

DIETRICH'S 66G

Boston, Jan. 31.

Marleue Dietrich's show grossed $66,000 at the Colonial Theatre here in a two-week stand which ended Saturday (28).

House took in $34,000 in the first week and $32,000 in the second stanza in the face of snowstorm and deepfreeze weather.

VARIETY BILLS

WEEK OF JANUARY 30

NEW YORK CITY

MUSIC HALL
Maria Luisa Zeri
DeMattiazzis
Guide Monoco Choir
Dandy Bros.
Anedda's Mandolins
Corps de Ballet
Raymond Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli
Ted Scott
Laurie Franks
Barrett Fleming
Al Mack
Kevin Keote
Arnaud Bonnet
Ronald Austron
Peter North
Gordon Wilcock
John Kendall
Jeanne Batrye
Pamela French
Ron Chambers
Ross Coleman
Mary Mackie
Julie Worthy
Camilla Christenson
Jean Brunning
Addie Black
Merle Taylor
Joan Corbett
Warrick Russell
SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam Trio, Hoganas
Montego & Partner
Wasta & Rena
Dahl
Fiji Cops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

Cabaret Bills

NEW YORK CITY

Basin St. East
Peggy Lee
Blue Angel
Barbara Gilbert
Martha Wright
Woody Allen
Clancy Bros.
Jimmy Lyon 3
Bon Soir
Felicia Sanders
Isobel Robbins
Milt Kamen
3 Flames
Jimmie Daniels
Camelot
Bobby Sherwood
Phyllis Dorene
Val Anthony
Chardas
Janine Poret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Watusi Trio
El Canay 6
Ralph Font Orc
Copacabana
Jimmy Durante
Ellis & Winters
Johnny D'Arc
Paul Shelley Orc
Frank Marti Orc
Embers
Jonah Jones
Lee Evans
Joan Bishop
Hotel New Yorker
Milt Saunders Orc
Verna Lee
Hotel Pierre
Rosalinda
Jimmy Carroll
Lorna Cenicers
Wilbur Evans
Randy Kraft
Ellen Shawler
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Constance Towers
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Marti Stevens
Milt Shaw Orc
Walter Kay Orc
International
Myron Cohen
Barry Sis.
McKenna Line
Mike Durso Orc
Aviles Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Fossi Novelites
Metropolitan 6
Dorothea McFarland
Ronald Field
Jo Lombardi Orc
8 Harlowe Orc
Left Bank
Alice Darr
Andy Hamon
Living Room
Al Martino
Iris Paul
Bobby Cole 3
No. 1 Fifth Ave.
Evans & Blair
Kim Corey
Joan St. James
Harry Noble
Dick Hankinson
Roundtable
Dukes of Dixieland
Cootie Williams Orc
Sahbra
Rinat Yaron
Sara Avani
Baduch & Oradia
Kovesh & Mirrachie
Zadok Zavir
Fershko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Neal Harper Orc
Martinez Orc
Upstairs/Downstairs
Cell Cabot
Gordon Connell
Gerry Mathews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Rose Murphy
Slam Stewart
William Roy
M & C Allen
Viennese Lantern
Eleanor LaFarge
Sandra De Kiraly
Ernest Schoen
Harold Sandler
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Pluto Pete
Bill Cimler
Lou Harold Orc
Village Vanguard
Oscar Brown
Jimmy Raney 4
Waldorf-Astoria
Adolph Green
Betty Comden
Ben Cutler Orc.
Theo Fanidi Orc

CHICAGO

Blue Angel
"Calypso Carnival"
Olga del Mar
Dave Bynum
Camille Yarbrough
Jamaica Slim
Tino Perez Orc
Conrad Hilton
"Ballads & Blades"
Jo Marie Roddy
Willie Kall
Norm Crider
Angelito
Fred Napier
Morano & Knowles
Clair Perreau Orc
Bill Christopher
Frederick & Gina
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Linda Darnell
Thomas Hayward
Jimmy Blade Orc
Edgewater Beach
Chad Mitchell Trio
Wes Harrison
Mattison Trio
Kenny Black Orc
Gate of Horn
Rafel Mateos
Don Crawford
London House
Dorothy Donegan 3
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Jack E. Leonard
Nancy Wilson
Marty Rubinstein
Mark & Frizo
Palmer House
Jaye P. Morgan
Morey Amsterdam
Ben Arden Orc
Trade Winds
Sallie Blair
Jackie Mason
Joe Parnello 3

MIAMI-MIAMI BEACH

Americana
Japanese Spectacular
Lou Adler Orc
Pupi Campo Orc
Ross Trio
Carillon
Lou Walters Rev
Patti Moore & Ben Lessy
Chiquita & Johnson
Janine Claire
Mons. Chopoy
Kayal & Christine
Can Can Girls
Jacques Donnet Orc
Chary's
Marion MacPortland
Buddy Lewis 4
Bobby Fields Trio
Ken Hewitt Trio
Iris Rivera
Deauville
Sophie Tucker
Dick Shawn
Lobato Dancers
Ted Shapiro
Don Rickles
La Playa Sextet
Eden Roc
Ella Fitzgerald
Dominique
Hal Loman 3
Mal Malkin Orc
Embers
Gene Austin
The Whipporwills
Fontainebleau
Holiday In Japan
Izumi Yukimura Co
Jimmy Borges
Nagata Kings
Rie Tanuichi
Haru Tominaga
Len Dawson Orc
Variedeon Sextet
Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Carolly
Charlie Callas
Eddie Bernard
Saxony
Casa Diosa Revue
Miguelito Valdes
Diosa Costello
Don Casino Orc
The Sabras
Ivory Tower Revue
Fawzi Amir
Guili Guili
Nezla Iz
Yasmina Yamal
Maritza
Geo. Sawaya Group
Seville
"Fillies & Silties"
Nejla Ates
Fisher & White
Melino & Hollis
Barry Elliott
Guy Tarà
Ronnie Leonard
Lee Martin Orc
Thunderbird
Bobby Breen
Richie Bros.
Dick Merrick

RENO-TAHOE

Harold's Club
Cari Ravazza
Freddy Morgan
Harrah's (Tahoe)
"Adv. on Ice"
Kim Sisters
Tony Pastor
Dorben Dancers
Leighton Noble Orc
Harrah's (Reno)
Ray Anthony
Tex Williams
Rudy Rodarte
Conley 4
Blue 4
Holiday
Harry Stevens
Mello Larks
Stan Worth
Mapes
Gallions & Ginny
Gloria Tracy
Gwen Harmon
Players
Sherry Martin
Joe Karnes
Riverside
Billy Eckstine
Treniers
Jo Ann Jordan
Braman & Leonard
Starlets
Lou Levitt Orc
Wagon Wheel (Tahoe)
Esquires
Johnny Davis
Newton Bros.
Bobby Page

SAN FRANCISCO

Blackhawk
Cal Tjader
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Joe E. Lewis
E. Heckscher Orc
Gay 90's
Ray K. Gorman
Bee & Ray Gorman
Hungry i
Jackie Gayle
Carol Brent
Freddie Paris
Jazz Workshop
Jimmy Smith 3
On the Levee
Kid Ory Orc
Neve
Don Adams
Mary Ann McCall
Gene Bardoli 5
365 Club
Gonzalez Gonzalez
Jackie Gale
Roberto Navarro
Maria Caruso
Marya Linero
Barry Ashton Dncs
Roy Palmer Orc
Purple Onion
Carol Hughes
Jerry Musie

LOS ANGELES

Band Box
Billy Gray Rev
Don Corey
Mike St. Claire
Ben Blue's
Ben Blue
"Les Corps de Paree"
Barbara Heller
Ivan Lane Orc (5)
Cleister
Belle Barth
Robinson Bros.
Geri Galian Orc
Cocanut Grove
Paul Anka
Four Step Bros.
Dot Dorben Dncrs
Matty Malneck Orc
Crescendo
Mort Sahl
Joanie Sommers
Billy Regis Orc
Dino's
Cathi Hayes
Jack Elton
Steve La Fever
Slate Bros.
Jerry Lester
Gloria Grey
Tommy Oliver Trio
Statler Hotel
"Playmates of '61"
Skinnay Ennis Orc
Ye Little Club
Tune Jesters
Joe Felix Duo
Joey Silva

LAS VEGAS

Desert Inn
Andy Williams
Jimmy Edmondson
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
Jayne Mansfield
Mickey Hargitay
Johnny O'Brien
Ink Spots
Dakota Staton
Denis & Rogers
Bill Reddie Orc
El Cortez
Joe Cappo
Spencer Quinn
Banjo Aces
Barbara Neece Trio
Flamingo
Jack Carter
Jane Froman
Sarah Vaughan
Barry Ashton Dncrs
Edi Domingo
N. Brandwynne Orc
Fremont Hotel
Joe King Zanises
Fabulous Jets
Cousins
Newton Bros.
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n West
Hacienda
Four Tunes
Johnny Olena
Keynotes
Cathy Ryan
Mint
Arthur Ellen
Skeets Minton
Cooper Sisters
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
"Around The World In Sexty Minutes"
Arlene Harris
Bert Gordon
Robin Courtney
Riviera
"La Plume de Ma Tante"
Robert Clary
Duke Ellington
Norman Brown 6
Jack Cathcart Orc
Sahara
Johnny Mathis
Andre Tahon
Hermes Pan Dncrs
Moro-Landis Dncrs
Mary Kaye Trio
Characters
Louis Basil Orc
Sands
Joey Bishop
Frankie Avalon
Morrey King
Garr Nelson
Copa Girls
Antonio Morelli Orc
Showboat
Polly Possum
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Orc
Stardust
Lido De Paris
Billy Daniels
Dick Contino
Roberta Linn
Hawaiian Revue
Thunderbird
"Scandals on Ice"
Dorothy Shay
Paul Desmond
Garwood Van Ore
Jerry Stewart Strings
Peter Hank Duo
Tropicana
Folies Bergere
Marthe Errolle
Bernard Bros.
Lily Niagara
Florence-Frederic Dancers
Jerry Colonna

Troupers Having a Ball

The Troupers, femme counterpart of the Friars, will fete Lucille Ball as "Trouper of the Year" at their annual dinner and show being held at the Latin Quarter, N. Y., March 19. Org takes over the cafe for the evening. Miss Ball is presently appearing in "Wildcat."

Proceeds go to the Troupers' Pavilion at the Jewish Memorial Hospital, N. Y.; which is maintained for the benefit of children of indigent performers.

International, N.Y.

Myron Cohen, Barry Sisters (2) with Dean Sheldon; Boots McKenna, Line, Mike Durso & Aviles Orchs; $6 minimum.

The combination of Myron Cohen and the Barry Sisters has been one of the most successful pairings in the history of this Jack Silverman spot. The way business is going, it looks like it will remain one of the recurring cards on the Stem. Biz at the opening was the biggest of the year, and reservations indicate a new high level of prosperity for this cafe.

The reason for the boxoffice affluence is obvious. The session is loaded with entertainment, despite the obvious need for cuts. On the initial hearing, the layout ran a course of more than two hours, which takes in a lot of overtime.

Cohen remains one of the top storytellers of this day. Despite the apparent difficulty of getting new yarns, he comes up with an amazing quota of fresh stuff. He mixes the veterans in the repertoire with the newcomers so that once he gets the customers rolling, he sustains this atmosphere with assurance.

Cohen is a gracious entertainer, whose dialectics never seem to antagonize any group. His material is predominantly in the Yiddish vein, yet with only a change of accent it can be Hibernian or Swahili. His stories have universal elements with a focal point that is essentially humanitarian and humorous. On the opening session, he was on for an hour.

The Barry Sisters ooze professionalism. The singers know their objective and pursue it until the goal is reached. The pair are modishly gowned, have both the physical attributes and the vocal punch that enhances them with the audience. They also have a high polish, with an accent on novelty and rhythm tunes.

They have Dean Sheldon at the conga drums to give them added drive in a session that makes more than its applause quota. The Barrys reach their peak before they get off, but a slight reroutining would rectify this.

The Boots McKenna line routines are holdovers for this show, and could have been scissored to aid the pace of the overall session. Mike Durso's orch provides grade A backing. *Jose.*

Beverly Hills, Cincy

Cincinnati, Jan 27.

Arthur Lee Simpkins, Lucille & Eddie Roberts, Moro-Landis Dancers (9) with Jimmy O'Shaun, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

Varied vocals of Arthur Lee Simpkins and mental wizardry of Lucille & Eddie Roberts enrich this Kentucky swankery's current cabaret fare with mirth and mystery. Both acts are faves, the starrer in for his 15th consecutive annual outing, and the Roberts team a less frequent returner. With the location talent they put together a 70-minute rouser in this off-attendance season.

The Simpkins high quality tenor, stage presence and expert leveling of stand and traveling mike readily sell his recital of standards, semi-classical, spiritiual, pop and operatic tunes. Repertoire clicks at opening supper show included "Granada," "Personality," "Bird of Happiness," "Never Walk Alone," "La Donna Mobile" and Irish and Scottish ditties. He leaves 'em hungry after 35 minutes.

The Roberts, season a mystifying 18-minute turn with lotsa chuckles. He mingles with tablers and gets answers pronto from blindfolded Lucille on stage of names, membership cards, currency numbers, birth dates and what have you coming his way.

The Moro-Landis line, featuring Rene de Haven, and with newcomer Jimmy O'Shaun as production singer, sandwich the proceedings with hotsy routines.

Billy de Wolfe and Jill Corey are due Feb. 10. *Koll.*

Eden Roc, Miami Beach

Miami Beach, Jan. 28.

Ella Fitzgerald, Dominique, Hal Loman Dancers, Mal Malkin Orch; $5-$7.50 minimum.

Two winters ago Ella Fitzgerald played her first Miami date at this posh inn's Cafe Pompeii as an "added attraction" to Joe E. Lewis. She's back now as topliner, and proof positive of her growth as a cafe draw is being black-inked in current stand at a time when the "season" is just beginning to pick up but not in any strong terms for most of the nitery circuit. She packed them in opening night; what tabbed her definite draw power was the heavy load of the older, moneyed set in the big throng.

Miss Fitzgerald could do no wrong. Obviously nervous at walk on, she was soon big-mitted into the assured song-stylist with the brilliant-making bent. The progressive reaction build followed, the response soon touching on show-stop with every tune purveyed. Accomped by her own quartet ably abetted by Mal Malkin's orch, she is on for over forty minutes, unspooling every cleffing she's been identified with, adding new color and nuances to others and finally, sending the normally staid, seen-it-all attendees into frenzied applause that make it all seem like a Newport or like jazz festival. She has to beg off.

Supporting show sets a fast warmup pace, first with the terp combo of two gorgeous blonde femmes and Hal Loman. Familiars in this room, they off to strong appreciation thanks to inventive "theme" routines that has them working solo, duo and as a whirlwind threesome delineating tricky modern patterns. Dominique, another standard act on the circuit, works fast and furious at his quicker-than-the-eye trickery. The pickpocket from Paree spreads over his liftings around the tables then entices onstage, a half-dozen or more male "assistant" to howl up auditors with his hot-seat bit, watch, tie-and-belt liftings, then finally, the removal of undershirt from his final unsuspecting quarry. Due Thursday (2), Tony Martin, Gary Morton and the George Tapps Dancers. *Lary.*

Riverside, Reno

Reno, Jan. 26.

Billy Eckstine, Treniers (8), Jo Ann Jordan Trio, Braman & Leonard, Riverside Orch (7); no cover or minimum.

With this booking, Bill Miller had made a big change in the show policy of the intimate Riviera Room. New format calls for continuous entertainment from the dinner show until the wee hours with the headliner taking three turns at the mike. Policy is in contrast to the two-shows-per-night the hostelry has offered for the last 12 years. And beginning with current stint the familiar Starlets (the eight dancing gals under the helm of George Moro) are missing from the scene, and the house orch (backing only the headliner in this booking) has been pared to seven instead of the 10 usually used.

Early response indicates the new policy could become an easy habit with the local nitery set, what with the absence of a cover making for better turnover through the evening, and the continuious shows making full use of the room for almost an eight-hour period.

Eckstine, always strong in this room, upholds his rep this turn with the same smooth, authoritative styling. He mixes the titles well, includes a bit of novelty and again demonstrates that can't-miss demeanor with stage-siders. Working most of the 30 minutes with traveling mike, he makes it almost a living room affair. He scores with

The Treniers prove to be versatile, frenetic group. They are long on enthusiasm, but match it with talent. Combining vocal with instrumental, they romp through such as "Hi Yo Silver," "I Really Got The Blues," and "No Teardrops Tonight." Each of the eight is given chance for solo work, and they handle it nicely.

The Jo Ann Jordan Trio (plus two) have worked this room as fillins in the past. With Miss Jordan on vocals and comedy, Peter Rubman on bass and comedy, and Kenny Armstrong (spouse to Miss Jordan) on piano and vocals, threesome presents good variety. There's talent on both the comedics and the straight stuff. Miss Jordan comes across strongly on the fun things in tandem with Rubman, and also rates okay mention on the solo vocaling.

Bob Braman and Dave Leonard, also a Riverside regular for this stint come across with some class material. Full turn has more staging than in past, and slicker continuity. Two could well become strong contenders for the better rooms.

New lineup set for Feb. 9. *Long.*

Fairmont, San Francisco

San Francisco, Jan 26.

Joe E. Lewis with Austin Mack, Ernie Heckscher Orch (11); $2.50-$3 cover.

Joe E. Lewis packed the Fairmont's big Venetian Room and kept the crowd howling for 57 minutes—the length of his turn.

Comic is a case in point regarding style. His material is generally good, usually topical and occasionally blue, but it is his mannerisms, his timing (even when he muffs a line he tops himhelf with a recovery line) and, above all, his beautifully ebullient personality which put Lewis in the very top rank of American laugh-getters. He rambles all over the face of current America—politics, racism, "sick" comics, films, Las Vegas, almost any topic and any personality—but the monolog is strung together with such ease and such innate good taste that Lewis is never offensive, even with his bluest material. And, of course, certain "trademarked" mannerisms, the most famous of which must be his "post time," add grace notes of empathetic charm to his work.

As ever, he plays off his longtime pianist, Austin Mack, against the band (Ernie Heckscher's, in this case) and against certain pals in the audience (mostly ex-ballplayer Lefty O'Doul in this case). The whole thing must be counted as a great tour de force, for people who have seen Lewis dozens of times come back for more, cheering. This was the case in this date, and it is enough to bring a broad grin to Fairmont boss Dick Swig's face for the remainder of Lewis' run, through Feb. 15. *Stef.*

Dunes, Las Vegas

Las Vegas, Jan. 26

"A Night At Minsky's," starring Johnnie Ray. With Davis & Reese, Larry Griswold, Shelia Cass, Lester James, Sandra Dale, Girl Dancers (9), Boy Dancers (4), Showgirls (5), Nudes (9), Bill Reddie Orch (13); produced by Harold Minsky; choreography, Ron Lewis; original music, Bill Reddia; sets, Franklin Swig; lighting, Fred Tabor; stage direction, Edward F. Lynch; $4 minimum.

Johnnie Ray headlines "A Night at Minsky's" in the Arabian Room, where the on again-off again bras are off again (they were on during the just-closed Jayne Mansfield show). Sobbing singer, with his humbleness that looks rehearsed, and his stylized vocal trickery, scores as usual as a novelty attraction.

Despite Ray's recent 10-month illness, his distinctive versions of "Walking My Baby," "Such a Night" and the trademark "Cry," among other offerings, seem to come across better than ever.

Pepper Davis & Tony Reese, longtime faves here, top themselves in their current turn. Handsome singing straightman Reese blends neatly with the boisterous comedy of Davis. A very funny skit about a rocketry doctor, and other new material registered big yocks for the team on opening night, when the audience begged for more than the allotted 18 minutes.

Larry Griswold returns for this one, getting laughs and gasps with his frightening falls in his diving board-trampoline act.

Special credit for this well-balanced show should go to choreographer Ron Lewis, whose refreshing ideas splash the stage with a colorful, spritely and precisioned romp. The original music by maestro Bill Reddie, whose orch (13) backstops the festivities, is a strong plus factor.

Sandra Dale does an exciting bra-less terp; the production singers, Sheila Cass and Lester James are outstanding—which is unusual for a show of this type. Miss Cass, with her beauty and facial animation, has potent eye as well as ear appeal.

Show, produced by Harold Minsky, is in for four weeks. *Duke.*

Drake Hotel, Chi

Chicago, Jan. 27.

Linda Darnell, Thomas Hayward (with Bobby Kroll), Jimmy Blade Orch (6); $2 cover.

Installing Linda Darnell into supperclub orbit wasn't a bad idea, but she needs a better chance than her current format and material provide. Even so, expectably, she is a potent attraction for the tails-and-velvet emporia, and click trade (after a jampacked opener) is indicated at the Camellia House for her three-week stay.

Star makes no pretense at song, the quota of genuine vocals being handled entirely by operatic tenor Thomas Hayward, who pours out a longhair fave plus a few lighter lyrics. Rest of turn is a bland, special-scripted affair pegged to Miss Darnell's cabaret initiation ("I'm Learning"), which idiom is best suited to her, and similar coy carryings-on. It amounts basically to verse dialog for the pair, and is corny and arch for most part.

Session winds with a very syrupy Golden Rule-themed bit recited by Miss Darnell that's a bit too much for jaded nightlifers to swallow. Some of the material, moreover, is rather indelicate, including, in reference to star's mixed ancestry, label of "spic-mick."

One remedy is for sharper lines. But more fundamental revisions look in order. Since Miss Darnell is not projected as a singer, act might have advantaged itself of her thespic background, perhaps via some blackout-type parodies of cinematics.

There are, too, any number of sock tunes from the Broadway stage that don't require trained vocalisthenics, and some of these might have been employed on the auditors, either in straight belting fashion or facetiously. As it stands, in short, act needs a chic tone, an orientation away from the coyness and over-baked premise.

Miss Darnell, it should be noted, is still very much the glamorous image of her screen projections, and handles herself with poise and prepossessing manner Her conductor-arranger is circuit vet Bobby Kroll, and Jimmy Blade's crew responded with its usual virtuosity.

Next, Enzo Stuarti, Feb. 17. *Pit.*

Mister Kelly's, Chi.

Chicago, Jan. 23.

Jack E. Leonard, Nancy Wilson, Marty Rubenstein Trio; $2.50 cover.

Albeit a consistent success, this chic Rush St. chophouse actually counts but a handful of headliners who shoe-horn the customers. Jack E. Leonard is one of these b.o. blisterers, and on his first playback looks to duplicate the original jampacking that reputedly notched a house record.

His ability to pull the spenders is further remarkable for the weather he's done it in—near zero for the latest opener (23), and a raging snowstorm on his previous firstnight.

This time he's paired with sepia thrush Nancy Wilson, a looker with considerable vocability now getting the Capitol label buildup. She's covered in New Acts.

Contrasted to the cutdoor clime, Leonard's hotsy palaver sizzled for loud payoff. It's the finest flattery that his brand of standup funstering has spawned the usual imitators; but if he's aped, he's not yet topped, and the jampacked teeup session was a dandy tour de force demo in how to leave 'em laughing.

His barbsmanship and gamey two-liners make for a yes-no formula. But Leonard easily charms the verdict to his favor by laying off the venom and so-called taboo topics. Sex, as he knows, is everybody's dish. *Pit*

Thunderbird, Las Vegas

(FOLLOW-UP)

Las Vegas, Jan. 27.

Billy Gray, too long absent from the Strip, is a welcome returnee, the newest headliner of Marty Hicks' marathon "Scandals On Ice." Frosty portion of show remains intact, with Gray gracefully sandwiched in between production numbers.

On opening night, the comic did 50 minutes at the first show, 35 the second, and will level to 40 for future turns. Gray's popularity here is summed up by the many remarks to maitre d' Louis Saldina: "He wasn't on long enough."

Gray, who resembles a young Winston Churchill, has a socko standup monolog punctuated with very funny songology. He gets especially hefty yocks with his gambling lyrics to "The Man That Got Away," and a nifty credit card spoof. His gag line is flexible, tailored for individual audiences. Strong assistance is given by 88er Bob Bailey for the Gray session, in for four frames with options. *Duke.*

Trade Winds, Chi

Chicago, Jan. 25.

Sallie Blair, Jackie Mason, Joe Parnello Trio; $2.50 cover.

Paired for the usual fortnight booking here, flashy songster Sallie Blair and comic Jackie Mason manage a satisfying layout, but one that seems insufficient of stature for strong draw and further hindered by current cold snap. Opener (25), in fact, was well under capacity. Against the spaces, of course, it was that much tougher for show to catch fire.

Miss Blair is a finger-snapping belter with an attractive tune assortment, mostly vintage stuff. It's upbeat songology with animation, and she displays it to good interest. Firstnighters, however, got only some 15 minutes worth, which seemed too sparing a performance.

Also, while doubtless the gents dug her curvy form in a tight gown, the garment so shackled her lower extremities that she might as well have been chained to the mike. Hence, she didn't really uncork.

Jackie Mason is a clever little guy with some good material, but nothing that a few fresher premises wouldn't improve. He's a reminder of Joey Bishop in some ways—per his deadpanned throwaways, ringsider needles, the mock downplay of himself, etc. He tosses in a few click celeb takeoffs, but essentially the act is a string of absurd jokes, many of them amusing.

Showbacking by Joe Parnello's crew is tip-top, as usual.

Billy Daniels and Bobbi Baker are in Feb. 3. *Pit.*

Latin Quarter, N.Y.

(FOLLOWUP)

The longrunning Latin Quarter show has had its headliners changed without altering the basic speed and lines of this elaborate layout. The revue, "Vive La Femmes" is still fresh enough not to warrant the use of established headliners and still sufficiently strong to focus attention on upcoming talent.

The Novelites (3) are youngish vets on the nitery circuit, although strangers to New York. They have developed into probably the best of the zany instrumental trios. Their comedy is well-developed and scores importantly. It's based on characterization and situation and has a high degree of vitality.

The trio is extremely active, and sometimes they provide some frantic movement. However, much of their motion is purposeful being grounded in recognizable comedic situations. Musically, they shape up well with the accordion, guitar and bass and vocals come off well. They score laughs virtually at will and in a manner that reaches the remote areas of this kingsized room.

Other replacement act on the bill is Wells & The Four Fays, the vet tumbling turn, which scores in its usual manner. There is a slight conflict with the Rudas Dancers doing a lot of similar kind of acro work, but spacing of the turns nearly eliminates the overlap.

Rest of the bill holds up well with Harrison & Kossi showing up okay in the ballroom dept. on the floor and on ice; the Metropolitan Sextet warbles operatic faves. With Gloria LeRoy and Dorothea MacFarland scoring in the dance and song sections respectively. Per usual, Jo Lombardi gives a solid base to the show with the orchestral backing. *Jose.*

Steuben's, Boston

Boston, Jan. 19.

Freddie Barber, Lawrence & Carroll, Don Dennis, Tony Brune Orch (5); $2.50 minimum.

Freddie Barber, the retund and amiable mimic, comes back to this room where he is a fave through his tour with Boston-based Sam Snyder's Water Follies. Barber unveils some new impressions, among them JFK, and ravels off a politico group winding up with Russian bigwigs with a harangue as Mr. K. He's ahead all the way with the new material and runs a peppy 30 minute routine in which he does the Hollywood group in crisp style.

Lawrence & Carroll, slick terp team in first turn in this room, pull off some of the most terrifico holds, lifts and spins seen here in a long time. Don Dennis solos in a singing stint embracing "Camelot," "Lucky Me," and "Wonder Who's Kissing Her Now" in fine style for big returns. *Guy.*

Shows on Broadway

Octoroon

Phoenix Theatre (T. Edward Hambleton, managing director; Stuart Vaughan, artistic director) revival of five-act (eight scenes, two intermissions) drama by Dion Boucicault. Staged by Stuart Vaughan; settings and costumes, Peter Wingate; lighting, Joan Larkey; musical and choral effect arrangements, Lee Hoiby and Jared Reed. Features Juliet Randall, Bette Henritze, Gerry Jedd, Vinnette Carroll, Franklin Cover, John Heffernan, Robert Blackburn, P. J. Sidney, Ray Reinhardt. Opened Jan. 27, '61, at the Phoenix Theatre, N.Y.; $4.60 top.

Old Pete .... P. Jay Sidney
Dido .... Vinnette Carroll
Other Slaves .... Floyd, Eddie, Shaunellle Perry, Beverly Todd, Fran Bennett, Caryl Paige, Warren Berry, Jim McMillan
Slave Children ...... Carlos Garcia Felicie, Leenzie Felicie, Perry Greene, Sharon Williams
George Peyton .... Robert Blackburn
Mrs. Peyton .... Bette Henritze
Salem Scudder .... Franklin Cover
Zoe .... Julier Randall
Squire Sunnyside .... Albert Quinton
Dora .... Gerry Jedd
Jacob McCloskey .... John Heffernan
Paul .... Alan Weeks
Wah-no-tee .... Ray Reinhardt
Col. Poindexter .... Jared Reed
Mr. Lafouche .... Frederic Warriner
Judge Jackson .... Nicholas Kepros
Capt. Ratts .... Elliott Sullivan
Jules Thibodeaux ... Ted van Griethuysen
Harmonica Soloist ..... Alan Schackner

As a museum piece, which is how the Phoenix Theatre is presenting it, "The Octoroon" is an interesting show. For sociologists and well as students of drama, it merits attention. For regular-run revival, however, it's dubious boxoffice, and there may be a question how suitable it would be for unsophisticated audiences, particularly where some of its questionable assumptions might be taken seriously.

"The Octoroon" is Dion Boucicault's melodrama hit of the 1859-60 season, revived by the Phoenix as the final item of its subscription season and presumably intended as one of the offerings in the repertory series managing director T. Edward Hambleton plans for the windup of the theatre year. The Phoenix acting company has been expanded for the production.

Where the contemporary theatre leans toward mental and emotional illness, dope addiction and sex perversion as shock material, meller experts of a century ago used the more primitive audience-rousers such as cold-blooded murder, arson, knife fights to the death and that old-faithful passion-igniter, miscegenation. "The Octoroon" has more hokum violence than television wrestling.

Just as "The World of Suzie Wong" uses an Oriental charmer for added romantic touch, Boucicault's title character in the illegitimate daughter of a revered plantation owner and devoted slave woman. She is, natch, not only beautiful, but intelligent, warm-hearted, modest, loyal—a truly noble soul. Although she loves the handsome hero, she takes her own life rather than bring "shame" on the white family that has reared her.

It's easy to see how audiences on the eve of the Civil War must have been stirred by the play, which managed to present both slaves and slave-holders as nature's noblemen and have all the villainy cooked up by a knavish Yankee interloper who has taken advantage of the innocent old owner to gain a mortgage on the Louisiana plantation. This villain reveals his venomous streak by abusing a playful Negro lad and a harmless Indian, and he plots a fate worse than death for the helpless heroine by buying her at the slave auction.

Stuart Vaughan has staged the show "straight," even to the extent of including the groupings and scenery-chewing of a century ago. After what seemed to be preliminary uncertainty, the Phoenix opening-night subscribers responded with hisses for the villain, laughter for some of the more resounding flights of rhetoric, in one instance honestly-inspired applause and, at several points the tribute of hushed attention.

In general, the performance is excellent. Juliet Randall is fine in the title role, giving a serious and moving portrayal even in several of the mawkishly emotional scenes, with lines that must be almost impossible to read with a straight face. John Heffernan sneers and snarls and stalks about in a caricature of tv bad guys, presumably according to director Vaughan's instructions.

Franklin Cover is amusing as a plantation manager given to purple-prose sentiments, Gerry Jedd is believable as a not-quite-bright southern belle who's willing to take the hero on the rebound, Robert Blackburn is properly serious as the handsome young heir, Ray Steinhardt is imposing as the avenging Indian, P. J. Sidney is persuasive as a faithful old slave, Bette Henritze is acceptably solemn as the late plantation owner's widow and Vinnette Carroll is plausible in the bit role of a trusted slave.

Peter Wingate's scenery, some of which is apparently in the style of the period, is interesting, although the corner of the plantation home doesn't suggest traditional southern architecture. His costumes are theatrically convincing. Joan Larkey's complicated lighting is effective and the musical effects by Lee Hoiby and Jared Reed rely mostly on Negro spiritual themes.

Hobe.

The Gondoliers

N. Y. City Center (Julius Rudel, producer) presentation of Gilbert & Sullivan light opera. Staged by Dorothy Raedler; musical conductor, Julius Rudel; scenery and costumes, Ed Wittstein; chorus master, William Jonson. Opened Jan. 25, '61, at the N. Y. City Center; $3.95 top.

Duke of Plaza-Toro ...... Norman Kelley
Duchess .... Evelyn Sachs
Casilda .... Barbara Meister
Grand Inquisitor .... George Gaynes
Luiz .... William Diard
Marco Palmieri .... John Alexander
Giuseppi Palmieri ..... Richard Fredricks
Gianetta .... Janet Pavek
Tessa .... Cecilia Ward
Inez .... Gladys Kriese

Gondeliers: William Metcalf, Mayrice Stern, Norman Grogan.

Maidens: Doris Yarick, Sophia Steffan, Beverly Evans.

This is the finest production of the City Center series of four Gilbert & Sullivan works, inaugurated last year, continued now, and planned as future bread-and-butter. Diction remains a challenge to further improvement in the chorus under William Jonson, and occasionally among the principals under Dorothy Raedler; but that is a counsel of perfection in the wake of a generally excellent impression.

"Gondoliers" has more than the average number of principal singers, 10, and provides all but two with a great deal of opportunity. Evidence of both care and sound judgement in casting insure the solid foundation of seasoned talent. Combined with the fresh and colorful costumes of Ed Wittstein and his two sets, one in Venice and one in the mythical kingdom, both worked on the tilted stage, the audience impact steadily intensifies.

Norman Kelley, of the Metropolitan Opera roster, as the Duke of Plaza-Toro starts great and gets better. It's the sort of shimmering performance which, were this a regular Broadway show, would have his name up in lights the next night. Kelley's flair for acting has been noted here both at City Center and at the Met. This may well be his most splendid interpretation. It has the dazzle and power of a 30-carat diamond.

His makeup and costuming, lacy, kerchiefy, eyeshadowed, are delicious and illustrate the maxim about infinite attention to detail being the essence of theatrical artistry. All due credit, of course, to Sir William Gilbert's lyrics, etched in durable acid when this affete Spanish grandee parades, struts and plays the mannered male bitch.

Kelley receives the right witty response from his duchess (Evelyn Sachs), who sinks her lyrical teeth into the deadly double entendre of how she forced herself, as a bride, to love this man because, after all, he was a duke. Segments of the Kelley-Sachs stage business and lyrics could practically be lifted intact and presented in a cafe. It's an astonishing display for a repertory company with constant financial problems to offer anything so topflight in high-style hokum.

George Gaynes as the Grand Inquisitor is, in his own separate idiom, another shining light. His projection of diction in a deceptively quiet tone hallmarks high professionalism. It is even possible to argue that the way he picked up several lapses of lyrical memory under full spotlight, without any visible sign of becoming demoralized by his own fluffs, bespeaks truly superb stage presence.

Of the other principals, all exhibit "authority" so that characterization, timing and vocalization keep the show alive and buoyant. John Alexander and Richard Fredricks as the gondolier-kings work together with effective twinmanship, each individually competent yet always within the requirements of the book. Their brides are agreeably impersonated and sung by Janet Pavek and Cecilia Ward.

The romance which hinges upon

(Continued on page 74)

Says Critics Didn't Cite 'Gladiola' in 'Show Girl'

New York.

Editor, VARIETY:

Either our critics are too new, too old, or too indifferent, but Charlie Gaynor pulled a neat one in "Show Girl." While it may be of interest only to historians, had any of the critics noticed it am sure they would have mentioned it.

In the number contrasting musicals of the 20's and those of today, the 20's segment was "The Gladiola Girl." Perhaps the club sandwich treatment threw 'em, but it is significant since both author and star made notable impressions on the first take. When "The Boy Friend" opened we were reminded that we should have seen Carol Channing as "The Gladiola Girl." Now that we finally have a rerun, why not tell the unfortunates all about it? We believe they should, too.

Walt Rigdon.

London Bits

London, Jan. 31.

John Clements, Constance Cummings, Donald Sinden and Paul Rogers start rehearsing Monday (6) for "J. B." by U. S. poet-playwright, **Archibald MacLeish**. It opens March 7 at Brighton.

Halsey Raines is looking for talent for an intimate revue he plans for London.

Patricia Lambert has landed the role of leading lady to **Van Johnson** in the forthcoming "The Music Man."

Ethel Linder Reimer is paging **Tony Britton** for her musical, "Cherchez La Femme," skedded for the West End in May.

Next at the Mermaid will be **Bernard Miles** in Ibsen's "John Gabriel Borkman," opening Feb. 18.

Life in a submarine flotilla at Valetta is the theme of **Anthony Kimmins'** next play, "The Angry Deep," to be presented by **Stephen Mitchell and Kenneth More** in the West End next month.

Pat Kirkwood and Hubert Gregg open Feb. 16 at the Phoenix in Philip King's "Pools Paradise." Arthur Watkyn's "The Geese Are Getting Fat" closed at the theatre last Saturday (28).

The **Art Buchwald** revue, "The Art Of Living," folds at the Criterion next Saturday (4) after a six-month run.

There'll be eight members of the original Yank cast when **Jack Gelber's** off-Broadway play, "The Connection," bows Feb. 22 at the Duke of York's.

Jeannie Carson and her husband, **Biff McGuire**, will star in a revival of "Finian's Rainbow," which they did in New York last spring.

Marvin Kane is complaining of Joan **Littlewood's** staging of his play, "We're Just Not Practical." The author claims she ruined it and he wasn't consulted.

Laurence Harvey returns to the London stage April 19 in **Jean-Paul Sartre's** "Les Sequestres d'Altona," at the Royal Court.

"The Devils" by **John Whiting**, the Stratford Memorial Theatre's production, has been postponed from Feb. 15 till Feb. 20 at the Aldwych.

Tennent's will present **Margaret Leighton** in a limited engagement of Ibsen's "The Lady From The Sea" at the Queen's, opening March 13. **Vanessa Redgrave, Esmond Knight and John Neville** are also cast.

Cast Placements

BROADWAY

"**Camelot**": Jack Dabdoub (succeeding Bruce Yarnell), Paul Olson (succeeding Richard Englund).

"**Kean**": Alfred Drake.

"**Cook for Mr. General**": Roland Winters, John McGivea.

"**Under the Yum Yum Tree**": Charles Forsythe.

"**Whole Darn Shooting Match**": Joey Adams.

"**Carnival**": James Mitchell.

"**Happiest Girl in the World**": Lu Leonard, Joy Claussen.

"**Tenth Man**": Alan Manson (succeeding Donald Harron), Gene Saks (succeeding Alan Manson).

"**Fiorello**": Willi Burke (succeeding Ellen Hanley).

"**Mary, Mary**": Betsy von Furstenberg.

"**Night of the Iguana**": Patrick O'Neal.

OFF-BROADWAY

"**Fantasticks**": Carla Huston (succeeding Rita Gardner), Gene Rupert (succeeding Jerry Orbach).

Shows Out of Town

13 Daughters

Philadelphia, Jan. 31.

Jack H. Silverman presentation of two-act (24 numbers) musical comedy with book, music and lyrics by Eaton Magoon Jr.; additional book material, Leon Tokatyan. Staged by John Fearnley; choreography, Rod Alexander; settings and lighting, George Jenkins; costumes, Alvin Colt; musical direction and vocal arrangements, Pembroke Davenport; orchestrations, Joe Glover; Hawaiian dance consultant, Nona Beamer; dance arrangements, Bob Atwood; production supervisor, Carl Sawyer. Stars Don Amache; features Monica Boyar, Sylvia Syms, Richard Tone, Stanley Grover, Gina Viglione, John Battles, Isabelle Farrell, Diana Corto, Ed Kenney. Opened Jan. 30, '61, at the Shubert Theatre, Philadelphia.

Kahuna .... Peter Pagan
Young Kahuna .... Keola Beamer
Boys .. Miki Lamont, Augie Rios, Delphine De Arco, Ado Sato, Steve Curry
Emmaloa .... Monica Boyar
Chun .... Don Ameche
Kinau .... Sylvia Syms
Mana .... Ed Kenney
Malia .... Diana Corto
Kamakia .... Honey Sanders
William .... John Battles
Jacques .... Richard Tone
Isabel .... Gina Viglione
Susie .... Constance di Giovanni
Sally .... Vivian Hernandez
Jane .... Diana Baffa
Maude .... Karen Lynn Reed
Desdemona .... Shirley de Burgh
Cora .... Jo Anne Leeds
Mary .... Nikki Sowinski
May .... Connie Burnett
Millie Lee .... Gloria Gabriel
Minnie Lou .... Jeanne Armin
Cecilia .... Isabel Farrell
Governors .... Paul Michael, Jack Murray, Jack Mathers, Irving Barnes
Prime Minister .... George Hirose
David Scott .... Konrad Matthaei
Willoughby .... Stanley Grover
Guards ...... Bill Jason, Jose Ahumada
Governors' Wives .... Kelly Scott, Doris Galiber, Lynn Barret, Veronica McCormick
Sir Cyril .... Peter Pagan
Assist. Consul .... Nathaniel White

Singers: Irving Barnes, Lynn Barret, Doris Galiber, Jack Mathers, Paul Michael, Jack Murray, Veronica McCormick, Kelly Scott.

Dancers: Jeanne Armin, Diana Baffa, Carlos Bas, Carol Burnett, Shirley De Burgh, Humberto D'Elia, Anthony De Vecchi, Gloria Gabriel, Blair Hammond, Joanne Leeds, Roger Lepage, Carlos Macri, Michael Maurer, Jerome Michael, Mitchl Nutick, Candy Rocha, Nikki Sowinski, Mary Zahn.

Children: Stephen Curry, Delfino De Arco, Constance Di Giovanni, Vivien Hernandez, Miki Lamont, Lynn Reed, Augie Rios, Ado Sato.

Others: Jose Ahumada, Keola Beamer, Kalani Cockett, Bill Jason.

Musical numbers: "Kali Kali," "House on the Hill," "Let-a-Go Your Heart," "Paper of Gold," "Thirteen Daughters," Paper of Gold Dance, "Father and Son," "Long and Beautiful Life," "Throw a Petal," "Ka Wahine Akamai," "You Set My Heart to Music," Cahillen, "Thirteen Old Maids," "Daughter or Dowry," "When You Hear the Wind," "My Pleasure," "Hoomalimali," "Puka Puka Pants," "My Hawaii," "Lei of Memories," "Hiiaka," "Goodby Is Hard to Say."

In its break-in form, "13 Daughters" marks a return to straight operetta. The tunes are melodic, if reminiscent, the humors are arch and spotless and the plot is cloyingly sentimental.

It is the tale of a Chinese-born merchant married to a Hawaiian princess saddled with a flock of unwed daughters. Don Ameche's customary air of the cat-that-ate-the-canary stands him in good stead as the wily Honolulu business man.

His native wife, played by Monica Boyar, believes that a curse of the island gods has prevented her from having sons and left her with a houseful of prospective old maids. Her husband sees the problem from a more practical, and wholly financial view.

The principal holdback is the oldest daughter, portrayed by Gina Viglione, enamored of a Boston minister, an almost insuperable obstacle in the Victorian era. It takes two long acts to bring this romance to fruition.

The production is 20 minutes overlong, but still in remarkable good shape for an opener. Allowing for changes and speeding up, it doesn't seem much can be done to basic structure. "Daughters" will have to stand or fall as a period piece musical. The reaction for sophisticated Broadway is dubious.

Hawaiian music must of necessity sound repetitious. But there is even a distinct familiarity to composer Eaton Magoon's mainland ballads, and his lyrics only bolster that impression.

In addition to the affair between Miss Viglione and her strong-voiced clerical sweetheart, Stanley Grover, there is a vocalizing juvenile romance between John Stewart, as the king's son, and Diana Corto, the seventh daughter. The path of true love is made arduous by all the parental cliches, including banishment from the islands.

Ameche has an ingratiating role as the well-meaning, contriving mandarin. He manages several songs, mostly of the patter variety, and his jokes are largely the "Confucius says" type. Miss Boyar is visually and vocally credible as the worried Hawaiian mother and has her strongest scene in a ritual number near the close. Sylvia Syms has but a walk-on as a femme majordomo, but manages to belt across a couple of pigeon lilts.

Book complications create an overall lag and the only real rouser comes late in the first act with the chorus running through an energetic dance routine. Young Isabel Farrell and Richard Tone provide two dance specialties. More terping might accelerate matters.

The George Jenkins settings are impressive, if on the cumbersome side, and help set the background atmosphere.

Gagh.

Once There Was A Russian

Wilmington, Jan. 27.

Leonard Key, Morton Segal, Kenneth Swartz & Mel Howard, in association with Justin Sturm, presentation of comedy in three acts (six scenes) by Sam Spewack. Staged by Douglas Seale; scenery and costumes, Tony Walton; lighting, Klaus Holm. Stars Walter Matthau, Francoise Rosay, Albert Salmi, Julie Newmar. Opened Jan. 26, '61, at the Playhouse, Wilmington; $5.50 top.

Sura .... Julie Newmar
Vera .... Carol Grace
Barber .... Laen Retlaw
Eunuch .... Kennard Melton
Polgunov .... Sig Ruman
Potemkin .... Walter Matthau
Soldier .... Steven Frey
Servant .... Alberta Nelson
Kolbas .... Marvin Silbersher
John Paul Jones .... Albert Salmi
Officer .... Ryan MacDonald
Soldier .... Tom Brumbler
Nassau Von Siegen .... Michael Lewis
Catherine the Great .... Francoise Rosay
Admiral Radbury .... Eric Christmas
Muralov .... Tom Brannum
Baron Razumni .... Lewis Guss
Pasha .... Roger C. Carmel

Sam Spewack has written a light-weight comedy which, as of its Wilmington break in, doesn't seem sturdy enough for Broadway. There are amusing moments, spritely dialog and top performances, but the piece still appears thin. Nothing much actually happens despite the sound and fury.

The plot revolves around American naval hero John Paul Jones, Catherine the Great and the Russian military-political schemer, Potemkin. Quite a few people get involved in the plots hatched by Potemkin when the American goes to Russia in 1787 to take command of its navy.

One of the basic weaknesses is the American hero's character. Albert Salmi's performance makes him seem diffident, shy, and apparently scared of women. Walter Matthau, as Potemkin, and Francoise Rosay, as the Empress, carry the burden of the play. Matthau gives a brilliant portrayal of the rascally plotter and one-time lover of Catherine.

Miss Rosay, French star making her first American stage appearance, enlivens each scene with a portrayal that is regal, unbending, and yet conveys the frustration growing out of her failure to uplift the Russian people.

Julie Newmar is decorative and capable as Potemkin's high spirited mistress. Eric Christmas and Michael Lewis play foppish British and German officers, respectively. Sig Ruman draws laughs as a hapless Russian caught in the web of intrigue, and Marvin Silbersher is excellent as a meek follower of Potemkin.

There is a handsome setting by Tony Walton, who also is responsible for the colorful costumes. Douglas Seale's direction is uneven, with most of the six scenes in need of general tightening. Also Matthau's long speeches, while establishing character, could be cut for better effect.

The script has possibilities for Hollywood use.

Klep.

(Douglas Seale withdrew over the weekend as director, and Gene Frankel has taken over the staging.—Ed.)

Twinkling of an Eye

San Francisco, Jan. 12.

San Francisco Actor's Workshop presentation of three-act comedy by H. W. Wright and Guy Andros. Staged by Alan Schneider; settings, Robert La Vigne; costumes, Roger Le Clautier; lighting, James McMillan. Features Beatrice Manley, Philip Bourneuf, Peggy Doyle, Susan Darby, Albert Paulsen, James Gavin. Opened Jan. 11, '61, at the Mariners Theatre, San Francisco; $3 top.

Grandfather .... Michael O'Sullivan
Miss Asp .... Peggy Doyle
Morissa .... Katharine Ross
Suni .... Susan Darby
Miona .... Ruth Breuer
Meana .... Norma Leistiko
Mrs. Vynar .... Beatrice Manley
Simon .... Albert Paulsen
Julian .... Philip Bourneuf
Pastor Begg .... Joel Fabiani
Cousin Rupert .... Laurence Hugo
Madame Nyassa .... Yvette Nachmias
Uncle Zebulon .... James Gavin
Henry Must .... William Major
Darling .... David Irving

This overlong charade is billed as "a serious comedy," by which presumably is meant "a comedy of menace." If that, indeed, is the authors' intent, the work falls far short.

The play is set in "a garden on an island in a sea," at a time more

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Touring Show Dearth Crimping Chi; Season Fading Despite Strong B.O.

By LEE BROWN

Chicago, Jan. 31.

What might have been an exceptional season for Main Stem legit here is turning into another mediocre one, principally because of a shortage of roadshows this term.

A few tourers that were to have played Chicago later this season have either folded or changed plans, and as of now there are only two future bookings for the remainder of the semester. Those are Brendan Behan's "The Hostage," which opens a limited engagement Feb. 20 at the 900-seat Civic Theatre, and "Raisin In the Sun," set for Feb. 27 at the Blackstone. (The latter is not really a new show for Chi patrons, since it had its tryout here two years ago.)

This means that the Erlanger, 1,340-seater operated by the Nederlander Bros., which shuttered when "Majority of One" closed Saturday (28), probably will remain dark the rest of the season. Two earlier bookings, "Destry" and "Holiday in Japan," have fallen through because they're not completing their tours. "La Plume de ma Tante" seems a prospect, but there's nothing definite on it as yet.

As for the two Shubert houses, the Blackstone has nothing in store beyond "Raisin," and the Shubert is banking on "Flower Drum Song," currently in its 10th week. The Theatre Guild-American Theatre Society may try to bring in "La Plume" as the final item of the eight-show subscription series here.

There's threefold irony in the situation. The influx is petering out at the very time of year which theatremen here consider peak season. Also, the Erlanger, still a comfortable theatre in an excellent state of repair, will probably have only one more season before it is

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Columbia Will Remain In Legit with 'Fiorello'; Fox with Concert Mgmt.

Columbia Artists Management will continue its Broadway Theatre Alliance subsidiary after the network of 82-subscription cities is transferred to United Performing Arts next season. Although BTA will no longer have a guaranteed audience setup, it will book any legit shows Columbia picks up for tour.

At present, BTA has a contract with the touring production of "Fiorello" extending through the termination of the road hike. The musical is expected to tour through the end of next season at least. Thus, BTA will be booking the show during the 1961-62 semester. According to Herbert Fox, president of BTA and Columbia veepee, "Fiorello" will have played most of its subscription dates by the end of the current season.

Fox, incidentally, will continue as v.p. of Columbia when the subscription setup is taken over by UPA. He's been with Columbia 21 years and has been president of BTA since its inception several years ago. Columbia president Curt Weinhold, in a statement referring to Fox's continuation with the organization, asserts that the latter "is expected shortly to assume major managerial duties in the concert and opera fields as well as continuing his supervision of the company's theatrical ventures."

According to Fox, BTA will continue to operate its subscription setup through the end of the current season. The organization, however, has released its field force, which has been employed by UPA to setup next season's subscription schedule.

Touring Co. 'Music Man' Set to Summer in Wash.

The touring production of "Music Man" will spend the summer in Washington. The Kermit Bloomgarden presentation is scheduled to move into the National Theatre there June 12 for a 12-week run through Sept. 2.

The musical has a string of southern bookings lined up for the next two months.

Find Original Floor Plan Of Ford's Theatre, Wash.

Washington, Jan. 31.

Discovery of the original floor plan of Ford's Theatre has been hailed by National Park Service Director Conrad Wirth as an "invaluable aid" to current plans for restoring the historic legit house. The theatre, part of the Lincoln Museum National Memorial in Washington, is slated for restoration as part of the National Park Service's Mission 66 program.

The only known sketch of the theatre's orchestra floor was turned up recently in the Library of Congress. It was in Ford's that President Lincoln was assassinated by John Wilkes Booth in 1865. The theatre has been dark for many years.

Say Nat'l Board Has Jurisdiction Over B'way Legit

Washington, Jan. 31.

The National Labor Relations Board has issued an advisory opinion that it has jurisdiction over the League of N.Y. Theatres Inc., the organization of Broadway theatre owners and producers. This is the first time NLRB has asserted its jurisdiction over labor disputes in the legit field, previously governed through N.Y. state labor regulations.

The opinion issued by NLRB was sought by the League and opposed by the Society of Stage Directors & Choreographers Inc., which wanted the jurisdiction to remain in the hands of the N.Y. State Labor Relations Board. The Society is currently embroiled in a State Board proceeding in which it is seeking collective bargaining recognition from the League. In light of the NLRB opinion, the League presumably can now ask the federal agency to take over authority in the jurisdictional dispute with the Society.

In opposing the NLRB move, the Society contended that the New York theatre consists of small units with small capital investments and a dispute between the League and the Society would not "substantially" affect interstate commerce. It further argued that the Board has previously declined jurisdiction over employers in the amusement field.

In its answer, the NLRB said the members of the League constitute

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WANAMAKER WEIGHING 'COUNTRY,' FILM DEALS

Chicago, Jan. 31.

Actor-director Sam Wanamaker, a resident of England for the last decade, now plans to divide his time there and his native U. S. During his two-week engagement here in "Royal Gambit" at his alma mater, Goodman Theatre, he has been considering deals with both Broadway and Hollywood.

He planed to New York yesterday (Mon.) for a meeting with producer Roger Stevens and director Alfred Ryder for a possible costarring role in Henry Denker's "The Far Country," in which Kim Stanley and Steve Hill are already set. Rehearsals are to begin next Monday (6).

Immediately following his Goodman engagement, which ends tomorrow (Wed.), Wanamaker will plane to Hollywood to meet with Max Youngstein over possible filmization for United Artists of T. C. Turner's "Something to Explain," an O. Henry prize story to which Wanamaker owns the rights. It's understood his talk with Youngstein will include also a possible film to be done in London.

Wanamaker's "Royal Gambit" is the Goodman's biggest hit of the season and ranks with Morris Carnovsky's "Merchant of Venice" and Eugenie Leontovitch's "Cave Dwellers," in previous years, as the top boxoffice show at the semi-pro house.

'People' Thriving in L.A.; Facsimile For the Road

Hollywood, Jan. 31.

"Billy Barnes People" chalked up a stick $42,000 for its first four weeks ended last Saturday night (28) at 300-seat Las Palmas Theatre scaled at $4.40 top. Backers John Pool and Joe Landis figure to get their investment of $30,000 back by March 1, after 10 weeks, at the present rate of attendance.

They are now casting for a second company, to open in San Francisco and then tour. There are no present plans for New York, where the original "Billy Barnes Revue" had a successful off-Broadway stand, but then flopped in a transfer to the Main Stem.

Chi Palace May Switch to Legit

Chicago, Jan. 31.

The Palace Theatre, longtime main stem deluxer and in recent years a roadshow film house, may convert to legit, primarily for musicals. The suggestion has been made to the theatre's management, but the reaction so far is understood to have been negative. A vaudfilmer in the 1940s, it once housed a musical when it played "Gentlemen Prefer Blondes" for 18 weeks.

The theatre originally was owned by RKO, but is now held by Chi realty operator Arthur Wirtz. Conjecture as to a possible legit future gained impetus with the exit last week of "The Alamo," plus the fact that two venerable legit theatres in town are slated for early demolition. Both the Great Northern and the Erlanger are to make way for new governmental buildings, though the latter won't be touched for at least another year.

The Palace is dark at the moment, with nothing in sight in the way of a hardticket booking. There's a possibility that it may revert to grind status, although it had a hardticket identity since it first housed "Cinerama."

Dramatists, Producers Extend Basic Contract; Study Legit Economics

The five-year contract between the Dramatists Guild and the League of N. Y. Theatres, which was to have expired last May 20, has been extended again, this time to next June 1. The two organizations had previously agreed to an eight-month extension through Jan. 20.

The additional four months will presumably allow time for the two organizations to work out a revised contract to cover royalty payments, subsidiary rights, pay television, foreign productions, mechanical (music publishing) rights, agents' commissions, etc.

In line with its negotiations with the Guild and for other purposes, the League has undertaken a financial and statistical study of production costs and the distribution of income. Alex Baron, a Broadway company manager and statistician, has been retained by the producer and theatre owner organization to conduct the survey.

New ATPAM Rule

Producer-members of the Assn. of Theatrical Press-agents & Managers may henceforth be the company manager or p.a. for his own show. That reverses a previous rule requiring board of governors approval for such employment.

The union membership scrapped the old regulation by a vote of 188 to 70, or more than the necessary two-thirds majority. The ballots were tabulated yesterday (Tues.). The referendum was held after a petition circulated by Alexander H. Cohen received the required number of signers. Cohen had appealed to the membership when the board rejected his application to serve as his own pressagent for his current Broadway production of "An Evening With Mike Nichols and Elaine May."

Noel Coward Raps 'Modern' Authors; Scorns 'Self-Pity' and 'Vituperation'

London, Jan. 31.

Noel Coward has leveled a broadside at the new wave of British dramatists. In the first of a series of articles in the Sunday Times, the noted author-director-actor advises his younger colleagues, "Consider the public and never bore the living hell out of it."

Describing these modern writers as old-fashioned revolutionaries, Coward protests against their supercilious attitude to the public and accuses them of "inverse snobbery, and trivial and unnecessary vulgarity."

He writes, "In none of the 'New Movement' works, with a very few exceptions, have I observed any sign of genuine theatrical effectiveness. I have seen excellent acting, adroit direction, even good lighting, but nowhere among the torrents of words, propaganda, self-pity, vituperation, pretentiousness and self-conscious realism have I heard an original idea movingly expressed or a problem concisely stated."

Coward accuses modern playwrights of bigotry in their belief that only people in the lower classes are worth writing about. "It is as dull to write incessantly about tramps and prostitutes as it is to write incessantly about dukes and duchesses or suburban mothers and fathers," he asserts.

With the reminder that the first duty of a playwright is to attract an audience, Coward points out that, with rare exceptions, these "advance movement" plays do not

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Name Milt Krantz Prez Of Hanna Theatre, Cleve.

Milton Krantz, for the last 19 years managing director of the Hanna Theatre, Cleveland, has been elected president of the Hanna Theatre Corp., which purchased the house two years ago. Krantz, who's treasurer-director of the Legitimate Independent Theatres of North America and a director and officer of the Independent Booking Office, will continue as managing director of the Hanna.

Also elected as officers of the Hanna corporation were Don T. Grogan, vice-president; D. G. Padgitt, secretary; I. L. Wirsing, assistant secretary; J. R. Heining, treasurer, and L. F. Turner, assistant treasurer.

Tahse Expanding Road List With 'Miracle,' 'Advise'

The road, which many producers consider increasingly difficult economically because of rising production costs and deteriorating transportation facilities, is still regarded by a few managements as a lucrative field for legit. That's evident in the activities of Martin Tahse, who's making a career of producing touring editions of Broadway properties.

Tahse, co-producer with C. Edwin Knill of the current road version of "Fiorello," has acquired the touring rights to two more Main Stem entries, "The Miracle Worker" and "Advise and Consent." He will produce these latest acquisitions independently, instead of with Knill, with whom he was partnered in road productions of "Two for the Seesaw," "Dark at the Top of the Stairs" and "Fiorello."

Casting on "Miracle" is to start in the spring, after which Tahse intends going ahead with "Advise." Each of the productions will be financed separately, but the budgets haven't been disclosed. Since "Fiorello" is booked solidly on the road for another year, the addition of "Miracle" and "Advise" will give Tahse three touring productions next season.

Although Tahse hasn't as yet ar-

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CHI GETS TV REVIEWS OF LEGIT (90-SEC.)

Chicago, Jan. 31.

Peter Jacobi was launched last Tuesday (24) as Chicago's first video drama critic, giving a 90-second review of the Blackstone Theatre's show, "At the Drop of a Hat," as a segment of WNBQ's prime 10 p.m. newscast. He favored the Michael Flanders and Donald Swann revue, as did the four newspaper aisle-sitters, and recommended it as family fare. So far as the show is concerned, the air coverage was figured as worth a minute and a half commercial.

Jacobi, principally an NBC news writer, is slated to review upcoming legit shows, "Raisin in the Sun" and "The Hostage," on the night following the openings. It's understood he'll also give the 90-second treatment to occasional longhair events docked for a run.

Papp's 'Romeo and Juliet' Set for Hub Arts Fest

Boston, Jan. 31.

Joseph Papp's N. Y. Shakespeare Festival production of "Romeo and Juliet," one of the series being performed in the N. Y. public schools and due for alfresco performance in Central Park, N.Y., has been set as the legit entry of the 1961 Boston Arts Festival, the annual admission-free offerings in Boston Public Garden.

Three performances will be given during the local festival, which will run from June 9 to 25, embracing all the arts, ballet, poetry, folk dancing, jazz, painting, symphony.

'Destry' Closes, Toronto; Scratches Detroit, Chi; Lost 75G on 390G Ante

"Destry Rides Again" closed in Toronto last Saturday night (28) at an estimated $75,000 loss on a $390,000 investment. The musical cut short a tour that was to have taken it from Toronto to Detroit and then into Chicago for an indefinite run.

The show, presented by David Merrick, in association with Max Brown, closed on Broadway last June after a run of 472 performances. It reopened a month later for an eight-week stand at the Riviera Hotel, Las Vegas. The production next moved to Los Angeles and then San Francisco, on Civic Light Opera Assn. subscription in both cities.

The Coast stand was followed by two weeks in St. Louis, a week in Cleveland and a fortnight in Toronto. The co-starring roles, originated on Broadway by Andy Griffith and Dolores Gray, underwent several changes after the musical exited New York. Gene Barry and Monique Van Vooren played the leads in Vegas, with John Raitt and Anne Jeffreys taking over when the show moved to Coast, and Stephen Douglass and Gretchen Wyler succeeding thereafter.

Peggy (Mrs. J.P.) McEvoy Protests 'Show Girl' Tag

Peggy McEvoy, widow of author-playwright, J. P. McEvoy, is protesting the use of the title, "Show Girl," for the current Broadway revue starring Carol Channing. Mrs. McEvoy, in a wire to VARIETY, explains that her husband is identified with the title through a 1928 Liberty mag serial, subsequent books, a 1929 Ziegfeld musical, a silent film and talkie remake and a radio presentation.

Mrs. McEvoy also asserts that the Dixie Dugan show girl character created by her husband, is a syndicated comic strip under the title, "Dixie Dugan." She says she owns all rights to her late husband's literary output, and is preparing a television production of "Show Girl."

The legit production in which Miss Channing appears is a revue with music and lyrics by Charles Gaynor and sketches by Gaynor and also Ernest Chambers. It was first done as a cabaret act for the comedienne, and in an expanded form toured last season under the title, "Show Business."

East Meets West: Credit Culture; 3 Ambassadors Salute Sol Hurok

By ROBERT J. LANDRY

Sol Hurok, long a legend in his own time, a showman's showman nearly everywhere except Lincoln Center, lately has been harvesting ribbons, medals and honorary sheepskins. To these was added last week the distinction of being borrowed by the America-Israel Cultural Foundation as man of the occasion for its annual dinner concert at the Waldorf-Astoria Hotel, N. Y.

Hurok was hardly a stranger, having been active in and with the Foundation for 20 years, one of its honorary officers and impresario for Inbal and the Israel Symphony tours in this country. Because it was his evening the participating Artur Rubinstein, Andres Segovia and Isaac Stern, deadheaded their appearances, as did the Met Opera foursome, Roberta Peters, Regina Resnick, Jan Peerce and Robert Merrill, who sang the quartet from "Rigoletto" for a flash finish.

Hurok accounted for the appearances on the dais of both the Soviet and Israel ambassadors to the United Nations, Valerian A. Zorin and Michael Comay, respectively; also the subtly-whispering East-West exchange Ambassador S. B. Lacy, of the State Dept.; also Marian Anderson, a gracious lady in the speech department, and very touching in her tribute; also Van Cliburn, who turns out to be a potential spellbinder for the arts, though he needed a punch-line and the gift of brevity.

Hurok's own speech was brief with the audience referred to his wife for the real lowdown on what an impresario was like. She looked up from a mountain of bouquets and smiled enigmatically.

There were some arresting allusions by all the ambassadors to the role of the performing arts in cultural exchange and in bridging the ideological chasm which curses this century. Interestingly, the Israel voice centered on the hope of an exchange of talent between Tel Aviv and Cairo! That may be sheerly wistful, but its expression in the whole context of the evening's emphasis upon talent-to-people trends it was not without its value as a historic footnote.

Speeches constituted part two of the three-part program, following the kosher-catered dinner at $150 per seating. Robert S. Benjamin, United Artists by day, civic leader by night, was dinner chairman, speaking clearly, sincerely and succinctly, all admirable traits. The Foundation's prez, Sam Rubin, the perfumery king, spoke for the goals and hopes of the Foundation. After the usual dismantling of the dais to allow the stage proper to be set, the concert itself proceeded, with four stagehands added to the overhead this time, on IATSE demand.

A sellout, the grand ballroom grossed around $250,000. The actual net is a matter of guesswork. A main item was the hire of the musicians of the Pittsburgh Symphony, who with William Steinberg, came in by bus. Incidentally, this ensemble made an excellent impression. The American-Israel Foundation, with a $1,500,000 annual budget, used to finance various cultural activities in Israel, may have netted near $200,000.

Lahr at Home With Bard, Claims Taxes Nix Vegas

Philadelphia, Jan. 31.

Bert Lahr, playing Bottom in the touring "Midsummer Night's Dream" at the Forrest Theatre here, says he doesn't see why people are surprised at his playing Shakespeare. "His ideas for getting laughs are strictly low comedy, and plenty of it," the veteran comic declares. "I've been associated with low comedy since the days of the Casino (long shuttered local burly house). I can clown around and leave the poetry to others. Personally I can take the Bard or leave him alone."

Revealing that he's never played Las Vegas, the star explains, that it's hardly profitable to do so. "After your earnings get to a certain point it makes little difference whether you get $3,000 or $30,000 a week," he claims. "The Government cut rises all out of proportion."

Guber, Ford and Gross Music Fairs have established permanent N. Y. offices at 140 W. 58th Street.

Show Abroad

The Bargain

London, Jan. 20.

E. P. Clift & Merlith Productions presentation of a three-act comedy-melodrama by Michael Gilbert. Stars Alistair Sim. Staged by Alistair Sim; decor, Hendrik Baker. Opened Jan. 19, '61, at the St. Martin's Theatre, London; $2.80 top.

Billie Peters ..... Janet Brown
Graham ..... Peter Furnell
Mr. Kingdom ..... Allan Jeayes
Miss Herridge ..... Helen Christie
Alex Glanville ..... Peter Copley
George Selwyn ..... Alastair Sim
Detective Bruno ..... George Selway
Morgan ..... George Cole
Mrs. Rovere ..... Rosamond Burne
Sydney ..... Anthony Davis

Michael Gilbert has written a featherweight comedy-meller which has limited plot substance, but is given some impetus by Alastair Sim's star portrayal. It is a completely unpretentious effort, but might reasonably hold up in this small theatre for a moderate run, and though it has little prospects of crossing the Atlantic it is a cinch for stock and amateur companies.

The three-acter has been staged by Sim in simple straightforward style and though he is the mainstay of the proceedings he has by no means hogged the situations. George Cole and Janet Brown particularly are given ample opportunities.

Sim plays a respectable law firm head with a passion for minatures. He learns that a painting by an unknown artist (whom he suspects is Goya) is coming on the market and he uses a shady ex-employee of the firm to do the bidding on his behalf. As it turns out, the picture had been stolen. There are threats of blackmail and even a murder before all is resolved.

The plot does not stand analysis, but the star gives it stature. Cole gives a smooth performance as the undercover bidder and Miss Brown introduces a provocative note as a beatnik type temporary secretary.

Peter Copley as a partner in the law firm, Allan Jeayes as their oldest employee and Helen Christie as a typical stage secretary play principal parts professionally. There is also a polished contribution by George Selway as a detective. Rosamond Burne has an expendable part as a would-be divorcee.

Decor designed by Hendrik Baker is up to West End standards.

Myro.

Production Assignments

BROADWAY

"Period of Adjustment": Richard Blofson, production stage manager.

OFF-BROADWAY

"Tiger Rag": Robert Soule, settings.

"Bye Bye Birdie": Duane Camp (succeeding Michael Thoma), general stage manager.

"Happiest Girl in the World": Al Rosen, company manager; Henri Caubsiens, general stage manager; William & Jean Eckart, settings; Hershy Kay & Robert Russell Bennett, orchestrations.

"Mary, Mary": Lyn Austin, associate producer; Peggy Clark, lighting; Bill Ross, general manager.

"Carnival": Kaye Ballard.

"Tenderloin": Anne Francine (succeeding Christine Norden), Margaret Gathright (succeeding Patsy Peterson).

"Tenth Man": Martin Wolfson (succeeding Lou Jacobi).

"Happiest Girl in the World": Norman Kean, company manager; Ned Armstrong, pressagent; James O'Neill, stage manager; Gordon Barry, assisting stage manager.

"Mary, Mary": Peggy Clark, lighting.

Taste of Honey": James F. Reilly, company manager.

Concert Reviews

Andres Segovia

(TOWN HALL, N. Y.)

As with his illustrious compatriot, cellist Pablo Casals, nothing seems to dim the luster in the brilliant display of talent and the abundant gifts of Andres Segovia. Whether it be Haydn, Mendelssohn. Bach or Albeniz, the sound of music, rich, warm and colorful, from the rhythmic guitar of the Spaniard, remain as impeccable as ever. This was amply demonstrated last Friday night at N.Y. Town Hall, when Segovia appeared in the first of three recitals this season, offering fresh evidence that he's still every inch the master, his artistry undiminished. The enthusiatic reception from the audience was eminently deserved.

Notably it was the final piece by Albeniz that yielded the finest fruits of the genuine Segovia flair.

Rose.

Warsaw Philharmonic

Sol Hurok has another import from behind the Iron Curtain. The audience at Carnegie Hall, N. Y. was populated by those who spoke Polish and were obviously excited to be present. At a guess this appeal to the large colony of Poles resident in the U. S. should make the tour good box office. There is the undoubtedly sentimental aspect that this symphony is entirely new, nearly all the former musicians dead in the war and the auditorium gone.

It was doing it offbeat to omit Chopin from the first program. Instead there was a violin concerto by Szymanovski, introduced by a remarkable woman soloist, Wanda Wilkomirska whose technique is firm, tone pure and artistry intense.

Bela Bartok's "Music for strings, percussion and celesta" proved an unusual opening but demonstrating that there are those in Red countries familiar with 20th century music. The rendering was a shade too suave and lacked the excitement and brilliance which justifies the composer. The tried-and-true piece was the Brahms First symphony in which the orchestra proved to be a well knit unit with excellent first desk players.

Goth.

Tahse Tourers

Continued from page 71

ranged for the routing of the shows, it's figured both will be sent out as bus-and-truck entries in the manner of his prior touring ventures. "Fiorello," booked by Broadway Theatre Alliance, has been touring as part of that organization's subscription series. However, the BTA subscription network has been sold to United Performing Arts Inc., which books presentations for its subscribers only, completely eliminating boxoffice ticket sales.

"Seesaw" and "Stairs" were also handled by BTA, as was "No Time for Sergeants," which launched Tahse on his road career in 1957. He worked on that presentation as a member of Maurice Evans-Emmett Rogers production staff. The touring presentations, co-produced by Tahse and Knill, and the two properties newly - acquired by Tahse have all been produced on Broadway by other managements.

"Miracle," now in its 67th week at the Playhouse, N. Y., was produced by Fred Coe, who was also responsible for the presentation of "Seesaw." "Advise," now in its 12th week at the Cort Theatre, N. Y., was produced by Robert Fryer & Lawrence Carr in association with John Hermann.

"Fiorello," now in its 62d week at the Broadhurst Theatre, N. Y., was produced by Robert E. Griffith and Harold S. Prince. "Dark" was produced by Saint Subber and Elia Kazan.

Inside Stuff—Legit

"The Petticoat Prince," a projected musical adaptation of Pertita Harding's book, "Amazon Throne," with libretto by Stuart Bishop and music and lyrics by Deed Meyer, is not committed to any producer, according to Robert M. Gewald, manager for the adaptors. Also contrary to a report in last week's VARIETY, the Brazilian government did not finance the recent trip to Brazil by Bishop and Meyer to research the project, but merely cooperated in arranging it. Gewald adds that singer-actress Barbara Ashley, whose name was mentioned in last week's story about the venture, is in no way connected with production plans.

Asides and Ad-Libs

The **Howard Teichmann-Oriana Atkinson** play which opened Saturday night (28) at the Booth Theatre, N. Y., is not titled "John, Jake and Uncle Lee" . . . **Meredith Willson**, composer-lyricist of "The Unsinkable Molly Brown," contradicts a report from London in last week's issue that **Sander Gorlinsky** will do the show in London this spring. The rights for England or elsewhere have not been sold, and no such deal has even been discussed or considered, he says.

Arthur Laurents, author of "Invitation to a March," has reportedly been underwriting the operating losses on the comedy, which closes with an Actors Fund benefit next Sunday night (6) at the Music Box Theatre, N. Y. . . . **Betty Field** has returned to New York after a picture stint on the Coast . . . **Arthur Klein** has taken over as company manager for "The Tenth Man," succeeding **Ira Bernstein** who moved over to "Advise and Consent," succeeding **David Lawlor**.

"The Just Assassins," adapted by actress **Jeanne Cagney** from the Albert Camus drama, "Les Justes," will be American preemed March 11 by the UCLA Theatre Arts department, and will subsequently presented at the college's other campuses at Berkeley, Davis, Santa Barbara and Riverside, Cal. The production is being staged by Miss Cagney's husband, **Jack Morrison**, a member of the UCLA drama department faculty . . . Producer-pressagent **Arthur Cantor's** deal for the U. S. rights to **Harold Pinter's** London drama, "Birthday Party," give him the choice of presenting on or off-Broadway. If the author's "The Caretaker," due for prior U. S. presentation next fall by **Roger L. Stevens**, is a hit, Cantor figures he'll do "Birthday Party" on Broadway, otherwise he may give it a smaller-scale production.

The biographical program notes for "The Happiest Girl in the World," due March 30 at the Martin Beck Theatre, N. Y., are being written by **Henry Myers**, co-author with **Fred Saidy** of the show's book for the show . . . By what he calls "indefatigable diligence," pressagent **Sol Jacobson** arranged for Gallagher's and Al & Dick's restaurants to use plastic steak markers in the shape of steers and a mention of the Broadway musical, "Tenderloin". . . Playwright-scenarist **Robert Ardrey** is living in Rome with his bride, South African actress **Berdine Grunewald**.

Jane White will moderate a "free-swinging debate" next Sunday night (5) at her acting studio, 110 W. 14th St., N. Y., on the question "Casting; Guesswork of Know-How." Participants will include musical conductor **Salvatore dell'Isola**, tv producer **Jack Kuney**, choreographer **Joe Layton**, casting agent **Michael Hartig**, stage director **Jed Horner** and playwright **Saul Levitt** . . . The Bergen (County, N. J.) Evening Record, which recently began covering Broadway openings, has added the UPI's weekly listing of the Broadway shows, with the respective ticket availabilities.

Opera Reviews

Martha

Friedrich Von Flotow opera with modernized libretto by Ann Ronell (after W. Friedrich). Staged by Carl Ebert. Scenery, Oliver Smith. Costumes, Motley. Conductor, Nino Vechi. Choreography, Thomas Andrew. At Metropolitan Opera, N.Y., opening Jan. 26, '61; $10 top.

Lady Harriet ..... Victoria de los Angeles
Nancy ..... Rosalind Elias
Lionel ..... Richard Tucker
Plunkett ..... Giorgio Tozzi
Lord Tristram ..... Lorenzo Alvary
Sheriff ..... Gerhard Pechner
Maids ..... Mildred Allen, Teresa Stratas, Thelma Votipka
Lackeys ..... Walter Hemmerly, Arthur Backgren, Lou Marcella
A Farmer ..... John Frydel
A Farmer's Wife ..... Lilia Sims
The Queen ..... Nancy King

Everything is relative in musicology and opera criticism. Those of hardy stomach for such recent Met Opera confections as "La Perichole" and "Gypsy Baron" cannot abide the sugary "Martha," returned to repertory for the first time since 1928. Seldom have the N.Y. critics been so condescending. They did not sneer but sniffed.

Actually there is a good deal of amusement and some pretty nice singing to be had from the revival. Sentimental the music surely is, per "The Last Rose of Summer." The plot could not be more contrived, coming complete with a last-minute baby's ring which establishes the farmer as the Earl of Dingbat so that he may, under old class conventions, wed naughty Lady Harriet.

Ann Ronell chose to demand of the Met Opera management that her name not appear on the premiere (26) program as responsible for the updated libretto, though it does on the published book sold in the lobby. As to the wisdom of her action, aimed at German stage director Carl Ebert for making "unauthorized" cuts one can argue either way. The critics tended to not like the lyrics, finding what they could hear out of period. Thus Miss Ronell, a long-established and high-rated ASCAP lyricist, escaped some digs. However, she might just as well take whatever credit there is—it's hardly a contemptible thing to be programmed at the Met Opera.

The point about the present libretto which obscures the merits of her argument with Ebert, whatever it may be, is precisely this: though in English, only Richard Tucker and Giorgio Tozzi bothered to sing in recognizable words. Victoria de los Angeles, if superbly the European prima donna, though miscast, hardly emitted six understandable phrases all evening. Her Lebanese - American confrere, Rosalind Elias, from Lowell, Mass., seemed only slightly more familiar with the language.

A superficial scanning of the libretto, as printed, suggests that it is a good deal better than the critics conceded. Unhappily a few of her phrases stand out like a bandaged thumb. Such modernisms as "Oh, Brother!" and "Poor Fish!" give away Miss Ronell's screen and Tin Pan Alley antecedents. Nonetheless, the Ronell rhymes and patter are more original, fertile and promising than the typical English libretti heard at the house the last few years.

The present revival of the Von Flotow work has a "pretty" scenic investiture (Oliver Smith) and costumes (Motley) made possible by another of the Met's special donors, in this case its own Opera Guild. The dancers are active and contribute no little to an outward gaiety.

"Martha" is probably going to please audiences better than reviewers. Richard Tucker is one standout reason. He really belts out a couple of show-stoppers.

Land.

Poppea

(American Opera Society, N. Y.)

After seven years the American Opera Society repeated Monteverdi's remarkable work, composed in 1642 at 76. "The Coronation of Poppea" as prepared by conductor Nicola Rescigno from the original manuscript in Venice, was a new one with a fuller scoring than in 1953. There is of course not much sense in speculation as to which of the many existing editions (nearly every conductor prepares his own) is closest to the music heard in 1642. This version certainly served the spirit of the music well, though Chester Kallman's English words is disturbing. Nor is the staging improved over 1953. Doing operas in the "wanderings" of the singers, the so-called action and a hint of costuming in this instance contributed little.

The men fared better in than the women. John Crain as Nero and Donald Gramm as Ottone were reliable and satisfying. Gloria Lane approached the role of Poppea in style and voice as a Verdi heroine and Eleanor Ross (debut) showed no subtlety or feeling for shaping a line. Regina Sarfaty and Lee Venora sang pleasantly and most pleasing was a scene between a page (Loren Driscoll) and a lady in waiting Veronica Tyler, (another debut). This last one has uncommonly good stage appearance and deportment and a beautiful voice, but would need considerable work on her diction. *Goth.*

Margaret Hall, costumer for the State Univ. of Iowa theatre, will go to the Univ. of Bristol (England) next year on a faculty exchange. **Iris Brooke**, Bristol costumer, will be at the Iowa City spot.

Biz Slides for Many B'way Shows; 'Camelot,' 'Do Re,' 'Irma,' 'Sound' SRO; 'Wildcat' $63,750, 'Unsinkable' $60,065

Business dropped last week for a number of Broadway shows, some of which have been playing to meagre patronage, but increases were registered by a few entries. The sellouts were "Camelot," "Do Re Mi," "Irma La Douce" and "Sound of Music."

"Julia, Jake and Uncle Joe," last week's sole newcomer, closed after its opening performance last Saturday night (28). Anticipated warmer weather this week may help business.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (11th wk; 84 p.) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $36,828.

Last week, $33,141.

All the Way Home, Belasco (D) (9th wk; 69 p) ($6.90-$7.50; 967; $38,500). Previous week, $14,352.

Last week, $15,093.

Becket, Royale (D) (17th wk; 129 p) ($6.90-$7.50; 1,050; $45.507) (Laurence Olivier, Anthony Quinn). Previous week $34.132.

Last week, $32,168.

Best Man, Morosco (D) (43d wk; 336 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $25,818.

Last week, $24,550.

Bye Bye Birdie, Shubert (MC) (41st wk; 320 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $43,560.

Last week, $44,417.

Camelot, Majestic (MC) (8th wk; 65 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $84,117 with parties.

Last week, $84,098 with parties.

Critic's Choice, Barrymore (C) (7th wk; 53 p) ($6.90-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $34,222 with parties.

Last week, $31,524 with parties.

Do Re Mi, St. James (MC) (5th wk; 40 p.) ($8.60-$9.40; 1,615; 69,500) (Phil Silvers). Previous week, $71,527.

Last week, $71,560.

Evening with Mike Nichols and Elaine May, Golden (R) (16th wk; 131 p) (($6.90-$7.50; $30,439). Previous week, $29,386.

Last week, $27,963.

Fiorello, Broadhurst (MC) (61st wk; 484 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $49,300.

Last week, $44,885.

Gypsy, Imperial (MC) (81st wk; 638 p) ($8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $41,618 with twofers.

Last week, $49,358 with twofers.

Invitation to a March, Music Box (C) (13th wk; 105 p) $6.90-$7.50; 1,101; $40,107) (Celeste Holm). Previous week, $12,992. Closes next Saturday (4).

Last week, $11,914.

Irma La Douce, Plymouth (MC) (18th wk; 140 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous Previous week, $49,623.

Last week, $48.246.

Miracle Worker, Playhouse (D) (66th wk; 524 p) ($6.90-$7.50; 994; $36.500) (Anne Bancroft, Patty Duke). Previous week, $28,045. Suzanne Pleschette succeeds Miss Bancroft next Monday (6).

Last week, $29.311.

Music Man, Broadway (MC) 162d wk; 1,287 p) ($8.05; 1,900; $73,850). Previous week, $30.184 with twofers.

Last week, $35.245 with twofers.

My Fair Lady, Hellinger (MC) (254th wk; 2,023 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $35,593. Margot Moser has succeeded Miss Charles.

Last week, $35,116.

Octoroon, Phoenix (D) (1st wk; 5 p) ($4.60; 1,150; $20,382).

Opened last Friday (27) to six endorsements (Aston, World-Telegram; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American, Taubman, Times; Watts, Post.

Last week, $10,991 for five performances.

Period of Adjustment, Hayes (CD) (12th wk; 92 p) ($6.90-$7.50; 1,139) $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $22,482 with parties.

Last week, $24,506 with parties.

Rhinoceros, Longacre (CD) (3d wk; 24 p) ($6.90; 1.101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $22,707.

Last week, $27,186.

Show Girl, O'Neill (R) (3d wk; 20 p) ($6.90-$7.50; 1,076; $45.052) (Carol Channing). Previous week, $30,652.

Last week, $31,321.

Sound of Music, Lunt-Fontanne (MD) (59th wk; 468 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,900.

Last week, $75,924.

Taste of Honey, Lyceum (D) (17th wk; 135 p) ($6.90; 955; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $18,337.

Last week, $17,343.

Tenderloin, 46th St. (MC) (15th wk; 120 p) ($8.60-$9.60; 1,342; $65, 331) (Maurice Evans). Previous week, $44,350 with twofers.

Last week, $42,370 with twofers.

Tenth Man, Ambassador (D) (64th wk; 503 p) ($6.90-$7.50; 1.155; $41,562). Previous week, $16,026 with twofers at the Booth.

Last week, $12,967 with twofers.

Toys in the Attic, Hudson (D) (48th wk; 376 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $15,201 with twofers.

Last week, $17,162 with twofers.

Under the Yum Yum Tree, Miller's (C) (11th wk; 85 p) ($6.90-$7.50; 912; $30,486). Previous week, $14,339.

Last week, $11,865.

Unsinkable Molly Brown, Winter Garden (MC) (13th wk; 100 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $62,390 with parties.

Last week, $60,065.

Wall, Rose (D) (16th wk; 127 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $18,875 with twofers.

Last week, $11,088 with twofers.

Wildcat, Alvin (MC) (7th wk; 51 p) ($8.60-$9.40; 1.453; $65,000) (Lucille Ball). Previous week, $65.520.

Last week, $63,750. Lays off the week of March 27.

Opening This Week

Midgie Purvis, Beck (C) ($6.90-$7.50; 1,280; $48,000) (Tallulah Bankhead).

Robert Whitehead and Roger L. Stevens, in association with Robert Fryer, Lawrence Carr and John Hermann, presentation of play by Mary Chase. Opens tonight (Wed.).

How to Make a Man, Atkinson (C) ($6.90-$7.50; 1,090; $43,522) (Tommy Noonan, Barbara Britton, Pete Marshall, Vicki Cummings).

Dick Randall presentation of play by William Welch, based on a story by Clifford Simak. Randall took over the offering from Jay Garon, Morgan Wilson and Robert K. Adams, who withdrew as a sponsors after cutting short a tryout tour early last month. Opens tomorrow night (Thurs.).

Closed Last Week

Julia, Jake and Uncle Joe, Booth (C) ($6.90-$7.50; 807; $32,000) (Claudette Colbert).

Closed last Saturday (28) at an estimated loss of its entire $120,000 investment (including 20% overcall) after opening that evening to unanimous pans (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Around $3,000 for the one performance.

HITS MERRICK, EDITORS ON 'DO RE MI' REVIEW

Editor, VARIETY:

David Merrick's call to the N.Y. World-Telegram anent rough treatment of "Do Re Mi" and the editors' quick cooperation, as reported in VARIETY, did no great service for the American theatre. This kind of behavior lays the institution open to such suspicions as rigged, fixed, and payola.

Both Merrick and the editors know well that the quality of a show is not always in direct proportion to the length of lines at the boxoffice or the near unanimity of the press. Independent, critical judgment honestly arrived at should be a priceless ingredient in our theatrical mores.

C. Howard Smith

VARIETY's *story reported that, as a result of a phone call from Merrick, the World-Telly editors killed the final, critical paragraphs of critic Frank Aston's review of "Do Re Mi" after the first edition.—Ed.*

Lee Harris Doubles As L.A. Rep for AGMA-Equity

Hollywood, Jan. 31.

Lee Harris, Hollywood representative of the American Guild of Musical Artists, has also succeeded Edd X. Russell as Actors Equity rep here. He has been an associate rep for Equity for two years. Russell, who will continue to serve Equity on special legislation and inter-union assignments, retired last Friday (27) after heading union's Hollywood office for the last eight years.

Harris will double in the AGMA and Equity posts. Before taking the AGMA spot eight years ago he was with ASCAP in its western division office for 10 years. His additional stint for Equity, subject to approval by the AGMA national board.

Nat'l Board

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a single employer doing a gross business of well over $500,000 a year—the statutory minimum for asserting jurisdiction over retail enterprises. The board expressed the theory that operations of the League "substantially affect commerce" within the meaning of the National Labor Relations Act.

The federal agency also said that although it has declined to assert jurisdiction over some businesses in the amusement field, there is no hard and fast rule on the matter. It has taken over motion picture theatres and producers as well as broadcasting stations.

The Board stressed that its advisory opinion is limited to the jurisdictional issue before it and does not constitute an opinion on the merits of the dispute between the League and the Society, or whether it actually has jurisdiction over that specific dispute.

The opinion was signed by Board members John H. Fanning and Arthur A. Kimball. Joseph A. Jenkins concurred with a separate opinion stating he would have the Board assert jurisdiction solely on the jurisdictional standard for non-retail enterprises—i.e., that the League has made out-of-state purchases totalling over $50,000 a year.

The Board opinion said the League represents "substantially all the play producers" in the U.S., plus the owners and operators of 13 of the 32 legitimate theatres in N.Y. City, and of eight theatres in other cities. Off-Broadway producers and theatre owners are not members of the League.

It also cited statistics showing that members of the League collectively purchased scenery from 19 companies, two of which were out-of-state (New Jersey). One New Jersey company did approximately $800,000 worth of business with New York producers during 1959.

Other out-of-state business was conducted with costume suppliers, tickets, theatre furnishings, equipment and refreshments. The Board also noted the 1958-59 Broadway gross of more than $40,000,000, as well as over $23,000,000 for road shows.

Road Okay; 'Dream' $31,816, Philly; 'Russian' $5,671 for 4, Wilmington; 'Hat' $26,684 in Chi, 'J.B.' $20,712, L. A.

Road receipts were generally satisfactory last week. "Once There Was a Russian," the only pre-Broadway tryout in the out-of-town lineup, had a slow start in Wilmington. Registering the top gross again last week was "My Fair Lady," in its third Boston frame.

"Destry Rides Again" closed last Saturday (28) at the conclusion of a two-week Toronto stand.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taes. Engagements are for single week unless otherwise noted.

BOSTON

My Fair Lady, Shubert (MC-RS) (4th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $67,201.

Last week, $67,331.

CHICAGO

At the Drop of a Hat, Blackstone (R-RS) (1st wk) ($4.50-$5; 1,447; $38,500 (Michael Flanders, Donald Swann). Previous week, $20,612 with Theatre Guild-American Theatre Society subscription, American, St. Louis.

Opened here Jan. 23 to unanimous approval (Cassidy, Tribune; Harris, Daily News; Syse, Sun-Times; Tucker, American).

Last week, $26,684 with TG-ATS subscription.

Flower Drum Song, Shubert (MC-RS) (11th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $48,017.

Last week, $50,600.

Majority of One, Erlanger (C-RS) (18th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $35,013.

Last week, $36,272.

CINCINNATI

Once Upon a Mattress (Hurok), Shubert (MC-RS) ($5.70; 2,100; $62,000) (Dody Goodman, Buster Keaton). Previous week, unreported.

Last week, $25,786 wtih TG-ATS subscription.

CLEVELAND

Five Finger Exercise, Hanna (D-RS) (2d wk) ($5.50; 1,515; $32,000) (Jessica Tandy, Roland Culver). Previous week, $19,358 with TG-ATS subscription.

Last week, $16,193 with TG-ATS subscription.

LOS ANGELES

J. B., Biltmore (D-RS) (3d wk) ($5-$5.50; 1,636; $53,000) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $28,165 with TG-ATS subscription.

Last week, $20,712.

Marcel Marceau, Hartford (Mime-RS) (2d wk) ($4.30-$5.40; 1.024; $31,000). Previous week, $20,900.

Last week, about $19,000.

NEW ORLEANS

Music Man, Civic (MC-RS) (2d wk). Previous week, $49,546.

Last week, $52,774.

PHILADELPHIA

Midsummer Night's Dream, Forrest (C-RS) (1st wk) ($4.80-$5.40; 1,760; $56,000) (Bert Lahr). Previous week, $3,646 for three performances, Capitol, Salt Lake City.

Opened here Jan. 23 to three favorable notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $31,816 with TG-ATS subscription.

SAN FRANCISCO

Raisin' in the Sun, Geary (D-RS) (3d wk) ($5.40-$5.95; 1,550; $50,000) (Claudia McNeil). Previous week, $33,895 with TG-ATS subscription.

Last week, $35,254.

TORONTO

Destry Rides Again, O'Keefe (MC-RS) (2d wk) $5-$5.50: 3.200; $35,000) (Gretchen Wyler, Stephen Douglass). Previous week, $44,627 with theatre subscription. Closed here last Saturday (28).

Last week, $43,865 with theatre subscription.

WILMINGTON

Once There Was a Russian, Playhouse (C-T) ($5.50; 1,251; $22,000) (Walter Matthau, Francoise Rosay, Albert Salmi, Julie Newmar).

Opened last Thursday (26) to mixed notices (Crossland, Journal; Klepfer, Morning News).

Last week, $5,671 for four performances.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $25,118, seven-performance split.

Last week, $22,625 for six performances: Paramount, Springfield, Mass., Sunday (22), one, $3,350 with Broadway Theatre League subscription; Klein Memorial, Bridgeport, Tuesday (24), one BTL, $4,850; Strand, Albany, Wednesday-Thursday (25-26), two BTL, $9,003; Bushnell, Hartford, Friday-Saturday (27-28), two, $5,422.

Fiorello (MC-RS). Previous week, $54,220, Ford's, Baltimore.

Last week, $45,395 for five performances. Municipal, Charleston, Tuesday (24), one, $11,401; Keith-Albee, Huntington, Wednesday (25), one, $6,223; Loew's Canton, Thursday (26), one, $7,631; Municipal, South Bend, Friday-Saturday (27-28), two, $20.090.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $34,378, six-performance split.

Last week, $30.602 for six performances: Stuart, Lincoln, Neb., Monday (23), one BTL, $6.542; Civic, Omaha, Tuesday (24), one, $6,469; KRNT, Des Moines, Wednesday-Thursday (25-26), two, $7,389; Wisconsin Union Theatre, Madison, Friday-Saturday (27-28), two, $10,202.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $26,458, six-performance split.

Last week, $26.460 for seven BTL performances: Memorial, Shreveport, Sunday (22), one, $3,749; Ellis, Memphis, Monday-Tuesday (23-24), three, $7,949; State College, Texarkana, Thursday (26), one, $5,538; New Downtown Municipal, Dallas, Friday-Saturday (27-28), two, $9,174.

No 'Andersonville' Pay On Contract-Fight Feld

The management of the Broadway production of "Andersonville Trial" does not have to pay additional salaries to the cast because of the abrupt closing of the show last June 1. That is the decision handed down in an arbitration proceeding between the League of N. Y. Theatres and Actors Equity.

The arbitrator ruled that the shuttering of "Andersonville" resulted from the industry-wide closing of Broadway legit houses June 1 as a result of the contract dispute between Equity and the League. The folding of the show, the arbitrator contended, was not the result of the individual decision of the producer.

Equity had argued that the "Andersonville" management had posted a closing notice to take effect several days after the start of the theatre shutdown, which marked the termination of the old Equity-League contract. The 10-day Broadway blackout, which ended with Equity and the League reaching a new agreement. "Andersonville," written by Saul Levitt and produced by William Darrid, Elaine Saidenberg and Daniel Hollywood, was in its 23d week on Broadway when it closed.

Scheduled B'way Preems

Midgie Purvis, Beck. (2-1-61).
Make a Man, Atkinson (2-2-61).
Hamburg Playhouse, Center (2-7-61).
Comedie Francaise, Center (2-21-61).
Come Blow Horn, Atkinson (2-22-61).
13 Daughters, 54th St. (2-2-61).
Mary, Mary, Hayes (2-2-61).
Devil's Advocate, Rose (2-9-61).
Importance of Oscar, Lyceum (3-14-61).
Big Fish, ANTA (3-15-61).
Happiest Girl, Beck (3-30-61).
Carnival, Imperial (4-13-61).

Off-Broadway Reviews

Ballet Ballads

Ethel Watt presentation of three ballet dramas by John Latouche, with music by Jerome Moross. Choreographed by John Butler, Glen Tetley and Mavis Ray; musical and choral direction, Don Smith; assistant conductor, Joseph Gurt; settings, Gary Smith; costumes, Hal George; lighting, Jules Fisher. Opened Jan. 3, '61, at the East 74th Street Theatre, N.Y.; $4.50 top.

RIDING HOOD REVISITED

Mrs. Nature ..... Lisa Brummett
Three Clouds ..... Alice Scott, Lorraine Roberts, Sallie Bramlette
Dragon Fly ..... Dounia Rathbone
Riding Hood ..... Veronika Mlakar
Good Humor Man ..... Gregg Nickerson
Viennese Wolf ..... Buck Heller
Granny ..... Dianne Nicholson

WILLIE THE WEEPER

Dancing Willie ..... Glen Tetley
Cocaine Lil ..... Carmen de Lavallade
Singing Willie ..... Arne Markussen

ECCENTRICITIES OF DAVY CROCKETT

Davy Crockett ..... Jack Mette
1st Girl ..... Betty de Jong
2d Girl ..... Pauline de Groot
3d Girl ..... Ellen Graff
Sally Ann ..... Sallie Bramlette
Indian Chief ..... Ed Zimmerman
Indians ..... Fred Herko, Steve Paxton, Bob Powell, Jon Rager
Soldiers ..... Ted Bloecher, Derek de Cambra, Ted Lambrinos, Gregg Nickerson
Mermaid ..... Alice Scott
Comet ..... Carmen de Lavallade
Hunters ..... Fred Herko, Bob Powell, Jon Rager
Brown Bear ..... Steve Paxton
Ghost Bear ..... Ted Lambrinos
John Oldham (singing).. Ed Zimmerman
John Oldham (dancing) .. Steve Paxton
Ann Hutchinson (singing) Dianne Nichols
Ann Hutchinson (dancing) Lorraine Roberts
Nathaniel Bacon (singing) Ted Bloecher
Nathaniel Bacon (dancing)....Fred Herko
Grace Sherwood (singing) Lorraine Roberts
Grace Sherwood (dancing) Betty de Long
Congressmen Fred Herko, Steve Paxton, Bob Powell, Jon Rager
Pres. Andrew Jackson ..... Ed Zimmerman
Dancers ..... Pauline de Groot, Betty de Jong, Ellen Graff, Phylis Lamhut, Fred Herko, Steve Paxton, Bob Powell, Jon Rager, Dounia Rathbone, Robert Helloway,
Singers: Sallie Bramlette, Dianne Nichols, Lorraine Roberts, Alice Scott, Ted Bloecher, Derek de Cambra, Ted Lambrinos, Gregg Nickerson, Ed Zimmerman, Abbe Todd.

Revamped with new choreography and a new first act presentation, John Latouche and Jerome Moross' "Ballet Ballads" has been revived at the East 74th Street Theatre, N.Y., by Ethel (Mrs. Douglas) Watt. Although not as avant garde in its approach today as in 1948, when it first appeared under the auspices of the ANTA Experimental Theatre, the musical still shows flash and imagination that make it distinctive. Mary Hunter originally directed.

New to the presentation is "Riding Hood Revisited," a bright, colorful selection with occasionally clever choreography by Marvis Ray. But, whereas the "Willie the Weeper" and "Eccentricities of Davy Crockett" segments have character and vitality of their own. "Riding Hood" rarely achieves the proportion is seems headed for.

Although Veronika Mlakar and Buck Heller dance effectively as Riding Hood and the wolf, respectively, and Gregg Nickerson and Lisa Brummett add pleasant vocal narration, the piece as a whole seems underplayed and loose. The unifying spark that propells Davy and Willie through their respective situations appears missing for Riding Hood.

"Willie the Weeper" provides a close example of the Latouche-Moross concept of combining movement and lyric. In this segment, there is both a singing and dancing Willie, portrayed by two look-alike performers who change costume and mood simultaneously, one narrating and the other moving. In the "Riding Hood" and "Davy Crockett" portions there are singers costumed on stage narrating the action, while dancers do most of the physical enactment. In all situation, however, the singers perform integrated movement as well.

John Butler has choreographed Willie's narcotic dream with imagination and flexibility and Glen Tetley dances the role with limber poise and sentiment. Carmen de Lavallade displays sultry effectiveness as the seductress and Arne Markussen is vocally sound as singing Willie.

Liveliest and most eye-catching of the "Ballads" is "Eccentricities of Davy Crockett." As choreographed by Tetley, it is a vibrant combination of song and dance covering Davy's exploits from youth to death. As Crockett, Jack Mette releates his accomplishments with vocal competence and Sallie Bramlette sings and dances well as his bride.

Miss de Lavallade dazzels as a swirling comet and Alice Scott is comic as a mermaid, while Betty de Jong, Pauline de Groot, Ellen Graff, Ted Lambrinos, Steve Paxton, Bob Powell, Jon Rager and Fred Herko lend able dancing support and Ed Zimmerman, Dianne Nichols, Ted Bloecher and Lorraine Roberts vocalize.

Gary Smith's settings are flexible and spacious and Jules Fisher's lighting is dramatically conceived. Hal George's costumes are lavish and colorful and Don Smith has handled the musical and choral direction with generally fine control. The rhythmic Moross music, though rendered with clarity on twin pianos, seems well-suited for the addition of brass and percussion, and Latouche's lyrics seem occasionally stilted but are generally effective. *Kali.*

Montserrat

Repertory Co. of the Gate Theatre (Rhett Cone executive producer) presentation of two act drama by Lillian Hellman, based on the French play by Emmanuel Robles. Staged by Boris Tumarin; setting, Herbert Senn and Helen Pond; costumes, Sonia Lowenstein; lighting, Richard Nelson. Opened Jan. 8, '61, at the Gate Theatre, N.Y.; $3.90 top.

Zavala ..... Jay Lanin
Antonanzas ..... Frank Echols
Soldier ..... Robert Weygrift
Montserrat ..... John Heldabrand
Morales ..... Rick Colitti
Izquierdo ..... Leonardo Cimino
Father Coronil ..... John Leighton
Salas Ina ..... John Armstrong
Luhan ..... Maurice Shrog
Matilde ..... Dina Paisner
Juan Salcedo Alvarez..... Albert Ackel
Felisa ..... Anne Fielding
Ricardo ..... Roy Scott
Monk ..... John Miranda
Guard ..... Michael Fischetti

Lillian Hellman's "Montserrat," although never a commercial success, has provocative intellectual content. Presented in 1949 by Kermit Bloomgarden and Gilbert Miller and in 1954 by Equity Library Theatre and later by Maurice Glazer off-Broadway, the adaptation of Emmanuel Robles' French play has been stirringly revived by the Repertory Co. of the Gate Theatre, N. Y.

As its focal point, the drama examines the torment of an idealistic Spanish officer who's sympathies lie with Simon Bolivar's movement for Venezuelan independence circa 1812, and who must decide the fate of six hostages by choosing whether or not to reveal the leader's whereabouts. As with most plays of this type, the situation acts as a sounding board for discussion of broader themes. In "Montserrat," the discussion is presented on two plains, the personal and the intellectual, and the conflict between the two, particularly within the officer, creates moments of passionate drama.

There is little more vivid and compelling than a life-or-death struggle and Miss Hellman has put this situation to particular advantage by creating several well-defined characters, each exemplary of a different segment of society, and having them fight for their lives against a natural enemy torn between his Christian principles and his devotion to an ideal. Primarily due to Hellman's meticulous development of the action, "Montserrat" is slow getting going, but once underway, it's often powerful.

Under Boris Tumarin's astute and well-paced direction, a fine cast gives moving expression to the action. As the tormented Spaniard, John Heldabrand displays understanding and sensitivity, and Leonardo Cimino is superbly sinister as the commanding officer who attempts to break him down. John Armstrong as a local merchant and phoney, Roy Scott as a native boy, Albert Ackel as an affected actor, and Dina Palsner as a mother afraid for the lives of her children are good hostages, and Maurice Shrog and Anne Fielding give fine performances as a carpenter and a peasant girl who understands the officer, respectively. John Leighton is a good padre.

Displaying their usual competence, Herbert Senn and Helen Pond have designed a simple and effective setting and Sonia Lowenstein has produced authentic and attractive costumes. Richard Nelson's lighting is appropriate. *Kali.*

Epitaph for George Dillon

George Morrison, Edward Hastings & Richard Lipsett revival of three-act drama by John Osborne and Anthony Creighton. Staged by Morrison, designed by Warwick Brown. Opened Dec. 28, '60, at the Actors' Playhouse, N.Y.; $4.50 top.

Josie Elliot ..... Betty Ockes
Ruth Gray ..... Julie Hollenshes
Mrs. Elliot ..... Christine Thomas
Norah Elliot ..... Jane Henderson
Percy Elliot ..... Thomas Barbour
Edwin Dillon ..... James Peterson
Geoffrey Colwyn-Stuart . Keith Herrington
Mr. Webb ..... Daniel Keyes
Barney Evans ..... Richard Dysart

A two-time loser on Broadway, John Osborne and Anthony Creighton's "Epitaph for George Dillon" is still looking for an audience, this time off-Broadway at the Actors' Playhouse, N. Y. Chances are that it will do better in its new surroundings, where tickets are less expensive and Osborne's following is larger, than it did under the strain of uptown competition.

Originating at the Royal Court Theatre, London, and subsequently presented in New York by David Merrick and Joshua Logan in 1958, and by Norman Twain and Bernard Miller in 1959, the drama tends to ramble over considerable dialogue with a minimum of concrete action to substantiate it. Although it gathers momentum, "Epitaph" always seems to promise more than it delivers and appears propelled by bursts rather than by a steady current of energy.

Nonetheless there are provocative points of interest in the drama of the dismal lives of an "angry" young playwright-actor and a humdrum suburban London family that takes him in. Laureate of England's "angry young men," Osborne and his countryman-collaborator Creighton have created a vivid central character in George Dillon and through him, they pour Osborne's characteristic attitude of the decadence and defeat in British society.

The language is often strong and potent, but the lulls between the storms and the fact that, in the course of the last few years, much of Osborne's wrath has been adopted and exploited by the equivalent U. S. "beat" poets, tend to weaken the impact. "Epitaph" is like a good book revisited, still interesting and provocative but no longer vital and electric.

In the title role, James Patterson creates an impressive portrait of the self-indulgant artist and Julie Follansbee, as an unhappy woman who falls in love with him but leaves before the affair can get going, rarely achieves the scope of the role. Betty Oakes is acceptable as a girl who Dillon seduces and Jane Henderson is credible as her spinster-like sister. Thomas Barbour and Christine Thomas are effective as the girl's parents.

Co-producer George Morrison has staged the play with authority and skill, and Warwick Brown's setting of the dreary suburban dwelling creates appropriate atmosphere. *Kali.*

The Sudden End of Anne Cinquefoil

Theatre 1961, Richard Barr producer, presentation of eight-scene comedy by Dick Hepburn. Staged by Jack Sydow; settings and lighting, William Ritman; costumes, Fred Voepel; incidental music, Bernard Westman; associate producer, Judith Peabody. Features Priscilla Morrill, Alan Ansara, Frank Daly, Peggy Pope, Fay Sappington, Anne Shropshire, Gertrude Kinnell, Alice Drummond, Herman Schwenk, Francis Dux. Opened Jan. 10, '61, at the East End Theatre, N.Y.; $3.90 top.

Fischer de Bienvien..... Alan Ansara
Eva ..... Gertrude Kinnell
Anne Cinquefoil ..... Priscilla Morrill
Mrs. Trott ..... Anne Shropshire
Valeria Friends . Joan Porter, Sue Lawless
Judge Trott ..... Frank Daly
Sheriff McGee ..... Francis Dux
Deputy ..... Vincent Romeo
Addie Goldspot..... Helen Page Camp
Emily ..... Peggy Pope
Luetta Cinquefoil ..... Fay Sappington
Capt. Fitz-Tammany....Herman Schwenk
Happy Jack ..... Vincent Romeo

There are diverting moments in Dick Hepburn's "Sudden End of Anne Cinquefoil" at the East End Theatre, N. Y., but they are too few and far between to hold the tissue-thin comedy together. Despite the earnest efforts of a muggy-happy cast, the restoration-style farce about the activities of an 18th century feminist is generally dull.

Hepburn's plot concerns the attempts of a disarming woman's rights advocate, with several illegitimate children, to corral a Charleston, S.C., priest who inadvertently adds to the brood. La femme always wears pants, having been a pirate between pregnancies, while the padre, who turns out to be a rogue in disguise, is constantly in skirts. There are also sequences involving groups of feminists, a senile judge, local gossips and assorted others.

In the title role, Priscilla Morrill cavorts about the stage like an over-grown pixie, winking here, gaping there and being devilish all the while. Alan Ansara gives a spotty performance as her lover, sometimes displaying a light comic touch and other times a poor memory for lines, and Frank Daly is an often-amusing old judge. Alice Drummond and Peggy Pope offer diverting moments as local strivers for feminine equality, Francis Dux overdoes at times but produces some amusing scowls as a local sheriff and Anne Shropshire provides an occasional laugh.

William Ritman's ingenious settings and simple lighting and Fred Voepel's attractive costume lend a clever touch to the proceedings. *Kali.*

(Closed Jan. 11 after two performances).

Shows on Broadway

Continued from page 76

The Gondoliers

the switched-babies bit, so dear to Gilbert & Sullivan plotting, is attractively carried by Barbara Meister and William Diard.

It is, among other items of comment, remarkable how the comment of Gilbert on social pretension survives time. Meanwhile, here is "The Gondoliers" in considerable grandeur, Norman Kelley presents the most inspired and restrained bit of farcical "camping" seen in a long time. *Land.*

Julia, Jake and Uncle Joe

Roger L. Stevens & John Shubert, in association with Sherman S. Krellberg, presentation of comedy in two acts (seven scenes) by Howard M. Teichmann; based on the book, "Over at Uncle Joe's," by Oriana Atkinson. Staged by Richard Whorf; settings, costumes and lighting, Frederick Fox. Stars Claudette Colbert; features Don Briggs, Lynne Charney, Joseph Leon, Alexander Clark, Michael Sivy, Eigil Siju, Frances Chaney, F. S. Fisher, Grant Gordon, Laryssa Lauret, Boris Marshalov, Ludmilla Tchor, Myles Eason. Opened Jan. 28, '61, at the Booth Theatre, N.Y.; $7.50 top Friday-Saturday nights, $6.90 weeknights.

Julia Ryan ..... Claudette Colbert
Jake Ryan ..... Myles Eason
Anya Petrovna ..... Lynne Charnay
Elena ..... Ludmilla Tchor
Oliver Pendergast ..... Grant Gordon
Gregor ..... F. S. Fisher
Boris ..... Joseph Leon
Constantin ..... Miles Baker
A. J. Webb ..... Don Briggs
Sergei Prosorov ..... Eigil Siju
Natalya Stepanovna..... Laryssa Lauret
Dickinson Wadsworth... Alexander Clark
Marine Sergeant ..... Kelly McCormick
Knox ..... John Garner
Russian Soldiers.. R. K. Lowry, Jim Holder
Gen. Lopakhim ..... Tony Cichoke
Prof. Rasenik ..... Maurice Brenner
Dr. von Meinholz..... Herbert Jones
Maj. Kolnikov ..... Michael Sivy
Uncle Joe ..... Boris Marshalov

Except briefly in the second act, "Julia, Jake and Uncle Joe" is at best a private joke for acquaintances of Brooks and Oriana Atkinson. The Howard M. Teichmann comedy, which opened last Saturday night (28) at the Booth Theatre, offers little for general audiences and is a remote prospect as film material.

"Julia, Jake and Uncle Joe" is based on Mrs. Atkinson's book, "Over at Uncle Joe's," about the funny adjustments to life in Moscow in 1945. Athough the characters of the N.Y. Times correspondent and his wife are named Julia and Jake Ryan there's no attempt to hide that they're really supposed to represent the Atkinsons.

Somehow, though the drama-critic-on-leave and his authoress-wife are taken from life and certain of the minor incidents may have actually occurred during the Atkinsons' stay in Moscow, the characters don't ring true on the stage. Moreover, they aren't dramatic or even very interesting.

While Teichmann freely adapted the original book, he has provided only a single incident to serve as a plot. Except for the numerous comic details of the by-now overly familar picture of the primitive living conditions in Moscow during World War II and the nightmare quality of working under the Soviet dictatorship, nothing much happens.

The two principal characters are not involved in anything vital. They have no special objective in terms of stage plotting, and there's no conflict, no suspense and, except for Atkinson acquaintances who may be amused at occasionally recognizable touches of characterization, little interest or concern.

There are a few mildly diverting bits in the first act, all inside jokes like the newspaper man's mention of "Turner" (meaning Times managing editor Turner Catledge), the reference to his having had a ham sandwich and bottle of beer for lunch (purportedly Atkinson's standard order on such occasions) and several allusions to his omniverous reading and his preoccupation with ornithology.

The latter is inflated to provide the play's sole major incident and whatever substance there is to the second act. This is a highly fictionalized and unbelievable bit about the correspondent being arrested as a spy while bird-watching in a Moscow park, held incommunicado for a week in Lubyanka Prison and released only after his wife, pretending to be ready to reveal the secret of the atom bomb, wangles an interview with Stalin.

Claudette Colbert, starring as the journalist's spirited, outspoken, impulsively generous wife, gives an engaging and deftly comic performance in a part that has ample lines but insufficient resolution. As the newspaper man who has gone half-way around the globe to get away from drama-reviewing, Myles Eason has been made up to look surprisingly like Atkinson, and he manages to suggest something of his dryly humorous, deceptively straight-laced manner. But he's offstage much of the first act and nearly all of the second.

Under Richard Whorf's energetic direction the other performances are generally persuasive. Don Briggs knows how to bellow indignation as a N.Y. Herald Tribune correspondent thwarted by diplomatic doubletalk. Alexander Clark is effectively sanctimonious as a U.S. embassy official, Lynne Charnay, Ludmilla Tchor, F. S. Fisher, Joseph Leon, Miles Baker, Eigil Siju, Laryssa Lauret and Michael Sivy are acceptable as assorted Muscovites, and Boris Marshalov is visually credible as a taciturn Uncle Joe Stalin.

Frederick Fox has designed plausible-looking settings of a New York apartment, a Moscow hotel room and a red and gold reception room in the Kremlin, and has also supplied a collection of Slavic costumes. As a novel touch, the program production and cast credits are printed in Russian (using the Russian alphabet), with the English equivalents in small type immediately underneath. But that doesn't help, either. "Julia, Jake and Uncle Joe" just doesn't add up to much. *Hobe.*

(Closed last Saturday night (28) after one performance.)

Touring Shows

Jan. 29-Feb. 12)

Andersonville Trial—Palace, Youngstown (30-31); Sexton High School, Lansing (1); Regent, Grand Rapids (2); Memorial Hall, Dayton (3-4); O'Keefe, Toronto (6-11).

At the Drop of a Hat—Blackstone, Chi (30-11).

Come Blow Your Horn (tryout)—Walnut, Philly (9-11).

Devil's Advocate (tryout) — Colonial, Boston (6-11).

Florello (2d Co.)—Hanna, Cleve. (30-11).

Five Finger Exercise—Shubert, Cincy (30-4); American, St. L. (6-11).

Flower Drum Song—Shubert, Chi (30-11).

Hostage—O'Keefe, Toronto (30-4); Her Majesty's, Montreal (6-11).

J.B.—Biltmore, L.A. (30-4); Fox, Fresno (6); California Theatre, San Bernardino (7); Temple, Tucson (9); West High School, Phoenix (10-11).

La Plume de Ma Tante—Riviera, Las Vegas (29-12).

Majority of One—Aud., St. Paul (30-4); Rivoli, Toledo (6-7); Hartman, Col. (8-11). Shaker Town Tonight—Oak Park-River Forest High School, Oak Park, Ill. (30); John Carroll U., Cleve. (1); Palace, Youngstown (3); Cabell Hall Aud., Charlottesville, Va. (6); Grey Chapel, Delaware (8); Shrine Mosque, Peoria (11).

Mary, Mary (tryout)—Shubert, New Haven (8-11).

Midsummer Night's Dream—Forrest, Philly; Playhouse, Wilmington (6-11).

Music Man (2d Co.)—Aud., Memphis (30-4); Aud., Atlanta (6-11).

My Fair Lady (2d Co.)—Shubert, Boston (30-11).

Once There Was a Russian (tryout)—National, Wash. (30-11).

Once Upon a Mattress (Hurok)—Memorial Aud., Louisville (31-1); U. of Indiana, Bloomington (2); Purdue U., Lafayette, Ind. (3-4).

Once Upon a Mattress (bus-and-truck)—Sr. High School, Appleton, Wis. (29); Municipal, Sioux City, Ia. (31); Music Hall, K.C. (1-2); Central Sr. High School, Springfield, Mo. (3-4); Memorial Hall, Independence, Kan. (6); High School, Topeka (7); Municipal, Tulsa (8-9); Robinson Memorial, Little Rock (10-11).

Pleasure of His Company—Municipal, Austin (30); Memorial, Wichita Falls (31); Civic, Harlingen (2); Del Mar, Corpus Christie (3-4); McAllister, San Antonio (6-8); Texas Christian College, Ft. Worth (9); North Western Classic High School, Oklahoma City (10-11).

Raisin in the Sun—Geary, S.F. (30-4); Music Hall, Omaha (7-8); Music Hall, K.C. (9-11).

13 Daughters (tryout)—Shubert, Philly (30-11).

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Ballet Ballads, E. 74th St (2-3-61).
Banquet for Moon, Marquee (1-19-61).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Theatre (Rep) (7-15-59).
Donogoo-Tonka, Mews (1-18-61).
Dream, Berkeley, York (1-24-61).
Epitaph for Dillon, Actors (12-28-60).
Every Other Evil, Key (1-22-61).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cat, Living (Rep) (12-20-60).
Krapp's & Zoo, Cricket (1-14-60).
Leave it to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59)
Montserrat, Gate (1-8-61); closes Feb. 19.
Mousetrap, Maidman (11-5-60).
O, Oysters, Village Gate (1-30-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (6-20-55).

SCHEDULED OPENINGS

3 Japanese Plays, Players (2-3-61).
Elsa Lanchester, 41st St. (2-4-61).
Play Tonight, Jewel Box (2-6-61).
Moon and River, East End (2-6-61).
Cleo, St. Marks (2-8-61).
King Dark Chamber, Jan Hus (2-9-61).
Two for Fun, Madison Ave. (2-13-61).
To Damascus, Theatre East (2-14-61).
Tiger Rag, Cherry Lane (2-16-61).
Double Entendre, Martinique (2-20-61).
Rondezvous, Gramercy Arts (2-27-61).
Night at Guignol, Guignol (3-1-61).
Five Posts, Gate (3-6-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Beautiful Dreamer, Mad. Ave. (12-27-60); closed Jan. 18 after 24 performances.
Rules of Game, Gramercy Arts (12-19-60); closed Sunday (29) after 46 performances.

Legit Bits

Edward F. Kook, president of Century Lighting, is due back this week with his wife, legit investor **Hilda Kook**, after several weeks on the Coast.

William Reardon, on leave as playwriting instructor at the State Univ. of Iowa, is teaching at Louisiana State Univ. His place is being taken by **Howard Stein**, of the Univ. of New Hampshire.

John Dutra and **Roberta Royce** will appear in "Silent Night, Lonely Night," which begins a four-week run at the Arena Theatre, Washington, next Tuesday (7).

Kenneth Harvey has been pinch-hitting since last Wednesday (25) in "Sound of Music" for **Theodore Bikel**, who's undergoing treatment for an ear ailment at Mount Sinai Hospital, N. Y.

Kurt Hellmer, N. Y. literary agent, is back in Manhattan after London conferencec with clients **Shelagh Delaney**, **Ronald Serale**, **Michael Noonan** and **Kathleen Nott**.

Max Eisen has resigned as press-agent for the off-Broadway production of "Hedda Gabler" with **Howard Atlee** taking over the assignment.

Dimitri Rondiris, founder-director of the Greek Tragedy Theatre, arrived Monday (30) to stage a production of Sophocles' "Electra" for the Institute of Advanced Study in Theatre Arts. He will also lecture for the New Dramatists Committee, Actor's Equity and Sarah Lawrence College.

Road agent **Allan Cameron Dalzell** is doing special exploitation for **David Merrick's** touring productions of "La Plume de ma Tante," now in Las Vegas, and "Gypsy," scheduled to open April 3 in Detroit.

John Jacob Loeb and **Carmen Lombardo's** "Paradise Island" will be presented June 22 through Sept. 5 at the Jones Beach Marine Theatre, N. Y.

Dr. Campton Bell, director of the School of Commercial Arts, Univ. of Denver, has succeeded Dr. C. Robert Kase as chairman of the overseas touring committee of the American Educational Theatre Assn. The group screens and selects college drama productions for USO tours.

John Effrat will present "Broadway-U.S.A.-'61" on a five-week USO tour of American military bases in Greenland, Newfoundland, Labrador, Iceland and Baffinland, beginning Feb. 6.

Lauri Peters, currently playing the oldest daughter in "Sound of Music" at the Lunt-Fontanne Theatre, N. Y., graduated yesterday (Tues.) from Quintano's School for Young Professionals, N. Y.

Farley Granger returns next Monday (6) after appearances in the Puerto Rico Drama Festival there.

Albert Dekker returned last Saturday (28) after a tv appearance for the Canadian Broadcasting Corp.

Robert Windisch is manager of the Tivoli Playhouse, a new off-Broadway theatre on West 24th St., N. Y., which will be ready for theatrical and concert bookings by mid-February. The house has a flexible seating capacity which can be adjusted from 199-299 seats for legit to 500 for concerts.

Harvey Breit and his authoress-wife **Patricia Rinehart**, who wrote "The Disenchanted," planed to London last Wednesday (25) for rehearsals of their new play, "The Guide," which **William Darrid**, **Eleanor Saidenberg** and **Leonard Ruskin** are producing there in association with **Michael Codron**.

Eric Burger, German adapter of "Tenth Man," "Best Man" and "Visit to a Small Planet," has acquired the German rights to **Tad Mosel's** "All the Way Home."

Jane Wyatt, **Gene Raymond** and **Reginald Denny** head the cast of Shaw's "Candida," current as the 13th season opener at the Sombrero Playhouse, Phoenix.

Joan Talbert, formerly secretary to David Merrick casting director Michael Shurtleff, has joined the Savan-Levinson Agency.

Ludwig H. Gerber, film producer-attorney, has been elected president of the Los Angeles chapter of the American National Theatre & Academy.

Anthony Barr and **David Alexander**, tv directors, have set up a new legit group tabbed Professional Theatre Workshop Inc., and rented Desilu studio theatre for base of operations. Attorney **Paul Major** is associated in the project.

"Marriage-Go-Round" opens a central staging engagement Feb. 20 at the Players Ring, Los Angeles, following roadshow stand at Huntington Hartford Theatre earlier in month.

Robert M. Johnson has resigned his public relations and teaching duties at Dallas Theatre Center. He leaves Feb. 15 and **Don Aly** takes over as p.r. director.

Jean Arnold, featured in the "Medium Rare" revue at Chicago's Happy Medium cabaret-theatre, starts doubling this week as singer in the spot's Downstage Room.

Rip Torn is to guest-star in the title role of "Macbeth," to be done in April at Texas Univ., where he was a student. **B. Iden Payne** will stage the revival.

Martin Garner will leave the cast of "Tenth Man" next Saturday (4) begin a tour of the U. S. and Canada in a one-man show of readings from Jewish Literature.

John Harvey, for 16 years close associate to legit designer **Jo Mielziner**, has become an independent lighting designer.

Claude Woolman, currently appearing in "Becket" at the Royale Theatre, N. Y., will leave the cast to take the title role in "Hamlet" in the Pittsburg Playhouse presentation of the drama to open Feb. 20.

Author-humorist **James Thurber** and his wife have gone to Europe.

Joy Dillingham's Opera

Legit-tv actress Joy Dillingham staged a Greek language production of the Gluck opera, "Iphygenia in Tauris," presented last Saturday night (28) at the Fashion Institute, N. Y.

The show was performed by students of St. Basil's Academy, a junior college for girls, at Garrison, N. Y. Thanos Mellos, music instructor at the school, coached the girls in Greek for the show.

Future Productions

BROADWAY

"Funny Thing Happened on the Way to the Forum," musical with book by Larry Gelbart and Burt Shevelove, songs by Stephen Sondheim. Producer, David Merrick.

"Moon Besieged," drama by Seyrll Schochen. Producer, Lorin E. Price. For fall.

"Come to Glory," drama by George Oppenheimer, based on Lately Thomas' "Vanishing Evangelist." Producers, Arthur Loew Jr. and Jule Styne. For next season.

"Mind of an Assassin," drama by Henry Denker, based on Isaac Don Levine's novel of the same name. Producers. Arthur Loew Jr., Jule Styne, Elliott Hyman and Jones Harris. For next season.

"Little Me," musical adaptation of his novel by Patrick Dennis. Neither composer nor lyricist set. Producers, Cy Feuer and Ernest Martin. For next season.

"In the Counting House," drama by Leslie Weiner. Producer, David J. Cogan. For October.

"Get It Up," musical comedy by Thomas A. Johnstone. Producer, Charles Curran.

"Cherchez La Femme," musical with book by Hy Kraft; lyrics, Michael Brown; music, Milton Kaye. Producer, Ethel Linder Reiner. For spring in London and subsequently in New York.

"Blood, Sweat and Stanley Poole," drama by James and William Goldman. Producers, Roger L. Stevens & Joseph Fields. For October.

"Not Tonight, Josephine," musical with book, score and lyrics by Ronny Graham. Producers, Leonard Sillman & Harris Masterson. For 1962.

"Natural Affection," drama by William Inge. Producers, Roger L. Stevens & Robert Whitehead. For next season.

"Of Love and Death," drama-with-music by A. E. Hotchner, based on several stories by Ernest Hemingway; score, Bernardo Segal; choreography, Lee Becker. Producers, Julian and Dorothy Olney. For November; preliminary tryout opening March 14 at the Coconut Grove Playhouse, Miami.

"Last of the Southern Winds," drama by David MacTavish, from his own novel. Producers, Robert Fryer & Lawrence Carr. For next season.

"Go Show Me a Dragon," drama by Gene Feldman. Producer, Derel Producing Associates, Inc. For fall.

"All American," musical based on Robert Lewis Taylor's novel, "Professor Fodorski," with book by Mel Brooks; music, Charles Strouse; lyrics, Lee Adams. Producer, Edward Padula; L. Slade Brown, associate producer. For October.

"They Might Be Giants," drama by James Goldman; producers, Robert E. Griffith & Harold S. Prince. For next fall; prior production in June in association with the London Theatre Workshop, at the Theatre Royal, Stratford, E. London, under the direction of Joan Littlewood.

OFF-BROADWAY

"Worm in the Horseradish," comedy by Esther Kaufman. Producers, Dorothy Olim and Gerald Crone. For late February or early March.

"Madame Aphrodite," musical with book by Tad Mosel and music and lyrics by Jerry Herman. Producers, Howard Barker, Cynthia Baer and Robert Chambers. For late winter.

"Buskers," drama by Kenneth Jupp. Producers, Amnon Kabatchnik and Lois Bianchi. For February.

"Long Time of Anguish," drama by Alfred Marder. Producer, Robert Moss. For late February.

"Peter Wept," drama by Robert Flliou. Producers, Fred Hare and Ira Zuckerman. For March.

"Willow Song," musical with music by Deed Meyer and lyrics by Stuart Bishop. Producers, Jane Friedlander, Meyer and Bishop. For Spring.

"After the Angels," drama by T. Patrick Burke. Producer, Al Viola. For Feb. 10.

"Philoktetes," drama by George Maxim Ross. Producer, Harold Steinberg. For this season.

"WELCOME HOME AND THANK YOU, SAM WANAMAKER!"

Dr. John Reich, Goodman Theatre, Chicago

"SAM WANAMAKER, starring in 'Royal Gambit' at the Goodman Theatre, is taking Our Town by storm. Chicagoans now understand why London has been raving about him!"
IRV KUPCINET, *Chicago Sun-Times*

"SAM WANAMAKER'S Henry VIII gives stature and salt to Royal Gambit. A fascinating portrait . . . a big, rich full-blooded characterization that expands to first fill the eye and then imagination. It is a brilliant, resourceful, often hilarious piece of work."
CLAUDIA CASSIDY, *Chicago Tribune*

"The Goodman production is a vital piece of theatre, enormously aided by the presence of **SAM WANAMAKER** . . . a performance that is lusty yet sensitive, extravagant but always credible." SYDNEY J. HARRIS, *Chicago Daily News*

"The Goodman has a superb star in **SAM WANAMAKER.** A tour de force of acting . . . he reminds one of Alfred Lunt with a dash of Errol Flynn."
ANN BARZEL, *"Chicago's American"*

"It is **WANAMAKER'S** evening. His talent is the tasty part of the meal. His deft way with the language and his clever style make it one of the best productions."
GLENNA SYSE, *Chicago Sun-Times*

"**SAM WANAMAKER'S** performance is a synthesis of the best, the most vital talent of the British and American theatre."
STUDS TERKEL, *Wax Museum—WFMT*

"**WANAMAKER:** Triumph at home and abroad. British and American theatre has nothing better in common than **SAM WANAMAKER . . .**" *Chicago Scene*

"Hottest theatre ticket in town: 'Royal Gambit,' in which **SAM WANAMAKER** plays Henry VIII."
TONY WEITZEL, *Chicago Daily News*

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New York 17, N. Y.
MUrray Hill 8-8330

ENGLAND:
AL PARKER
50 Mount St.
London W. 1.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. In legit voice range.

"Donnybrook" (MC). Producer, Fred Herbert (130 W. 57th St., N.Y.; JU 6-1932). Available parts: man, 45 burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young flamenco or Spanish dancer or team; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 45-50, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"Jenny" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40 W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman. Available parts: several girls, 16-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, military, regal; man, 40's, easygoing, aristocratic; buxom, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Barabbas" (D). Producers, Isaiah Sheffer & James Antonio (515 W. 10 St., N. Y.). Available parts: two character women, 20-30; several character men of varying ages, all speaking roles; several bits and extras. Mail photos and resumes c/o above address.

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

"Decameron" (R). Producers, Selma Tamber & William Tarr (250 W. 52d St., N. Y.; JU 6-0482). Available parts: mezzo-soprano, 36, comedienne, soprano, 28; lyric soprano, 20; leading man, 35, baritone; character man, 45, basso; leading man, 20, tenor; six male and femme singer-dancers. Bring photos and resumes to above address, 11 a.m.-12:30 p.m. daily. Auditions for dancers: Monday (6), Equity men, at 12 noon-2 p.m. and women, at 2-4 p.m.; Wednesday (8), open call men, at 12 noon-2 p.m. and women, at 2-4 p.m., at Variety Arts Studios (225 W. 46th St., N. Y.).

"Double Entry" (MD). Producers, Oscar & George Marienthal, Albert C. Lasher & Paul Lehman (L&L Theatre Prods., 245 Lexington Ave., N.Y.; OR 5-8557). Available parts: Negro tenor, 18-23; bass-baritone, 35-50; lyric soprano, 30-40; Negro soprano, 18-25; Negro contralto, 35-60. Legit voices only. For appointment, call Robert Weiner, JU 6-9602.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Quick Changes" (R). Producer, Richard Alan Woody (315 E. 70th St., N.Y.; AL 5-1343). Part available for attractive soprano, 20. Auditions next Saturday (4), at 1-3 p.m., at Variety Arts Studio (225 W. 46th St., N.Y.).

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Available parts: young Oriental femme, sexy, belting voice for Pat Suzuki part and replacement for Juanita Hall part. Contact Edward Blum, above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. Mail photos and resumes, c/o Richard North Gage, above address.

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address. Ensemble auditions will be held late in February.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only in the case of the leads, c/o above address.

CHICAGO

Chicago Melody Top. Producers, Rach, Biddle & McCarthy (720 N. Michigan Ave., Chicago, Ill.; N. Y. rep: Henri Gine, 36 CPS, N. Y.; PL 1-5350). Auditions for male and femme principles Feb. 6-10, at 1-5 p.m., at Nola Studios (111 W. 57th St., N. Y.); chorus calls for Equity contraltos, mezzos, tenors, basses, bass-baritones, Feb. 13, at 3-6 p.m., and open call for singers, same voices, 7-10 p.m.; Equity dancers, Feb. 14, girls, at 12 noon-2 p.m., and boys, at 2-4 p.m., and open call male and femme dancers, at 7-9 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.).

Deux Productions. Producer, Alexander Morr (P. O. Box 1832, Cleveland 6, Ohio). Parts available for male and femme musical comed performers to tour midwest this summer and form resident company next fall. Mail photos and resumes, c/o above address. New York interviews will be held Feb. 13-18.

TOURING

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts except femme lead. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N. Y.). Auditions Tuesday (7) by appointment only for teenage male singer-dancers, 5 feet 11 inches tall; femme singer-dancers, 5 feet 2 inches tall; male dancer-singers, 48-50 inches tall. Contact Michael Shurtleff, above address, for appointment.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th St., N. Y.; PL 7-5100).

"Devil's Advocate" (D). Producer, Devad Co., in association with Walter Reilly (75 E. 55th St., N.Y.; PL 1-2950).

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N. Y.; LT 1-3250).

"Mary, Mary" (C). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290).

OFF-BROADWAY

"After the Angels" (D). Producer, Al Viola (c/o West Third Restaurant, W. Third and Thompson Sts., N.Y.; GR 3-9300).

"Cicero" (D). Producers, Norman Seaman, Ben Tarver & Winston Sharples (516 Fifth Ave., N. Y.; CI 5-9250).

"Double Entry" (MD). Producers, Oscar and George Marienthal, Albert C. Lasher & Paul Lehman (L & L Theatre Prods., 245 Lexington Ave., N. Y.; OR 5-8557).

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; LE 5-6310).

"Moon and the Yellow River" (D). David Fulford & William Dempsey (60 W. 54th St., N. Y.; MU 2-1570).

"Rendezvou at Senlis" (C). Producers, Claude Giroux & Manny Azenberg (c/o Gramercy Arts Theatre, 138 E. 27th St., N.Y.; MU 6-9630).

"Tiger Rag" (C). Producer, Tira Productions (c/o Cherry Lane Theatre, 38 Commerce St., N. Y.; CH 2-3951).

"To Damascus" (D). Producers, Angela Anderson in association with Marta Byer (c/o Byer, 4550 193d St., Flushing, N.Y.; FL 7-7209).

TOURING

"Sound of Music" (MD). Producers, Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; MU 8-3640).

Films

"Young Doctors" (D). Producers, Lawrence Turman & Stuart Millar, for release through United Artists (729 Seventh Ave., N. Y.; CI 5-6000). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All applicants must bring SAG membership cards.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Defenders" (dramatic series). Producer, Herbert Brodkin (Plautus Prods., 44 E. 53d St., N. Y.; PL 1-2345). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All applicants must bring SAG membership cards.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Miscellaneous

American Mime Theatre. Managing Director, Paul Curtis (192 Third Ave., N. Y.; SP 7-1710). Parts available for Equity character man and young leading lady with movement background. Auditions Feb. 18, at 2 p.m., by appointment only. Call above number, 2-8 p.m. daily, for appointment. The repertory group plays concert, tv and off-Broadway engagements.

Shows Out of Town

Continued from page 70

Twinkling of an Eye

or less contemporaneous. The story involves a domineering mother, her husband, their four daughters and a governess, and the necessity of having a grandchild in order to obtain an inheritance from a rich uncle. There's also a visiting priest, who sires the required child. An atomic explosion kill almost everyone on the island, but years later the child, now grown to boyhood, is taken away by his father.

There are several little sideplots, none too interesting and none germane. The point seems to be a denial of the matriarch's statement in the first act that "opportunism is the true secret of survival." From this script it is almost impossible to determine what the authors think the "true secret" is—maybe that's the play's comic aspect.

The 85-minute first act consists of two scenes, the first of which is mostly pratfall-type farce, the second largely occupied by long monologues on religiosity vs. opportunism. There is no pickup in the writing of the subsequent two acts of this three-hour play, though much action and noise take place.

Under the circumstances, the actors can only struggle. Beatrice Manley begins the long, trying role of the matriarch on a note of glacial sophistication and ends it in hysterical stridency. James Gavin as the uncle and Peggy Doyle governess resemble characters from a Mack Sennett comedy, which might be a virtue if the play were intended to be an out-and-out romp, which it does not appear to be. As the priest, Joel Fabiani has a fairly thankless straight role and only Philip Bourneuf as the husband and Albert Paulsen as a son-in-law tend to bring any distinction to their parts.

The big problem in the lesser roles (the play has 22 characters in all, including non-speaking parts) is to avoid stumbling over a multitude of props cluttering up Robert La Vigne's appropriately seedy sets. Roger Le Cloutier's costumes are picturesquely bright and James McMillan's lighting effects, climaxed by an atomic explosion at the end of the second act, are brilliant.

As much cannot be said for the staging of Alan Schneider, who has managed a performance together, and to keep the characters moving, but hasn't extracted meaning from it. The result is an amorphous amalgam of words and styles, bearing little resemblance to any known forms of humanity, offering few valid comments and meaning nothing. *Stef.*

N.G. Chi Season

Continued from page 71

razed for a project of municipal buildings and, clearly, won't have its blaze of glory this year. Finally, the season thus far has been a particularly lively one at the boxoffice, finding the local critics unusually sanguine.

There's been only one financial failure, a two-week tryout of the Sherwood Schwartz comedy, "Mr. and Mrs." And of the 11 shows that have played so far, only two have been panned, the Schwartz play and "World of Suzie Wong." Latter managed to do well in Chicago despite the critics' disapproval, coming in twice (with different companies) for a total of six profitable weeks.

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Literati

McCall's Buys Sat. Review

Purchase of The Saturday Review by the McCall Corp., publishers of McCall's mag, is expected to be consummated within a week in a deal involving payment of more than $3,000,000. A 36-year-old weekly, the Saturday Review is controlled by some 12 stockholders. Most of the stock is owned by Norman Cousins, editor of the publication, and J. B. Cominsky, its publisher.

Arthur B. Langlie, McCall Corp. president, revealed last week that negotiations should be concluded "within a week, 10 days or two weeks." Reportedly, The Saturday Review's editorial and business staffs are expected to remain intact following the purchase. Originally founded as The Saturday Review of Literature, the mag became The Saturday Review in 1952 when it widened its editorial content to include disk and film reviews, among other fields.

SR is said to be a money-making enterprise with new peaks in advertising and circulation. It's anticipated that its circulation guarantee will be raised to 250,000 in April. McCall's incidentally, was acquired in 1956 by Hunt Foods & Industries Inc.

Times Plays Up Trib Pat

In a variation of "Macy's tells Gimbels," The New York Times last week prominently displayed an Associated Press story from Washington which reported how the White House had commended The New York Herald Tribune for passing up a 19-hour scoop on Soviet Russia's action in freeing the two RB-47 fliers.

Pierre Salinger, Presidential press secretary, wired Trib publisher John Hay Whitney that by withholding publication of the story "The Herald Tribune prevented the violation of an agreement between the United States and the U.S.S.R. which might have had regrettable repercussions. The Herald Tribune's example in this case is to be highly commended."

Story of the pilots' impending release was first obtained by David Wise of the Trib's Washington bureau. Upon checking with Salinger, he agreed to hold off the yarn. Meantime, the Trib's action in accommodating the White House has been editorially hailed by a number of other newspapers as in the "highest tradition" of the American press.

'Deeds of Lust'

Fulton County (Atlanta) Grand Jury Friday (27) indicted nine men on charges of selling obscene literature and one man on charges of distributing it to the sellers.

Distributor indicted was listed as Robert A. Werner of the Mid-South News Co., Knoxville, Tenn.

He allegedly brought or had brought into the state (Georgia) "certain indecent, immoral and obscene pamphlets, magazines and books made up of pictures of nude women . . . and nude men . . . (and) some of said books and magazines containing stories of deeds of lust," the indictment read.

Atlanta police staged seven newsstands Dec. 20 and collected a "truckload" of books, magazines and phonograph records described as obscene. No arrests were made at that time.

Assistant Solicitor General Tom Luck subsequently sifted through this seized material and prepared the indictments when it was deemed they violated a code section that deals with obscenity.

Bigger Odhams Frets M.P.s

Plans for merger of Britain's Odhams Press with Thomson Newspapers in what would be the nation's largest publishing enterprise have touched off "monopoly" charges in Parliament. Prime Minister Macmillan may disclose shortly whether he will favor formation of a commission to probe "growth of monopolistic control" of the press.

Odhams Press, a $112,000,000 company, publishes The Daily Herald, The People and a number of magazines and reference works. A Sunday newspaper, The People has circulation in excess of 5,250,000. Thomson Newspapers, headed by Canadian Roy Thomson, has assets of around $75,000,000.

Publications in the Thomson fold include, among others, The Sunday Times and The Scotsman. The firm also publishes newspapers in the U. S. and Canada as well as having tv and press interests in Scotland. Boards of both Odhams and Thomson have approved the merger terms. The amalgamation would be effected through an exchange of stock.

Still Fighting 'Lover'

A chartered accountant, Alexander McBain, of Glasgow, Scotland is trying to establish whether or not D. H. Lawrence's "Lady Chatterley's Lover" can be legally sold in Scotland. He has lodged an application for authority from the High Court in Edinburgh to bring a prosecution against a bookseller.

McBain, aged 55, says he has a great interest in the youth of Britain and is deeply worried "about what this book is exposing it to." He claims the support of the Church of Scotland Morals and Temperance Committee.

For the Ballet-Doting

"Guidebook to the Ballet" by Cyril Swinson (Macmillian; $1.95), and "Anatomy and Ballet" by Celia Sparger (Macmillian; 3d edition, $3.25), are two important terp publications. Swinson's work is compact handbook, well-documented and illustrated, offered at an unusually low price in hardcover field. Sparger's tome extends info of earlier editions, containing many drawings and X-ray photos pertinent to anatomy in classical dancing. *Rodo.*

Sams & Bobbs-Merrill Up

Howard W. Sams & Co. and its subsidiary, Bobbs-Merrill of Indianapolis, consolidated report shows a gain in profits of 20%, and a gain in sales of 1½%, for the first six months of fiscal 1961.

Sales for the period were $4.891,-092 with net profit of $359,020, equal to 84 cents a share, compared to sales of $4,815,122 and net profit of $299,112, or 70 cents a share, for the same period last year.

CHATTER

Mary C. Hastings, 70, makeup editor of the Albany Times-Union who serviced theatre advertising for years, died Jan. 19 in Albany.

Reginald T. Albee, 58, city editor of the Newport (Vt.) Daily Express since 1946, died of a heart attack at his home in Newport, Jan. 21. He was correspondent for The Associated Press and had served as vice president of the Vermont Press Assn.

Esquire travel editor Dick Joseph has been named winner of the TWA award for best travel articles (magazine division). It's his ninth consecutive citation from the airline. Esquire also has received the Pacific Area Travel Assn.'s award for best Pacific travel article in 1960 among general magazines.

Writers' Film Co-op

Continued from page 1

a successful novelist previously and has since scored as a playwright ("Visit to a Small Planet" and "The Best Man") as well as a screenwriter. In addition to the awards and recognition they have received for their original television dramas, Aurthur and Rose have penned a number of screenplays. Rose is especially known for "12 Angry Men," which he also produced in association with Henry Fonda. Now working on an hour-long tv series, "The Defenders," Rose caused quite a stir a couple of weeks ago with "Black Monday," an original play dealing with the segregation issue which was presented on WNTA's "Play of the Week."

Aurthur, who has a straight play and a musical pending for Broadway production, will also produce Rose's "Sacco-Vanzetti" on Broadway next season. It is based on Rose's tv drama which Aurthur produced on television. In addition, Kermit Bloomgarden is preparing to offer a legit version of Rose's "12 Angry Men," which has already been presented as a play in many countries abroad.

The team's first project with Columbia is scheduled to start in the fall of this year. Under the arrangement, each of the writers will share in the profits of each film production. The pictures will be made in New York or on location. None is set for filming in Hollywood. The pictures will be in the medium budget category so far as below the line costs are involved, but their is no established ceiling on the above line costs since this aspect of the production will depend on the stars who are cast in the films.

Noel Coward

Continued from page 71

run commercially. "It is interesting to note that at the time of writing only one 'New Movement' straight play is playing to good business in a London theatre — 'The Caretaker,' by Harold Pinter."

That does not surprise the versatile author-actor, who comments, "Mr. Pinter is neither pretentious, pseudo-intellectual nor self-consciously propagandist. True, the play has no apparent plot, much of it is repetitious and obscure and it is certainly placed in the lowest stratum of society, but it is written with an original and unmistakable sense of theatre and it is impeccably acted and directed."

From his 50 years of legit experience, Coward maintains that in the theatre, political and social propaganda is usually a cracking bore and that despite intellectual wishful thinking the theatre is still primarily a place for entertainment. "The first allegiance of a young playwright should be not to his political convictions, nor to his moral or social conscience, but to his talent," he concludes.

Bardot & Vadim

Continued from page 1

very much dialog in the picture. I am quite convinced that we French can be every bit as funny as the Americans if we permit ourselves to let loose."

In "Only for Love," which 20th-Fox will release in the States, Bardot plays a cover girl. Virtually all the comedy situations in the film are built around her in an obvious attempt to cash in on her various appeals. The only other comedy she's done which comes close to her current effort is "La Parisienne."

To quote director Vadim: "Brigitte is a natural when it comes to comedy. She has that undefinable knack of being funny and pathetic at the same time. Very few actresses have it."

According to Vadim, who proceeded the "new wave" of French directors and one of the most successful ones in France today, the French—like the Americans—have a problem making comedies. "I don't think Americans today particularly like to laugh at themselves," he said. "The same is true of the French. The only people who can really see themselves in the mirror, and occasionally be amused by the image, are the British." At the same time, he added that he greatly admired U.S. farce. "It's done with a great deal of skill," he observed.

"Only for Love" was handed to Vadim after one false start. When he took over, along with scripter Claude Brule, a new story was concocted, utilizing existing acts. "You might say slapstick was almost forced on us," Vadim admitted. "There really wasn't enough time to prepare a script. When we started out, the script was written a day before production. There wasn't a chance to polish lines or anything. Our comedy situations sometimes are made up right on the set because they seem funnier than in the script. It gives us a great deal of spontaneity."

As to 'New Wave'

To Vadim, the "new wave" couldn't last because it addressed itself to a handful of intellectuals. "Now some of these directors are growing up," he said. "They have got out of their system what they felt they had to say. As for myself, I prefer doing films which millions of people will see. If I get only 25% of what I feel I want to say into a picture, at least I have the satisfaction of knowing millions were listening. I think if people feel very intensely about something they should write a book, not make a motion picture."

Vadim, who's never done all-out comedy before ("It takes guts to film a farce"), feels the French Government is partly to blame for the great stress on sex in French films. "It's commercial," he said, "but it is also the result of not being able to touch subjects having to do with the army, or with social or political conditions. Faced with this obstacles, directors and writers shock with sex."

Miss Bardot is listed as a co-producer for "Only for Love." Vadim, for contractual reasons, is listed as "supervisor" rather than as director. He took over the film from Jean Aurel who was Miss Bardot's original choice as scripter-director. "Only for Love" winds up in early February after locationing in the French Alps.

Theatres for Africa

Continued from page 1

operating information to the theatre industry. It's felt that this plan, with modifications, might serve as the basis of the African project. The TESMA plan was conceived to relieve the void created by the demise of the Motion Picture Industry Council. It would translate into theatre operating information the standards and practices recommended by the Society of Motion Picture and Television Engineers, and provide information to builders, exhibitors, projectionists, service and maintenance men.

SCULLY'S SCRAPBOOK

By Frank Scully

Having been raised on "Young Wild West," "Buffalo Bill," "King Brady" and other dime novels which used to cost a nickel and now cost four bits, I await the day when television will run out of its western bums and outlaws elevated to the status of heroes, and return to those who had at least a small claim to such eminence.

Buffalo Bill himself had heroes. One was Bill Neal, a Negro scout, "my old pal of the plains when we didn't give a damn for Injuns or nothing." I knew old Bill Neal 40 years ago. He was running a tumble down dude ranch and a genuine cattle ranch in Oracle, Arizona. Even at that late date he had to shoot his way out of situations.

Then there's "Frederic Remington's Own West." His illustrations are now down to romanticizing Sunny Brook Kentucky Whiskies, and in time Madison Avenue may latch on to his prose.

TR Thought Remington The Most

Granted that his paintings are overdone, his prose is as honest as a baby's smile. It began appearing in the Century Magazine as early as 1888 and Teddy Roosevelt wrote him, "You come closer to the real thing with a pen than any other man in the western business, and I include Hough, Grinnell and Wister." T.R. thought that those which were very good would die like mushrooms, that only the very best would survive and, "I think you're writing the very best."

For the son of a newspaper publisher from the little college town of Canton in upstate New York and who at Yale paid more attention to boxing and football than he did to art—Remington was the star on the team that Walter Camp captained—he shed all that ivy completely when he hit out for Montana. There he reported the struggle and bitterness of two races, "the one," in Harold McCracken's words, "striving to retain an ancestral homeland, and the other waging a war of subjugation to make a national homeland for his own people."

Remington could describe a chase after Apaches and give you in a paragraph their basic cruelty. When their horses tired and began to drop in their tracks these Indians would raid a rancher and steal fresh horses. Then they would give their own ponies the knife and let them bleed to death.

The U. S. Cavalry Sans Glamor

This put their pursuers on their tired horses at a disadvantage, "soldiers with one spur gone, pants reinforced with buckskin, shirt open at the neck, blue coat a dull mauve color, hat a battered ruin and skin burned carmine or swarthily tanned."

Remington rode with these soldiers and scouts. Everybody knows the guts he put into his sketches and paintings of them. But since he left no autobiography, and indeed died at the age of 48, his articles, which McCracken has arranged in historical continuity, will have to be his autobiography. They could easily run to 26 weeks and maybe like Wyatt Earp, with a little faking here and there, for years.

Original of "Star Rover"

Another western which follows the Robin Hood tradition is the strange story of Ed Morrell, the hero of Jack London's "The Star Rover." In "The 25th Man" Mildred Ward emphasizes the prison ordeal that Morrell surivved at Folson and San Quentin. But the story of Morrell's joining the California Outlaws and the two-year chase of all the posses, public and private, before he was finally gunned down at Camp Manzanita as the last of the California outlaws is the next step in the conquest of the west. This time instead of pioneers robbing Indians it's a railroad robbing pioneers.

It's a simple story of injustice and maybe too simple for producers to grasp. The railroads encouraged pioneers to settle along their tracks and then when the town got to some standing their lawyers proved that the pioneers were squatters and had no title to the land they had developed. For that they were heaved off the land.

They Laid Off The Feds

But it took the California Outlaws led by John Sontag and Chris Evans to collect interest charges on the injustice. They raided trains. They were looking for railroad payrolls. They ignored mail bags, which was a sensible thing since it kept the Feds from joining in the pursuit of them. Their hideout in the mountains back of Tulare remained a secret for two years.

Morrell entered the feud much as a Robin Hood on a world tour and he entered it on the side of the outlaws, the side where he thought justice would be served. When he was 80 he wanted to take me into the San Joaquin Valley and lead me to the Camp Manzanita hideout. In a way I'm sorry I didn't go, though at the time Morrell was so bogged down with asthma I doubted he would last till we got to Tulare.

Though his story is loaded with cruelty imposed on him when a prisoner in solitary and he tells how he could take his spirit out of his body and thus survive the brutality, a more interesting side of his tale is how he tapped it out to another prisoner at the far end of the dungeon, who was also in solitary.

TV Writers Delusion

Continued from page 2

Broadway have thin plots, no counterpoint and no music," he declared. "They are not skillfully written and this is the great fault and main reason for so many flops this season and last.

"I just don't know what's happened to the seasoned playwright. It's certainly evident they are missed on the Broadway theatrical horizon."

The actor hasn't quite made up his mind whether he will appear in the Joseph Kramm play submitted to him. It's scheduled for fall production. What's bothering actor is what happens to his stock in trade if the play does a nose dive.

Kennedy wound his role in WB's picturization of the Erskine Caldwell tome over the weekend and left for England to appear in the Agathie Christie thriller, "Meet Miss Marple," with Margaret Rutherford for Metro. After that he may do "Barabas" for Dino de Laurentiis. Latter pulled in yesterday to cast film.

Kennedy wonders what's going to happen to legit and film shows if the Government really cracks down on expense accounts by tightening up loopholes. He recalled the bottom falling out of night club and theatre biz during the actors strike as a bad omen if income tax men put the squeeze on with no holds barred.

Broadway

Thyra Samter Winslow in St. Clare's Hospital for surgery.

Lambs Club throwing a seidel night for violinist Mischa Elman at their clubhouse. Saturday (4).

Canadian lieder singer Maureen Forrester appearing at Town Hall Feb. 1 only three weeks after giving birth to her third daughter.

Frances Yeend, longtime soprano with N. Y. City Center, another, like Eileen Farrel, to get the belated Met Opera bid. Expected to debut in "Elektra."

Marajen and Michael Chinigo back to their Rome base after holidaying for Xmas etc. on the Coast, in her midwest hometown, and the usual Broadway o.o.

Frank J. Doheny, 28, an Albany legislative correspondent for United Press, appointed assistant press secretary to Governor Nelson A. Rockefeller, at an annual salary of $14,300.

Emery Deutsch, the fiddler, has completed another three months date at the Detroit Athletic Club. Due in Manhattan for a number of recordings, one album and several singles.

Frank M. Folsom, chairman of RCA's executive committee, was one of 11 New Yorkers who last week were re-elected trustees of the free-care nonsectarian National Jewish Hospital in Denver.

Constance Hope to Hollywood for confabs with Columbia Pictures' upcoming "Guns of Navarone" on which she's doing supplemental publicity. Her hubby, Dr. Milton Berlin, the eye man, going along.

Western Union International Inc., a Delaware corporation, filed a statement and designation that its New York State office is at 60 Hudson Street, New York City. Milbank, Tweed, Hope & Hadley are attorneys.

Paris

By Gene Moskowitz
(66 Ave. Bretevil, Suf. 5920)

Dawn Addams into French pic "The Liars."

Colette Renard reprising her role in a revival of the legit hit musical, "Irma La Douce."

Odette Ferry now heads the Paramount publicity setup here, replacing Jacques De Plunkett.

Montage picture, using stock and newsreel footage to trace the rise and fall of Hitler, "Mein Kampf" did fine first-run biz here.

Robert and Raymond Hakim snared French distrib rights for the Italo pic, "Le Bel Antonio," which won the Grand Prix at the Locarno Fest last year.

In the "New Wave" tradition, highbrow pic critic Jean Domarchi starts to direct his first pic this week, "The Killing," with Marcuse Ronet. Domarchi also scripted.

Customs duties on film used for cutting room work and for dubbing purposes have been done away with here. This helps on cutting costs for readying foreign pix for local marts.

Alexandre Astruc will direct "Girls For Army" for Raoul Levy next March. Though dealing with the last war in Greece, where an Italian officer is bringing girls back to a base for the officer's brothel, it will be made entirely in France.

Tel Aviv

By Joseph Lapid
(52 Shloma Hamelech St.; Tel. 28348)

"Ben-Hur" running high and wide.

Luise Rainer of "The Good Earth" memory visiting here.

Violinist Ida Haendel, soloist on Israeli Philharmonic next series.

An increasing number of musicians emigrating to Israel from Europe.

First Government sponsored Academy of Dramatic Arts to open next month in Ramat Gan, near Tel Aviv.

Schillers "Maria Stuart" in Kameri theatre, with Orna Porath as Mary Stuart and Hannah Maron as Queen Elizabeth.

Italian producers abandoned plan of using Israeli locale for "Last Days of Sodom and Gomormah" with Stewart Granger.

Israeli Opera's new "Carmen," with American singer Vera Little in the title role, directed by Eddis de Philip, George Singer conducting.

Brigitte Bardot's nude poster for her newest pic, "The Truth" in Mogabi-cinema, was wrapped in linen, upon civilians protest against immorality.

Natanya Dovrat, one of Israel's foremost singers, to become temporary resident of Chicago, where her husband will serve as Israeli consul for economic affairs.

Samuel Zagon, personal representative of Hollywood producer Stanley Kramer, and Richard McWhorter, production director here to find location for coming "Glorious Brothers" pic based on Howard Fast's book about the Maccabees.

Ed Fitzgerald of "Mr. and Mrs." radio fame was a centre of attention wherever he appeared during his one week stay in Israel. It was his oldfashioned, funny beard. Nothing like that has been seen here for a long time. Fitzgerald had to explain patiently to dozens of people, that he had to grow exactly such a beard to be able to play Emperor Franz Joseph of Austria on a tv show retelling the Mayerling tragedy.

Boston

By Guy Livingston
(423 Little Bldg.; DE 8-7560)

New Basin St. South club hit by fire.

Blinstrub's has Sammy Davis Jr., who opened Fri. (27).

George Wein's Storyville has Gloria Lynne and Cannonball Adderly Jan. 30-Feb. 5.

Drive-in Theatres of New England readying for annual meet at Hotel Bradford Feb. 7.

Shelley Berman in for brunch press party at Ritz preceding his Friday (3) Symphony Hall one nighter.

James E. Tibbetts, Loew's Theatres, and manager of Hub' Orpheum, elected to board of directors Allied Theatres of N. E.

Statler-Hilton Showtoppers, currently in "Salute to Rudolf Friml," in the Terrace Room, rehearsing upcoming "Salute to DeSylva, Brown and Henderson."

Boston Cinema Lodge B'nai B'rith third annual "Man of the Year" award luncheon honoring Herman Rifkin and Steve Broidy, set for Bradford hotel, Feb. 14.

Morrie Steinman, in from Minneapolis, to handle world preem of Universal's "The Great Imposter" Feb. 16 at Keith Memorial, and 300 playdates in New England.

George Sheldon Balloch is prexy of newly organized Boston indie film Co., Dickinson Film Productions, which acquired rights in London to produce Graham Greene's novel, "England Made Me."

Dickinson Film Productions, Inc., newly organized Boston indie film company, acquired rights in London to produce Graham Greene's "England Made Me," in Sweden this spring. It also has "Nill Spies," skedded for filming in Israel this fall.

Milwaukee

By James Gahagan
(2547 A. No. Booth St: FR. 2-0731)

Roberta Sherwood opened Jan. 27 at Gallagher's.

Warsaw Philharmonic gave one performance at Oriental Theatre last week.

"Pajama Game" at Fred Miller Theatre starting Feb. 21, running through March 12.

At Skylight-On-The Square Theatre, "Barber of Seville," featuring Boston Comic Opera performers, opened Jan. 25 for twoweek run.

A package deal via (to New York City) Northwest Airlines in "The Best of Broadway" show plan tour includes seats to "Camelot," "Do-Re Mi" and two other Broadway shows.

Joe Reynolds, Towne Theatre manager and Towne-Riverside publicist, reports big public interest in "Spartacus," following trade showing. Film opens (hardticket) at Towne Feb. 1.

Pittsburgh

By Lenny Litman
(HA 1-2739; 6359 Burchfield)

Clyde McCoy band follows Nick Lomakin into Riverboat Room.

Agent Syd Friedman bought Joe Kury office here to add to offices in Cleveland and Erie.

Ted Huston had option picked up at the Pittsburgh Hilton. Ditto songstress Susan Brady.

Max Kaminsky, in town with Jack Marshard Orch, offered Nick Lomakin a deal to go with him on some Dixieland dates.

William Driscoll and Donald Dakin, two bellmen at the Hilton, formed Dawn Productions and will put on their first jazz show at the Penn-Sheraton Feb. 14. Show will have Dave Brubeck Quartet and Carmen McRae.

London

(HYDe Park 4561/2/3)

Windmill Theatre staged its 29th anni show on Monday (30).

Baron Moss Ltd. hired as press agents for impressario Michael Codron.

Peter Seller's next film will be "Waltz of the Toreadors" for Peter de Sarigny, with Wolf Mankowitz scripting.

Lord Rank has quit as chairman of the Children's Film Foundation and John Davis, deputy chairman, takes over.

Paul Bethell-Fox, branch supervisor of Rank Overseas Film Distributors, expected back Feb. 9 after Far East sales trip.

Lola Fisher, star of "My Fair Lady" in the N.Y. company which played Moscow, opened at the Society cafe on Monday (30).

Current visitors include Karl Tunberg, Burt Shevelove, Frank King Gloria De Haven, James Thurber and John Ringling North.

Flack Bill Batchelor flew to N.Y. over weekend for huddles with Otto Preminger about London preem and Cannes Fest showings of "Exodus."

"Ben-Hur" (M-G) still getting dates. It opens at Leeds Sunday (5). Cardiff on Monday (6) and Nottingham Feb 16, this being the 11th U.K. preem.

Two members of the Rank Organization, J. C. G. Bells and Dudley Saward, named next managing directors of Rank Cintel and Bush Radio respectively.

Leo Genn speaks the commentary for "State Opening of Parliament," official color documentary which will form part of Royal Film Show on Feb. 20.

George Gunn, joint topper of Technicolor Ltd., to Spain to attend a production convention whipped up by Samuel Bronston in connection with "El Cid," currently shooting in Segovia.

"Special Greetings" from Paris to U.K. pressmen from Anthony Perkins, Ingrid Bergman and Yves Montand consist of novelty disks of the theme song from the Bergman pic, "Goodbye Again."

Peter Cadbury, chief of Western Television, Britain's newest commercial tv contractors, has set up a new company to publish the service's program magazine, "Look Westward," to bow at end of April, with a starting circulation of around 150,000. Westward Television will hold 60% of the new company's shares.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Dinah Shore's Desert Inn preem Feb. 3 moves Rosemary Clooney's date back to Feb. 21.

Thunderbird producer Marty Hicks inked Gogi Grant for three more T'bird sessions.

The Stardust Lido de Paris shows have been seen by nearly 2,500,000 since the hotel opened in 1958.

"La Plume" is so successful at the Riviera, it is moving back the Marlene Dietrich, Harry Belafonte and Dennis Day dates.

Robert Clary took over as the Riviera's "La Plume de Ma Tante" star when Robert Dhery zoomed to Paris for a film commitment.

Hank Henry, Silver Slipper top banana, reading script for Janis Paige "Gussie My Girl," tele pilot in which he'd play the role of her father.

Jack Entratter winged to the Sinatra Spectacular in Washington with his current Sandstar, Joey Bishop, who was replaced for three nights by Buddy Hackett.

Rome

By Robert F. Hawkins
(Stampa Estera; 675906)

Nonee Sen bought Far East release rights to nine Italian pix during his recent stay.

Mario Nascimbene engaged to write music for Plato Skouras' "Saint Francis of Assisi" (20th).

Alberto Lattuada back from Paris and his Documento Production of "Imprevisto" (The Unexpected).

Ernest Borgnine in to prep his "Black City" stint for Dino De Laurentiis Productions. Duillo Coletti directs.

Joseph Fryd hosted Shaker Club party for Cathay general manager John Ede and Singapore star Wong Teng Ming in presence of stars and pic toppers.

Sir Anthony Nutting, onetime British Foreign Ministry official, though Rome on way to Jordan as technical adviser on Sam Spiegel's "Lawrence of Arabia."

Eva Bartok and Robert Alda costar in Play Guild of Rome English-language staging of "Women with Red Hair," directed by John Byrne. Alda's son Alan also appears.

Titanus hosted the press to mark start of Robert Aldrich's "The Last Days of Sodom and Gomorreh," in presence of stars Pier Angeli, Stewart Granger, Stanley Baker and others. Pic locations in Morocco next March.

In-and-out-of-Rome: Joseph Levine, Lee Steiner, Jacques Bar, Raoul Levy, Jack Wiener, Haya Harareet, Rod Fulton, Harry Friedman, Betty Box, Ralph Thomas, Monica Vitti, Michelangelo Antonioni, Gloria Milland, Milly Vitale, Annette Stroyberg, Jay Weston, Maureen Gavin and Gloria Davy.

Vienna

By Emil W. Maass
(Grosse Schiffgasse I A; 356156)

GartenBau Kino reopens with "Spartacus" (U).

Lionel Hampton inked by City Sport Hall for March 17.

American pianist Charles White gave concert in Brahms Saal.

Chilean soprano Montserrant Caballe guested in Volksopera in "Le Traviata."

Dresden (East German) state orchestra accepted offer to guest during Salzburg festivals.

Bregenz festivals will offer a Carl Zuckmayer preem. It is the play, "The Rogue of Bergen."

The "Musical Soring" weeks in Salzburg, scheduled from May 19 to June 4, as forerunner of the festivals, will offer concerts in ancient Salzburg castle and on historical squares of city.

Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 4-4848)

The Capri bringing in a Buster Burnell line for its current "Roaring 20's" revue.

Celebrity Room changed its former name policy and now features "The Limbo Revue."

Don Friedman and Ken Joffee, in association with Polysonics, bringing in Lenny Bruce to Town Hall, Feb. 3.

Vera Zorina will be guest soloist with the Philadelphia Orchestra (Feb. 16) as narrator of "Facade," poems by Edith Sitwell set to music by William Walton.

Ed Wynn will return to Central High, his former school, to receive citation from the alumni association on March 31.

Beverly Aadland makes her cafe debut in this area at the Erie Social Club March 11-12.

Royal British Ballet, originally skedded for three performances because of demands for tickets added an extra matinee on Jan. 26.

Sam Levenson to guest at B'nai Brith breakfast luncheon March 5) at the Benjamin Franklin Hotel.

Lou Freedman, former personnal manager, now an automobile salesman, signed a new Canadian singer, Bernie Early.

The Strong Brothers to open in March as toppers at the Moulin Rouge, Paris. Booker Lou Entin set deal.

Minneapolis

By Rob Rees
(4409 Xerxes Ave. So.; WA 6-6955)

Budapest String Quartet in three concerts here last weekend.

American Ballet Theatre set for two performances at St. Paul Auditorium Feb. 11.

Pete Karalis, Freddie's boniface, promoting Count Basie concert at Leamington Hotel Feb, 19.

Comic Guy Marks and warbler Joanie Sommers open nine-day stay at Freddie's Thursday (2).

Augie's has exotic dancers Patti Sinclair, Deborah Holly and Tina DeSoto with Dick Paige combo.

Sunday matinee series of Burton Holmes travelogs slated for St. Paul Auditorium Feb. 19-March 19.

Symphony String Quartet, chamber group of Minneapolis Symphony members, preemed here last week.

Despite 10-below temperature, 2,000 turned out to welcome tv star Garry Moore and his show cast to St. Paul for St. Paul Winter Carnival appearance.

Minneapolis Symphony conductor Stanislaw Skrowaczewski, back from guest conducting appearance with N. Y. Philharmonic, directed world preem of opus by Wayne Peterson, "Exaltation, Dithyramb and Caprice," on Friday.

Hollywood

Col. Barney Oldfield in town.

Ray Conniff skied to Honolulu.

Mel Blanc critically injured in auto accident.

Julian Harmon formed Guide Productions.

Victor Saville due in next month from London.

Lillian Kramer joined Jerry Franken agency.

John Meredith Lucas returned from year in Australia.

Mike Frankovich arrived from London for Col studio talks.

John Farrow created Knight of Malta of the Catholic Church.

Herman Rush signed as GAC-TV vp and will headquarter in N. Y.

Bob Newhart kicked off three-month national tour in Calgary.

Phil Brooks rejoined station KMPC staff after five-year absence.

Virginia Mayo and Michael O'Shea back from extended European stay.

James Alexander jointed Motion Picture Film Library as partner with Burch Williams.

Fred MacMurray and June Haver attended National Children's Cardiac Hospital dinner in Miami.

Jacques Bar in from Paris for confabs with Metro's Sol C. Siegel on his production, "Bridge to the Sun."

Frankie Avalon commuting between the Sands, Las Vegas, and Hollywood for "Voyage to the Bottom of the Sea."

Lester S. Ready appointed account exec for US Associated's Southwestern Division, headquartering in Dallas.

Chicago

(DElaware 7-4984)

Joe Turnbull joined the Chi VARIETY office.

"Majority of One" closed here after 18-week stand.

American Ballet Theatre down for the Opera House Feb. 2-5.

Herb Tannen of William Morris office hospitalized with pneumonia.

Drury Lane reopened Jan. 31 with Peggy Cass and local tele's Ray Rayner in "Lullaby."

Company of Four stock troupe to stage "She Stoops to Conquer" Feb. 2-5, and again later in month.

Publicist Don Young added another show trade client, the southside Counterpoint jazzery. He also handles Gate of Horn.

Group of chums of the late Nate Gross, Chicago American columnist, have established a foundation in his name to aid charitable causes.

American Ballet Theatre will offer local preem of Dave Brubeck's "Points of Jazz" during Opera House stand opening tomorrow (Thurs.).

David Wallerstein, Balaban & Katz prez, named head of State Street Council, Loop merchant's body. He's first non-retailer since 1936 to hold post.

First show biz show for the theatre at McCormick Place, new lakefront expo centre, will be March 18 jazz bash with Woody Herman, Anita O'Day and Ahmad Jamal.

Leon Wolfberg, at 31 the youngest ever to hold the post, is new topper for GAC here, replacing Bob Weems who moved back to Gotham. Wolfberg joined the office nearly three years ago and was booking niteries.

With Bob Weems shifted back to N.Y. by General Artists Corp., agency elevated Leon Wolfberg to head the Chi office. At 31, he's youngest to hold down the post here. Weems, by the way, originally opened the local office nearly 20 years ago.

Universal, starting to beat the drums here for its "Great Imposter," got the Chi press photogs to tag masquerader Ferdinand Demara Jr., subject of the film, as "most incredible figure in the news the past decade." Film is due in March at the Roosevelt.

San Francisco

By William Steif
(EVergreen 6-9201)

Oh Yungjin, producer of Korean film, "Unheeded Cries," visiting from Korea.

Norman K. Dorn leaving Irving M. Levin's San Francisco Theatres, Inc., after 15 years.

Bassist Charles Burrell became first regularly employed Negro musician in Frisco Symphony.

Frisco Opera planning to present world preem of Norman Dello Joio's new opera, "Blood Moon," next fall.

OBITUARIES

NORMAN SIEGEL

Norman Siegel, 54, western editor of Photoplay mag and former studio publicity director of Paramount, plunged to his death from roof of a 12-story building on Hollywood Blvd., in Hollywood Jan. 24. Death was listed by police as suicide, although no notes were found.

Prior to going to Hollywood in 1945 as assistant Par pub director, Siegel was a Scripps-Howard newspaper editor in Cleveland from 1926 to '45, as well as a NEA radio columnist. He also was co-founder of the Cleveland Stage Door Canteen in 1943.

Following his Hollywood arrival, he organized and managed Hollywood troupes attending the Royal Command Performances in London for several years, and repeated for the President's Birthday Celebration in Washington, D. C., in 1946. After two years as Par pub chief on Coast, during which he was chairman of MPAA Publicity Directors Committee, he left to become public relations director for Academy of Motion Picture Arts & Sciences.

For a time Siegel conducted his own pub office, and handled the Screen Directors Guild. For a time, too, he was Coast pub-exploitation director for CBS-TV.

Surviving are his wife, son and daughter.

CHARLES HEMSTEAD

Charles Hemstead, 72, owner of a chain of Toronto hotels and race horses, distraught over the loss by fire of his Carson Hotel (which took two lives) and the loss of his

In fond memory of
my Dear Friend,
ALFRED de MAMBY
who died February 1, 1920.
JERRY VOGEL

year-round $500,000 restaurant in the Manufacturers Building of the Canadian National Exhibition — both within a fortnight—died after a heart attack Jan. 17 in Toronto.

Hemstead was also the owner of the St. Charles and St. Regis Hotels (complete with niteries). In addition, he was owner of the former Grosvenor Hotel, demolished to make way for the midtown, modern Westbury Hotel. He formerly owned the Dixie Plaza supermarket, which also housed a 2,100-seater summer tent show.

He had just purchased the Carson Hotel (formerly the Elliott) and had expended some $370,000 in renovations to the lobby and nitery. A familiar figure on the tracks of the U. S. and Canada, he had earlier fought off a trio of holdup men seeking his $6,000 diamond stickpin.

Survived by wife and son.

ARTHUR HELLMER

Arthur Hellmer, 81, founder of Frankfurt's Neue Theatre and one of West Germany's top directors, died Jan. 18 in Hamburg, West Germany, following a brief illness.

Hellmer started as an actor with the Frankfurt Schauspielhaus in 1905, and co-founded the Neue Theatre with Max Reimann, then later operated it alone. He was considered a daring innovator, being the first to present German playwrights Georg Kaiser and Berthold Brecht, and introducing the modern dramas of Schnitzler, Hasenclever, Pirandello and Shaw to the local audience.

He also was credited with discovering many of the top talents of the German stage and films, having started Paul Graetz, Viktor de Kowa, Kathe Dorsch and Marianne Hoppe on their careers.

Hellmer left Germany in 1935 to take over the Theatre an der Wien, emigrated to London during the war, but returned to Hamburg in 1946 as director of the Hamburg theatre.

ROBERT L. BUCKNER

Robert Latimer Buckner, 57, playwright, screen writer and one-time actor, died Jan. 24 in New York after a long illness. He was best known for "The Primrose Path," a comedy he wrote in collaboration with Walter Hart. It was a Broadway hit in 1939 and later was filmed by RKO with Ginger Rogers in a top role.

Buckner, who is not to be confused with producer-writer Robert H. Buckner, was a native of Pine Bluffs, Ark. He studied at the American Academy of Dramatic Art in New York and later trouped in stock companies with such stars as Jane Cowl and Grace George.

His plays included "An Affair of State," "Portrait of a Lady," "Then Came the Dawn," "The Red Swan" and "The Man with a Country." He also did the book of a 1940 musical based on "Much Ado About Nothing." At various times Buckner turned out screen and tv scripts.

Surviving are his wife, two daughters and a son.

BEN ALLEN

Ben Allen, 74, onetime billtopper with post-World War I revues, The Maple Leafs and The Dumbells, died Jan. 17 in Ottawa. A captain in the Canadian army of the first war, he joined the Plunkett company in Europe and appeared with The Dumbells. Plunkett's major unit, and later the second troupe, The Maple Leafs.

These were all-male, all-Canadian revues which preemed as overseas troop entertainment, then moved onto stages in Canada on return from war. Allen was a singer but, like all players, did various bits as the shows demanded. In Ottawa, after leaving the stage, he was with the federal Dept. of Veterans Affairs.

Wife, two daughters, survive.

NELSON B. BELL

Nelson B. Bell, 77; drama editor of the Washington Post for approximately 40 years before his retirement, died Jan. 26 in Washington. His interest in show business began at the age of six when he organized a children's blackface act which played Chicago area vaudeville houses.

His long service with the Washington Post, which he also served as Sunday editor, was broken several times when he left to work for several theatrical groups. He was, at times, director of advertising and promotion for both the Moore Theatre Corp. and Crandall Theatre Corp., the latter eventually purchased by Warner Bros.

His wife survives.

OLIVER (DOC) PERRY

Oliver H. (Doc) Perry, 71, pianist, teacher and orchestra leader who taught Duke Ellington how to play, died Jan. 26 of a heart ailment in Washington. For more than 20 years, he led "Doc" Perry's Society Orchestra in Washington.

Earlier, he organized an orchestra which played for silent films for years in Washington's old Lincoln Theatre. It was there that Ellington as a youngster first played professionally as a substitute in the band. Although retired since 1950, Perry continued to play occasionally for parties in Washington and the fashionable Virginia hunt country nearby.

Survivors include his wife and a sister.

STELLA GARTNER

Stella Gartner, 92, retired actress and vaude performer, died Jan. 27 in New York. Born in Oregon, Mo., she was active in show business for more than half century. With her son, Andrew McLaughlin, she did a brother and sister act for years. They toured the major vaude circuits billed as Gartner & McLaughlin.

Miss Gartner also ran an all boy minstrel show in which she was interlocutor, harmony singer and dancer. For a time she appeared in stock. She last acted on Broadway with Alice Brady in the 1928 production of "Bless You Sister."

Her son survives.

BILL MACK

Bill Mack, former vaude performer and booker, died in New York Jan. 27 after a stroke. He had been retired for some years.

Mack long did an act which toured major circuits, having been part of Reigel & Mack. He later joined the booking staff of the Keith Albee circuit. During World War II he was with USO-Camp Shows. His last show biz connection was as a partner with Al Rickard in a vaudeville booking office.

Survived by wife and two brothers.

GERALD W. MOVIUS

Gerald W. Movius, 53, an assistant to MPAA prexy Eric Johnston, died Jan. 25 in Bethesda, Md. A veteran newspaperman, he joined Johnston in 1945 when latter was president of the U. S. Chamber of Commerce and stayed with him when Johnston moved over to MPAA.

From 1939 to 1945, Movius was executive secretary to former Sen. Gerald P. Nye of North Dakota. Born in Bowbells, N. D., he was political editor of the Fargo (N. D.) Forum before joining Nye in Washington.

Wife, two sisters and a brother survive.

COL. LaRUE R. BOALS

Col. LaRue R. Boals, 82, music director of radio station WFMJ and music critic for the Youngstown, O., Vindicator, died Jan. 24 in that city after a five-week illness. He became music reviewer for the Vindicator in 1917 before leaving to join the army.

Col. Boals, who joined WFMJ when it went on the air more than 20 years ago, inaugurated the station's "Orchestra Hall" program. He also handled ticket sales in Youngstown for the Metropolitan Opera's annual appearances there.

Surviving are a sister and brother.

BURT CORTELYOU

Burt Cortelyou, 78, retired vaude agent and onetime manager of tennis champ Big Bill Tilden, died Jan. 25 in Cincinnati. He started as secretary to Charles Kohl of Kohl & Castle in Chicago. He later was a partner in the Simon Agency, then went on his own.

Cortelyou managed Tilden on the original professional tennis tours. He also was in the automobile business in Palm Beach, Fla., for a time.

STANLEY CLARKSON

Stanley Clarkson, 57, bass singer, died Jan. 22 in London. An Australian, he studied at Sydney Conservatorium while working as a linotype operator.

In 1938 he became a full time singer with the Australian Broadcasting Commission. He came to Britain in 1947 and joined Sadler's Wells in 1948. Since then he had sung more than 22 principal bass roles for the Wells, and also sang with the Royal Choral Society and the Halle Concert Society.

RALPH H. JONES

Ralph H. Jones, 76, founder in 1916 of the Cincinnati advertising agency bearing his name, died Jan. 26 in Fort Lauderdale, Fla., his residence since retirement in 1943. "Linda's First Love," an early radio soap opera, came from his firm which pioneered in use of motion pictures for study of buyer reaction in scientific marketing research.

Survived by his wife, three sons, brother and sister.

FRANK E. DeBONA

Frank E. DeBona, 70, retired harpist, died Jan. 23 in Reseda, Cal., following a heart attack. After studying music in Paris and Geneva, he played with pit bands during the silent screen days in several Milwaukee theatres. He was harpist with the Cleveland Symphony Orchestra for a time and was heard on WTMJ, Milwaukee, in the 1930s.

Surviving are his wife, brother and two sisters.

MARY B. ROBERTSON

Mary Beaton Robertson, Motion Picture Relief Fund staffer for 25 years and daughter of the late Welford Beaton, Hollywood screen writer and publisher of The Spectator, a film journal, was found dead in her Hollywood home Jan. 25.

She also was the niece of the syndicated columnist, Kenneth C. Beaton, who wrote under the initials, K.C.B. Mother, daughter and sister survive.

ALEX STIEFEL

Alex Stiefel, 55, vet theatre official and lawyer, died Jan. 24 in Philadelphia. He directed the operation of several local film houses owned by his brother, the late Samuel Stiefel, and was treasurer of the Henry Amusement Corp., owners of the Uptown.

Wife, son, daughter and two sisters survive

FRANK MANTZKE

Ira Frank Mantzke, 67, general manager of Northwest Theatre Service Co. and recently retired president of North Central Allied Theatre Owners, died Jan. 24 in Minneapolis. For years he was branch manager for Universal and Fox in Minneapolis, Kansas City, Mo., Milwaukee and Oklahoma City. He served two terms as NCA president.

His wife, son and two daughters survive.

DOROTHY THOMPSON

Dorothy Thompson, 66, died of a heart attack Jan. 31 while visiting Lisbon, Portugal. During the great isolationist - interventionist debate before World War II she was one of the most active radio commentators. The second of her three husbands was Sinclair Lewis, the novelist.

FERD ZIEGLER

Ferd Ziegler, 45, McCann-Erickson veepee, died of cancer last week in Maplewood, N. J. Before joining McCann in 1955, he was for eight years sales promotion director of Grey Advertising. He also had worked for the publicity department of 20th Century-Fox and taught advertising classes at City College.

Survivors include his wife, two sons and a daughter.

CARROLL MARTS

Carroll Marts, 53, account exec for the ABC-TV central division and onetime v.p. of the Mutual Broadcasting System, died Jan. 22 in Chicago. He joined ABC in 1957 after 15 years with Mutual, the last five of which he headed its central division. Earlier he had operated radio station KLEE, Ottumwa, Ia.

His wife and two daughters survive.

DR. GERHARD CAEMMERER

Dr. Gerhard Caemmerer, 55, chief of the Robert Koenig Theatre Group and member of the board of the exhibitors association of Baden-Wuerttemburg, died Jan. 8 in Karlsruhe, West Germany, following a stroke.

He was a board member of the Central Exhibitors Assn. of West Germany.

ARCHIE FLEMING

Archie Fleming, 61, cinema circuit supervisor, died recently in Ralston, Scotland. Starting as an assistant cinema manager, he rose to chief supervisor of the Caledonian Associated Cinemas Ltd., a leading Scot circuit.

Survived by his wife.

HARRY E. HAWE

Harry E. Hawe, 78, trombone player with the Toronto Symphony for over 40 years and also with the Canadian Broadcasting Corp. Orch since latter's inception, died Jan. 22 in that city.

Survived by daughter.

Bertha De Wolfe, wife of the late Fred De Wolfe, treasurer for many years of Ringling Bros., Barnum & Bailey Circus and former treasurer of the old N. Y. Hippodrome, died Jan. 27 in New York.

Brother, 54, of Edward Seguin, ad-pub manager for Balaban & Katz theatre circuit in Chicago, died Jan. 23 in that city. Wife, daughter, son, two sisters, and three other brothers survive.

George J. Schatz, 82, retired trapeze performer with the Ringling Bros. and Barnum & Bailey Circus, died recently in Toledo, O. Surviving are his wife, son and brother.

Stanley Nelson, 57, pianist, jazz arranger and newspaperman, died of a heart attack, Jan, 21 in New Romney, Eng. He wrote jazz and sports articles and authored "All About Jazz."

Elwood A. Davis, 69, longtime violinist who had played with symphony orchestras in Fort Wayne, Dallas and Minneapolis, died Jan. 15 in Sanbornville, N.H.

Margaret Balfour, oratorio singer, died Jan. 23 in London. She sang under Toscanini and was a distinguished singer of the '20s and '30s.

Father, 82, of Harris McAlpin (Harry) Forwood III, legit press-agent, died Jan. 14 in Houston, following a two-year illness.

Harry F. Lamb, former trombonist with the Indianapolis Symphony Orchestra, died Jan. 14 in Indianapolis.

Mother, 70, of Homer McCallon, manager of Loew's State Theatre, Houston, died recently in Knoxville, Tenn.

Austin L. Howard, 54, former Burlington, Vt., bandleader, died Jan. 19 in Washington.

Mother, 80, of comedian Garry Moore died Jan. 24 in Denver.

MARRIAGES

Jacqueline Fine to Alan Reed, Hollywood, Jan. 29. He's an actor.

Helen M. Rodabaugh to Ben Kaufman, New York, Jan. 28. He's publicity director of Valiant Films.

Rosina Pergano to Al Primo, Pittsburgh, Jan 21. He's a KDKA-TV news writer.

Jill Martin to Thomas Elliott, London, Jan. 21. Bride is a dancer in West Side Story"; he is acting manager for the company.

Marcia Whitworth to Marty Blake, St. Louis, Jan. 14. Bride is with promotion staff of KMOX-TV, CBS, there; he's business manager of the St. Louis Hawks baseball team.

Barbara Beers to Robert Hansen, Seattle, Jan. 20. Bride is KOMO-TV national sales assistant.

Irene Carol Weisberg to William V. Langan II, Great Neck, L. I., Jan. 22. Bride is daughter of ad agency exec Albert Weisberg.

Sandra Jane Tucker to Jack Carson, Houston, Jan. 26. He's the actor.

Frances Mayville to Burton Budin, Burlington, Vt., Jan. 21. He's tv director of WTVH, Peoria, Ill.

Jean Goodkind to Robert Rich, New York, Jan. 28. He is v.p. and general sales manager of Seven Arts Associated.

Camille Monte to Al Gorgoni, New York, Jan. 28. Bride is an actress; he's a composer-guitarist.

BIRTHS

Mr. and Mrs. Arnie Rosen, son, New York, Dec. 22. Father is a comedy writer on the Garry Moore show.

Mr. and Mrs. Arthur Tenen, daughter, Hollywood, Jan. 20. Mother is actress Kathy Wakefield; father's an actor.

Mr. and Mrs. Milton Moritz, son, Hollywood, Jan. 21. Father is ad-pub director for American International Pictures.

Mr. and Mrs. Dick Tufeld, daughter, Hollywood, Jan. 24. Mother is actress Adrienne Tufeld; father's an announcer.

Mr. and Mrs. James Hurley, daughter, Pittsburgh, Jan. 22. Father is control room supervisor at WTAE.

Mr. and Mrs. Joe Samulis, son, Pittsburgh, Jan. 24. Father is a director at KDKA-TV.

Mr. and Mrs. Noah Jacobs, son, New York, Jan. 17. Father is N.Y. sales supervisor at National Telefilm Associates.

Mr. and Mrs. Stan Ross, daughter, Los Angeles, Jan. 22. Father is a copywriter with Wade Advertising there.

Mr. and Mrs. Mel Gordon, daughter, Hollywood, Jan. 19. Father is Gordon Music Co. v.p.

Mr. and Mrs. Martin Milner, daughter, Hollywood, Jan. 21. Mother is actress Judy Jones; father's an actor.

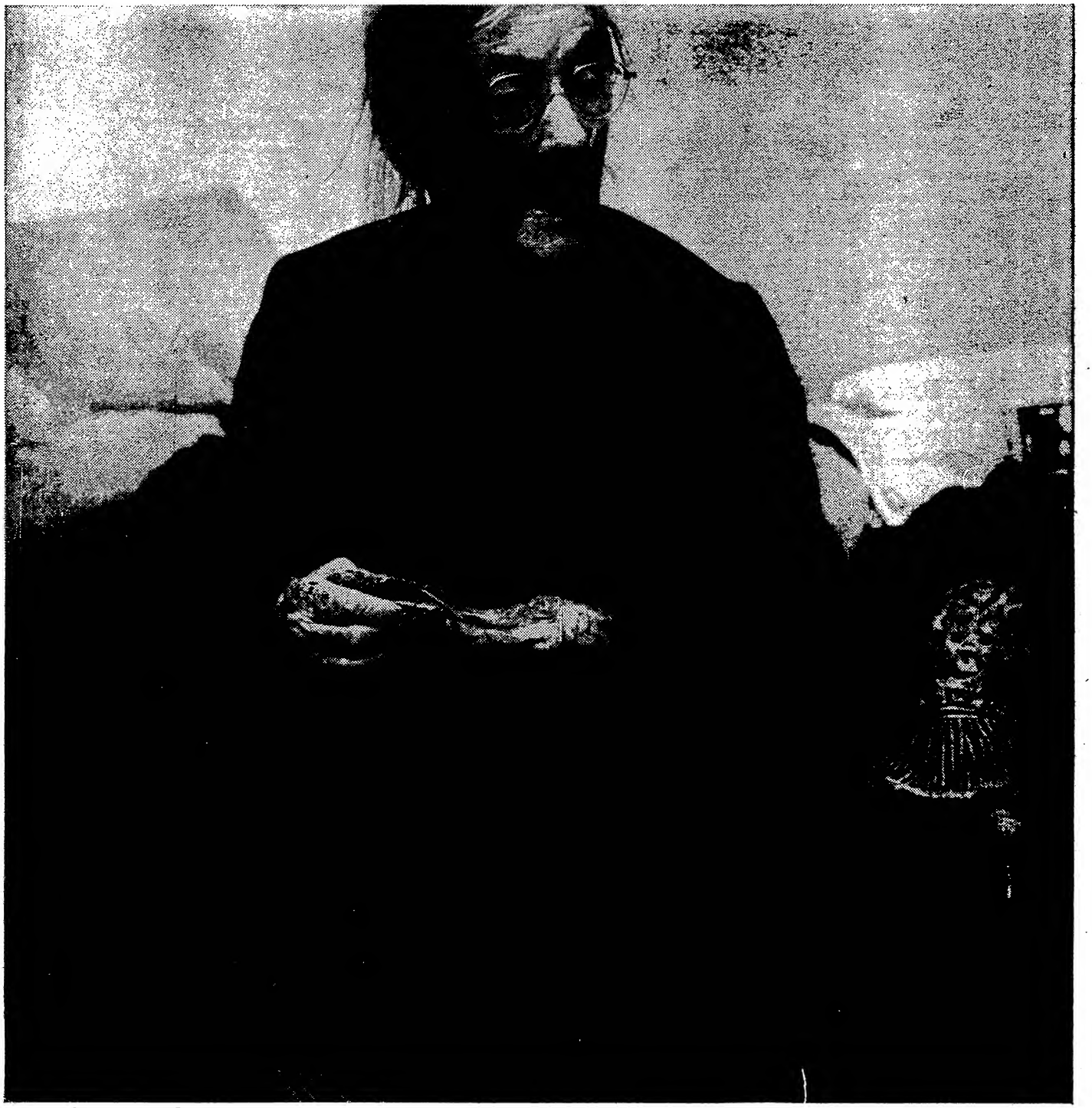
Mr. and Mrs. Adolph Green, son, New York, Jan. 11. Mother is actress Phyllis Newman; father is a writer-performer.

Mr. and Mrs. Dom Frascella, daughter, the Bronx, N. Y., recently. Father is traffic manager of Astor Pictures and Atlantic Television.

Mr. and Mrs. Don Gilbert, daughter, recently at Dalhart, Tex. Father is co-owner of the Mission and El Ranch Drive-In Theatre in that city.

Mr. and Mrs. Lorne Munroe, son (their ninth), Philadelphia, Jan. 26. Father is first cellist with the Philadelphia Orchestra; mother is a violinist formerly with the Washington Symphony.

Mrs. and Mrs. Pat Hodges, son, San Mateo, Cal., Jan. 19. Father's a salesman for KSFO. Frisco; grandfather is Russ Hodges, longtime broadcaster of Frisco (quondam N.Y.) Giants' baseball.



The Lonely

This woman has had no visitors in 40 years. She is 96 years old. She is not in jail. She has committed no crime. Unless it is a crime to bring up children who neglect their parents during the years when their parents need them most. Today, 1,000,000 old people in Britain live alone. Even at Christmas, the family festival, they have no family around them. Granada wanted to find out who could help them, and how. It telecast a programme called "The Lonely." Along with the woman, above, it visited an old man who goes to bed every afternoon at five because he "has nothing else to do"; and several old people's homes—some as decrepit as their boarders, some new and hopeful. Once again, Granada's cameras were put to good use.

GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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BRITISH-FRENCH IN SEX BATTLE

Rating Mainland Acts as 'Foreigners,' Puerto Rico Union Moves Vs. Hotels

By AL DINHOFER

San Juan, Feb. 7.

Puerto Rican Assn. of Actors and Technicians (PRAAT), which succeeded in forcing recognition from the San Juan Drama Festival (initiation plus 2% of salaries of all Equity members), last week turned its attention to the San Juan-Condado hotels. The island union demands Puerto Rican entertainers be given a one-for-one place in the spotlight with "Americans."

Rafael Tirado, executive secretary of island union said the union does not seek a rigid system governing nightclub acts, but only "equality of acts" or "a fair balance" between "imported" and island talent.

Under such a system, hotels including the Caribe Hilton, San Juan Intercontinental, La Concha, Conado Beach, and the Dorado Beach, which use mainland talent, would have to revamp their entertainment budgets and formats.

Tirado pointed out, though, that a hotel would not necessarily have to balance its New York acts with San Juan performers in the same show.

"One week might be devoted mostly to American performers, while another week the show could be Puerto Rican," he anticipated.

The use of Puerto Rican emcees and lighting technicians, he said, might be included in figuring the number of PRAAT members.

Initial negotiations between the island union officials and the Puerto Rico Hotel Assn., are scheduled for this week.

A Tough Ma Perkins

Hollywood, Feb. 7.

Frank Sinatra's Essex Productions, prepping its multiple-feature program for United Artists release, is blueprinting a possible teleseries tabbed "International House."

Series would be located in Frisco, revolving around a troubleshooter who operates a nitery.

B'way Undersells Off-B'way With Twofered Hits

It's getting so it costs less to see a play on Broadway than off-Broadway. A number of Main Stem entries, using two-for-one exchange tickets to boost dwindling attendance, are in the unusual position of charging less for tickets than many off-Broadway productions.

Seven of the 29 shows now on the boards are circulating discount ducats, which usually permit the purchase of tickets at about half the regular b.o. price. The cut-rate gimmick is generally limited to the Monday-Thursday performances when regular prices also prevail for those without exchange tickets. The trade-in pasteboards are distributed in such a way as not to conflict with normal b.o. patronage.

Exchange ticket patrons, however, can now see shows with such stars as Ethel Merman, Maurice Evans, Laurence Olivier and Anthony Quinn at prices ranging to a top of about $3.50 for a straight play and around $4.25 for a musical. The weeknight top for straight plays and musicals off-Broadway averages around $3.90 and $4.50, respectively.

The Broadway productions, which currently have discount tickets in circulation, include "Becket," in which Olivier and Quinn co-star; "Gypsy," in which Miss Mer-

(Continued on page 102)

PRODUCER, DIRECTOR AUDITION EACH OTHER

Hollywood, Feb. 7.

Jose Ferrer's deal to direct "The Chapman Report" for Richard Zanuck at 20th-Fox involves a two-week period during which Ferrer and scripter will block out the property, scene-by-scene.

If, at the end of the two weeks, Ferrer and Zanuck agree on pic's concept, Ferrer will direct.

NOW STANDARD EXPORT ARTICLE

By VINCENT CANBY

British features are getting sexier and sexier. At least that appears to be the case, studied from a vantage point 3,000 miles away. It is to be noted that British show biz is easier on sex generally, tougher on American-type "violence"

Starting with the Academy Award-winning (for actress Simone Signoret) "Room at The Top," U.S. screens have been seeing more and more candid views of tangled British love lives than perhaps at any time in the past, at least, more and more of this sort of frank drama which has been of a generally high quality. Many of the boxoffice films from France are erotic, of which "Breathless" is the newest example.

Following hot on the heels of "Room at The Top," there have been such pix as "Expresso Bongo" and "The Entertainer," all three of which are Continental Distributing releases this side. Upcoming now is another highly regarded drama in the same vein, "Saturday Night, Sunday Morning," also to be handled by Continental. In addition to which, American International will be sending out Robert Siodmak's "The Rough and The Smooth," a psychological drama with a sexy twist, both in the plot and star Nadja Tiller.

Commuters to London report too that the newest Dirk Bogarde-John Mills starrer "The Singer, Not The Song," will steam up a few projectors this side, if shown uncut.

Interesting angle is that until now, the British seem to have relied almost solely on bright sophisticated comedy, supplemented by an occasionally brittle whodunit or two, to tap the U. S. market. Now they are shipping us, along with Alec Guinness, Peter Sellars and Terry Thomas, that sort of frankly probing adult drama which could be manufactured here under existing Production Code rules.

Whether or not all the films are equally good or equally serious, may be beside the immediate point The films are helping to create a new image for British picture industry in the U.S. market.

H'wood Studios Off Hook; Kill Bid To Tax Them Millions on Indie Prod'n

Hollywood, Feb. 7.

California State Board of Equalization has reversed tax ruling proposal which would have cost Hollywood studios many millions annually. The proposal, now killed, was a sales and use tax on all independent film production, theatrical or television, done in studios whether or not studios had a financial stake via partnership or bankrolling.

Industry was alerted to the threat by an actual assessment of this sort last April 22, and since then it had been fighting back. Richard Nevins, member of fourth district, state board of equalization, revealed the state had formally adopted an interpretation which relieves studios of burden of paying sales and use tax unless an indie production is an out-and-out rental of facilities or services to an indie to which a studio is not in any manner linked financially.

Further, new interpretation clarifies just what constitutes taxable and exempt items, an issue which has been cloudy in past. Amount of savings to Hollywood from equalization board ruling becomes apparent from history of fight.

Last April 22 Warner Bros. was notified of proposed sales tax assessment of $1,761,860 including penalties and interest, covering period from July, 1955, to March 31, 1959. Assessment was predicated on theory that all so-called indie activity at Warners was devoid of financial or other partici-

(Continued on page 102)

Samurai on Fade?

Honolulu, Feb. 7.

Samurai (classical "western") films are beginning to lose their appeal in Japan, according to Shiro Kido, president of the Federation of Film Industries of Japan and former head of Shochiku Motion Picture Co.

"Chambara (Samurai) pictures are slowly losing their appeal in Japan," he said. "We at Shochiku are concentrating on films which portray life and conditions in modern Japan."

Cafe Producer Gets $3.50 For Each Customer

Las Vegas, Feb. 7.

Barry Ashton, now 33, possibly the most active producer of cafe floor shows extant, has a precedental deal with the New Frontier here starting March 30. He'll be compensated at the rate of $3.50 per head for each patron attracted to its Venus Room by his shows. Ashton pays all costs for cast of 35 plus orchestra of 12. He pays the advertising costs. Frontier collects the food and drink tabs.

Ashton intends to budget the shows at $17,000 weekly. His terms were negotiated by William Morris and his personal rep Wolfe Kochmann with Warren Bayley, Frontier boss.

Ashton was formerly of the dance team of Ashton & Allan which broke up when his partner married Jed Harris. He's been doing production numbers at Flamingo for some years.

He also produces shows playing the Statler and Bimbo's, San Francisco; and shortly starts staging for Deauville, Miami; International Hotel, Puerto Rico; and Golden, Reno. This in effect, makes Ashton producer of more nitery shows than anyone else.

IF JERSEY GOVERNOR— LOST TO CULTURE?

Washington, Feb. 7.

Rep. Frank Thompson Jr. (D-N. J.), culture's most outspoken champion in Congress may be leaving. Thompson confirms he's under pressure by New Jersey Democrats to run for governor this year. He probably will.

He doesn't have to resign his House seat to make the race, but would quit if elected in November. Thompson has been the House author and principal Capitol Hill pusher of virtually every bill advancing cultural pursuits for the last several years.

JOE LEVINE'S BIGGEST VALENTINE FOR SHOW BIZ!

See Pages 9 to 57

'Originality' 2d Fiddle to 'Politics': Taps Raps Oscar's Song-Picking Ways

Hollywood, Feb. 7.

Oscar-voting procedures of the Academy of Motion Picture Arts and Sciences, annually under attack by various industry elements, again have been belabored—this time by Joni Taps, Colpix Records topper and staff producer for waxery's parent company, Columbia Pictures.

Taps claims that current voting setup used by the music branch of Acad is undoubtedly biased since they're more interested in playing "friendly politics" with one another rather than judging an "original motion picture song" by its true merit.

His verbal lashing at members of the music branch of the Acad was fused by fact that "Because They're Young," title tune of the Col pic, wasn't one selected among the ten currently under consideration for the "best film song" award.

Taps contends that his dissatisfaction over the results thus far is not prejudiced by fact that "Young" was a tune from his stable. "Even if it wasn't one of our songs I would feel the same way," said the vet music man. His feeling is that the song was a natural favorite, as was the film, and should have at least been in contention and certainly chosen over some of the songs selected.

Taps says that he knows of instances where one Acad member calls another and tells them how to vote. "This certainly can't be considered a legitimate way to choose a song, can it?" he asks.

When queried as to whether he was planning on lodging an official complaint, he said no. "I can't rectify the situation, nor will they change the song-selections. All I can hope for is that they give a better account of their judgment in the future awards" said Taps.

Taps believes that the best songs should be selected on a basis on their impact on the general public. He maintains that the theatregoers are the most honest barometer in the world, and their reaction to films and songs should be taken into consideration. Especially, as he puts it: "some of these songs chosen came out of left field."

The 10 songs now being voted upon by Acad music branch to select five as actual nominees are:

1. "Ballad of the Alamo" (Alamo)
2. "Cimarron" (Cimarron)
3. "Facts of Life" (Facts of Life)
4. "Faraway Part of Town" (Pepe)
5. "Greenleaves of Summer" (Alamo)
6. "Lachamson d'Orpee" (Black Orpheus)
7. "My Heart Was An Island" (Swiss Family Robinson)
8. "Never On Sunday" (Never On Sunday)
9. "The Second Time Around" (High Time)
10. "Somebody" (CinderFella)

Picker's Temp HQ

Eugene Picker, who resigned recently as president of Loew's Theatres Inc., has opened a temporary office in Manhattan at 711 Fifth Ave. with a new phone.

His personal connection will be revealed "later," he states.

Mardi Gras 'Fades' Racial Tension

New Orleans, Feb. 7.

Mardi Gras gaiety, rated a major civic asset here, is gathering traditionally for the whoopdedo between now and next Ash Wednesday (15) when Lent begins. Behind scenes is the less-than-amusing spectre of race tension over school integration. Every effort of the police and municipality to preserve "good feeling" has been ordered. It will not be the first year, in recent times, that cautions have been taken. On earlier occasions the goal was to restrain white comment along the parade route when Negro units passed.

Mardi Gras is a big industry in New Orleans and keeps thousands of float builders, costume designers, mask makers, artists, seamstresses, and others busy for a whole year. As soon as one Mardi Gras is over, work starts immediately on the next.

City and chamber of commerce estimate that more than $5 million is spent in New Orleans at Carnival time each year. Principal beneficiaries are hotels, night clubs, restaurants, bars, souvenir shops, theatres and shopping centers. Night spots, especially those along Bourbon St. in the historic French Quarter, have embellished their shows for the season. For over a week now their cash registers have been singing a merry tune as early arrivals crowd the street each night.

Thousands of visitors are already here. Carnival began with the official opening of Twelfth Night, Jan. 6.

Carnival krewes (private clubs) are organized for and pump thousands of dollars into their individual balls and parades each year. Some 20 of the 60-odd krewes stage glittering street pageants of 15 or more floats. Balls have been estimated to cost upwards of $10,000 each, though krewes keep pretty secret about outlay. Each organization has 100 to 200 members, who are voted on much the same as in any lodge or fraternity. Some citizens belong to several krewes.

The chief official of the organization is the captain. He is responsible for the enormous details of the parade and balls, themes of both, costumes, etc.

2/8

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Brooklyn Italian Rap At Music Hall Revue And 'Where Boys Are'

The Italian Historical Society of Brooklyn, with John W. La Corte, publisher of the English language monthly, Italian American Review, acting as spokesman, has addressed a general complaint ta the Radio City Music Hall respecting the "Viva L'Italia" stage show there. Finding fault with the imported talent, as doing little for the prestige of the homeland, the arresting criticism is made that many Italian-Americans were coaxed into the house to see a film, "Where the Boys Are" (Metro) of which they morally disappproved.

The letter, addressed to Russel V. Downing substantial excerpt:

"We of the Italian Historical ciety of America and the Italian American Review, together with representatives of the Italian Government and Italian American committees, attended your performance which presented "Viva L'Italia!" (in celebration of the Italian Centennial Year) and the CinemaScope Production "Where the Boys Are."

"It is with deep regret that we have to express a negative opinion in reference to both the above, sentiments which we believe, reflect the opinions of the majority who have seen this stage and film show.

"We fail to see why this Centennial Year Celebration had to be tied in with this particular hazy film which is below the usual standards of Radio City Music Hall and portrays Americans in such a bad light. American youth certainly deserve a better focus because the majority do not act and display themselves in such a way.

"With reference to the stage show, while we all love Puccini's music, we fail to see what relationship it has with the historical event of Italy's Unification. We believe that Verdi's music would have been more appropriate. In addition, the 30 artists imported from Italy, failed to present an adequate portrayal of Italy's culture or traditions, whether it be of yesterday or today."

IT'S RAINES IN SPAIN

U. S. Publicist to Madrid for 'The Oldest Confession'

Madrid, Feb. 7.

Halsey Raines, formerly with Metro publicity in Manhattan, is due here at end of week to become location press agent on the United Artists release, "The Oldest Confession" due to roll Feb. 20 at Estudios Sevillas. Cast is headed by Rex Harrison and Rita Hayworth. George Marshall is directing under producer James Hill.

"Confession" which deals with art thieves in the Prado is the first of the three novels written by that fugitive from United Artists and Madrid itself, Richard Condon, now residing in Mexico.

Since beginning his international chores Raines has worked on Carol Reed's "Our Man in Havana," Stanley Donen's "Surprise Package," Carl Foreman's "Guns of Navorone" and Victor Saville's "Greengage Summer."

Reducing 'Variety' to a Rag

By KITTY DONER

Los Angeles, Feb. 7.

I read last issue, "Her Serene Highness still reads VARIETY to keep in touch with show biz." Well so do a lot of us out here in California. Devotion to the old rag by Grace Kelly, turned princess, is nothing compared to some retired troupers now performing at Bullock's emporium. Here is what happens to the copy of VARIETY I purchase weekly on the stand when I've read it through:

Priscilla Waldman, also of Bullock's.
To—
Ted Waldman (Ted & Al Waldman, blackface harmonica turn)
To—
Jed Dooley & Audrey (vaude standard that was)
To—
Guy Megley (Guy & Pearl Megley, dance team)
To—
Harry Bussey (Bussey & Case, jugglers)
To—
Art Freeman (Earl & Michelle, teeter-totters)
To—
Ned (Clothes) Norton (Keith straight man)
To—
Ben Smith, blackface turn.

If the copy is in condition for mailing it is then wrapped and sent to Toledo to Jimmie Valdare, now 93, who used to do a bicycle act.

(Kitty Doner, who supplied the above "Route," was long a top-lining vaude and Winter Garden revue male impersonator, in the big money. For many years she was stager at the Roxy, N. Y. Ted Doner and Rose Doner, her siblings, were also successful troupers. —Ed.)

Snow Empties Theatres, Cafes; Cancel Banquets, Concerts, Acts

Broadway the past weekend was morgue-like . . . or, put it this way: show business was taken for a sleigh ride. Boxoffice grosses were off up to 75% from normal at the picture houses, hurt by cold and snow for the past month. Night clubs and the hotels were, for the most part, badly hurt, the exceptions being the spots such as the Copa (Jimmy Durante) and Basin Street (Peggy Lee) which got crowds despite all hazards.

Among the storm casualties were the Saturday (11) seidel night for Mischa Elman at the Lambs' Club, which was called off, and the ankle of Vivan Rivkin, slated for a Friday night at Town Hall, who'll play her engagement wearing a cast.

Radio City Music Hall, which seats 6,200, would have been day off at the museum last Saturday (4) had it not been for a theatre party crowd of 400 from Pennsylvania.

Other first-run film houses were hollering blue murder.

Neighborhood picture theatres have been playing to near empty houses, ditto at the Long Island, Westchester and New Jersey suburbs. Being unable to use their cars, the customers weren't coming out.

The Arctic weather conditions, which are described as the worst in 80 years, are rough on legit, too, off course. One theatre operator said he's never had so many calls for cancellations. A ticket broker echoed the same thought.

The ticket dealers, handling both legit and roadshow film features, have been taking a shellacking in instances where favored charge account customers are involved. They get the rebates. But the edict to new clients for the most part is the same: Either use the tickets or lose the money that has been paid.

Film distributors, whose rentals are determined by theatre gross, obviously found the persisting subfreezing temperatures and repeating snow a blow. Outstanding example was Fred J. Schwartz, president of the independent Valiant Films.

Valiant was a particular victim of timing. This company's "Angry Silence" opened Dec. 12 at Manhattan's Sutton Theatre where, any kind of break at all, the rentals would amount to $75,000 to $100,000. But because of a blizzard, the rentals will not exceed the ad costs for a six-week run.

"Young One" at New York's Victoria opened Jan. 18 amidst another big storm. And on Jan. 25 "Mania" bowed in 46 spots day-and-date with another climate outbreak and sub-zero mercury.

N. Y.'s Mayor Robert Wagner broadcast a message Saturday that the city was "in a state of emergency," and private automobiles moving on the streets would be ticketed unless they could prove a case. This kept many potential customers at home.

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FIELD MEN & FIELD MARSHALS

Suddenly Films Back to Clowns

Who started it? Ed Sullivan?

European circus stars are getting a lot of exposure on the big theatrical screens of the U. S. Three new pix, scheduled for release here within the next six months, all feature continental Big Top atmosphere and performers. Films include Continental Distributing's "Hippodrome," Joe Levine's Warner release, "Bimbo The Great," and Robert L. Lippert's "The Big Show," for 20th-Fox release.

In addition to which, one of the most successful of Russian cultural exchange films handled here last year was Paramount's "Circus Stars," featuring the great performers of the Russian circus. American International Pictures also did its share with its May, 1960 release, "Circus of Horrors," made in England and Germany with continental circus performers prominently displayed.

For decades U. S. distribs were leary of circus pix until the master showman C. B. DeMille showed the way in 1952 with his $12,800,000-grosser (domestic), "The Greatest Show on Earth." Allied Artists also turned a nice profit with its 1959 release, "The Big Circus."

Ally Columbia and British Lion For Handling in Both Lands

By GENE ARNEEL

Columbia and British Lion Films have teamed up to form British Lion Columbia, which will jointly handle the sales of both the American company and the British government-controlled outfit in the United Kingdom and Ireland. Alliance has the endorsement of Britain's Board of Trade, according to Mo Rothman, exec v.p. of Col International.

New British Lion Columbia, said Rothman, will mean an "expanded and more efficient sales operation for both organizations," and thus provide a greater service to independent producers.

It was last year that Col and Paramount merged distribution facilities in Canada and the results of this, from the standpoints of economy and efficiency, have been upbeat all the way.

Rothman underlined that both Col and British Lion will continue to operate independently in financing and acquiring distribution rights to features.

Joint managing directors of the new company are Kenneth N. Hargreaves and David Kingsley, who have similar posts with Col and B-I, respectively. Other directors are Col's Mike Frankovich and B-L's John Boulting.

This new phase of the one-world concept will see B. L. C. operating from Col's present offices in the provinces, with the headquarters to be at B-I's space in London's Broadwick House. Col will continue to maintain its production business on its Wardour St. site.

Functioning of Col and B-L under the new alliance is to begin at the end of March.

It's noted that both Col and B-L will continue to run their own separate ad-pub departments and Col's policy of making most of its British production at the Sheperton Studio will be extended.

Love & French Women

Ed Kingsley, prexy of Kingsley International, which has already lined up Brigitte Bardot's "La Verite" for release here, also has acquired another of the current Parisian moneymakers, "La Francaise et L'Amour" (Love and the French Woman).

Film is told in seven episodes, each one done by a different director, and is based on the French counterpart to the U. S.' Kinsey Report.

Bilgrey: Chicago Case Re-Hearing To Be Requested

Felix Bilgrey, general counsel for Times Films Corp., has "definitely decided" to petition for a rehearing before the U.S. Supreme Court of Times' case vs. the city of Chicago's film licensing statute. Court last Monday (23) handed down its five-to-four decision upholding the right of a licensing board to view a picture before granting a licence.

Bilgrey Friday (3) reported that he's now at work on the petition, but won't be ready to reveal its contents until day of filling. A petition for rehearing must be filed within 25 days of the date the original decision is handed down. This would put the deadline on Times' action Feb. 17. For the Times petition to be accepted by the court, at least one of the justices who concurred in the majority opinion would have to vote for the rehearing.

While nothing has been decided as yet, it seems quite likely that the Motion Picture Assn. of America, which participated in the presentation before the Supreme

(Continued on page 64)

1961 Start For Film Shares Okay

Motion picture stocks on the New York Stock Exchange started the new year off well. Prices for the film companies as a group in January jumped 7.3% over the December quotations. December had been 3.5% ahead of November, and November was up 10.3% over October.

The upward trend thus is continuing, varying as to percentage points from month to month, but nonetheless upward.

Most robust climb on the big board was made by 20th-Fox, up $5.50 per share and hitting a high of $47.37½. Paramount went up $4 per share. Metro up $2.87½, Loew's up $2.25 and Warners up 75c.

Of the leading stock groups, those which lost ground in January were a small minority—for the most part it was a plenty bullish market. The few losers included broadcasting and listed in this group is American Broadcasting-Paramount Theatres, which went down $1.87½ per share.

Universal-Decca Win; L. Lawrence Can't Peek And Must Defray Cost

Appellate Division of N.Y. State Supreme Court unanimously reversed the order of a lower court entered Oct. 6, 1960 granting Ludwig (Ludy) Lawrence the right to examine before trial Universal, Decca Records, and Milton R. Rackmil, president of both companies.

Lawrence, owner of a large block of U preferred shares, brought a stockholders derivative action charging irregularities in the management of the companies. The Appellate Division's decision was based "on the law, on the facts and the exercise of discretion." Costs were assessed against Lawrence.

LOCAL AUTONOMY BUT N.Y. RULES

How much local autonomy is left in 20th-Fox's locally autonomous domestic (U.S. and Canada) distribution setup, inaugurated a little less than two years ago by the late Alex Harrison, when he was general sales manager?

Question was being asked by exhibs and other distribs this week in the wake of the formal announcement Friday (3) that company has "realigned" its field ad-pub force into market areas, instead of the "traditional branch concept."

As originally envisioned under the local automony concept, each one of the company's 38 domestic branch mangers was to have had his own ad-pub man, though in actual practice there were never more than 24 such field men in action at one time.

Under new plans company will have 16 and, interesting to note, these men will now be getting their salaries from the home office, instead of branch bosses who previously could hire and fire. Also, it would seem, under the realignment the field ad-pubbers will be working more closely under supervision of homeoffice and ad-pub veep Charles Einfeld, who made the announcement of the changes Friday.

Says Einfeld

According to Einfeld, decision to realign was made following a survey of the previous field set-up which showed that there were many "overlaps" in regard to regional tastes and in the coverage afforded by radio, tv and newspapers. Thus, it was felt that a smaller force, more intelligently deployed around the country, might do a more effective job.

Company's survey, said Einfeld, "developed an increased awareness of the flexibility of regional borders" which are not necessarily geographic.

No matter what (nor how valid) the reason for the realignment, this change, coupled with the appointment last September of a "sales cabinet" to facliiate liaison

(Continued on page 62)

Varied Guesses On IA's New Wages & 'Small' Pix

By BILL ORNSTEIN

Hollywood, Feb. 7.

Estimated cost increase of International Alliance of Theatrical Stage Employe and basic union scales for indie producer making "small" pictures is relative, depending on who you are talking to.

Al Zimbalist, who made "Baby Face Nelson" for $250,000, of which $165,000 was cash, believes tilt on "Valley of the Dragons" will swivel at 8%.

Realizing he will be verbally spanked by some producers, Zimbalist argues, "Producers must become real business men and settle down to nipping corners, making less mistakes and buckle down to time-and-money-saving economics."

Disliking use of word "low" for small budgeters, indie producer prefers "craftsman-like" label as more apropros.

"The greatest craftsmen in the world are right here in Hollywood," he applauded. He contends each card-holder is worth his payuppage, for "their importance to a film is not always measured in dollars and cents. It's their efforts on the screen and that's what counts." This includes sound, lighting and other facets not always discernible to public.

Much depends on story and genesis of material. Zimbalist

(Continued on page 60)

British Lion Finds a Formula For U.S. Distrib'n: Start Small, Handle Some, Farm Out Others

20th's Field Staff

Under 20th-Fox's newly "realigned" field ad-pub setup, the following men, under the supervision of exploitation director Rodney Bush, will cover territories including the exchanges indicated:

Phil Engel, Boston, New Haven, Albany.

Hal Marshall, Philadelphia, Washington.

Ralph Buring, Pittsburgh, Buffalo.

Manny Pearson, Cleveland, Cincinnati.

Jerry Berger, St. Louis, Indianapolis, Memphis.

Chick Evans, Kansas City, Omaha, Des Moines.

Sol Gordon, Chicago, Detroit.

Louis Orlove, Milwaukee, Minneapolis.

Jimmie Gillespie, Dallas, Oklahoma City.

Jerry Rafshoon, Atlanta, Charlotte.

Ed Hale, Jacksonville.

Frank Jenkins, New Orleans.

Pete Bayes, Denver, Salt Lake City.

Helen Yorke, San Franciso, Seattle, Portland.

Eddie Yarbrough, Los Angeles, and **Sam Glasier**, Toronto.

Counsels Exhibs To Join Battle Vs. Bluenoses

Heretofore, it's usually been a producer or a distributor who has initiated test cases against censorship laws, but now, whenever the opportunities arise, exhibitors "should join wholeheartedly in the good fight," according to Herman Levy, general counsel for the Theatre Owners of America.

In his Case Digest on the recent U.S. Supreme Court decision in the Times Film-City of Chicago case, Levy this week said it is to be hoped that the industry will attempt to have additional censorship cases heard by the Supreme Court, to the end that an additional Justice will join with the minority "and thus make the current minority position, the law of the land." Exec was referring to the five to four decision by which Times Film lost its case.

"The only comfort to be taken from the decision," said Levy, "is that four Justices (two more than in any other industry censorship case) were prepared to grant to the motion picture industry the full privileges of the First and Fourteenth Amendments."

Los Angeles County Tax Deadline (Mar. 6) Again Slowing Production

Hollywood, Feb. 7.

With the forthcoming March 6 Los Angeles County tax deadline only weeks away, Hollywood producers have scheduled only eight films to roll during this month. It's expected that even some of the octet of pix will be pushed back beyond the taxable date.

Among the sheduled February starters are "Reckless, Pride of the Marines," and "Confessions of an Opium Eater," Allied Artists; "Notorious Landlady," Columbia Pictures "Dreams for Sale," "Deadlock," Paramount; "Marines, Let's Go," 20th-Fox, and two indies for UA release—"Once A Thief" and "Judgment at Nuremberg."

Lion International, the foreign distribution arm of British Lion, appears to have found the formula for the successful marketing of British pictures in the U. S. market. British firms have long complained that their product has been stuffed off here. The Rank Organization, through its ill-fated Rank Distributors of America, attempted to remedy the situation, but the effort went down the drain as the company tried to set up a too-elaborate distribution organization.

Working on a modest, flexible basis, Lion International seems to have come up with the modus operandi geared to the demand of British films in the U. S. During 1960, B-L enjoyed one of its most successful years in the U. S. with such pictures as "I'm All Right, Jack," "The Angry Silence," "The Entertainer," "Expresso Bongo," and "Man in a Cocked Hat."

British Lion adopted a two-fold approach in marketing its pictures in the U. S. In instances where it feels it can make a satisfactory distribution deal, it immediately turns the picture over to an American company to handle the states-side distribution. However, in cases where it believes that the distribution guarantee is inadequate, Lion International launches the U. S. distribution on its own via a recently-organized U. S. distribution subsidiary, Lion International Inc. This organization, headed by Michael Bromhead, who is also in charge of all of the British Lion's activities in the U. S., works out of a small office in N. Y. The entire staff consists of Bromhead and a secretary.

'Jack' Gave Clue

The company's experience with "I'm All Right, Jack" best demonstrates the U. S. operation. Convinced it had a potential hit in "Jack," British Lion turned down offers from U. S. distributors on the ground that the guarantees were too low. It gambled on opening the picture in New York on its own and was prepared to do its own booking in at least six key cities. "Jack" was set for Norman Elsom's Guild Theatre in Rockefeller Center and Lion International provided the coin for the opening campaign. On the basis of the enthusiastic notices of the N. Y. film critics, "Jack" was an immediate success. U. S. distributors who failed to make even a reasonable offer previously were now making

(Continued on page 58)

407,887 Warners Shares Bought In

After setting out to buy in 300,000 shares of its own common stock, or possibly more, Warners wound up purchasing 407,887 shares. Invitation to tender the stock was made to stockholders on Jan. 9 with the specific proviso that the purchase price would not be in excess of $55 per share.

In disclosing the tender move, WB put the figure at 300,000 shares but added that perhaps more than this amount would be bought in. It seemed surprising in some quarters that more than 400,000 shares were submitted by investors and purchased by the corporation.

Payments for the tendered stock were begun Monday (6) by the Morgan Guaranty Trust Co.

Warner common shares on the New York Stock Exchange hit a new high of $54.37½ last week on the eve of closing of the books on the company's invitation to tender the issue at $55.

The trading value has been going up for some time, from a low of $37.37½.

Also high, at $47.37½, from a low of $30, was 20th-Fox. Certain Wall Street professionals have been high on the inherent values in 20th for some time.

Plato Skouras Has Found Secret That Unlocks Family Films' Flavor

Family films need not be all treacle—the kind of surgery bonbons which might do well with the afternoon trade but die during the evening performances, Plato Skouras, producer of one of 20th-Fox's most ambitious 1961 releases, the upcoming "Francis of Assisi," said in New York Friday (3). "Francis," of course, also can be termed a "family" film in the Skouras sense in that it is designed to have appeal for a wide-range age category.

Skouras, son of 20th-Fox prexy Spyros P. Skouras, paid tribute to the kind of product which excites the moppet trade, but pointed out that this was not necessarily "family" product, since a lot of it would bore both teenagers and adults. Metro, he suggested, during its "heyday in the late thirties and forties" knew the secret of what constitutes real family films with their series of bright, breezy musicals and comedies such as the Hardy Family series.

He also indicated that he thought that the subject matter available to the producers who attempt family films might be a good deal more varied than some people realize. For one thing, family films need not be limited to comedies (refer to "Francis"). The whole family reads, or at least has access to, the daily newspaper, he pointed out, and the newspaper, with the exception, perhaps, of some of the wilder tabloids, treats almost every subject under the sun, and in fairly good taste.

Thus, he reasoned, family films should be judged, not so much by subject matter, as by point of view and taste.

Having wound up shooting the final scenes of "Francis" several weeks ago (in Sardinia), Skouras was pausing in New York a week

(Continued on page 64)

Coronado Joins Festival Crowd

Hollywood, Feb. 7.

Latest American city to blueprint an "International Film Festival" is Coronado, Cal., where seven-day event will be held next Oct. 8-14. Feature films will be screened in the ballroom of the Hotel del Coronado, with other events such as seminars with directors, writers and actors also to be held.

According to Don Larsen, producer of festival, "The Coronado International is best described as an invitational opportunity for the industry to display its finest wares to the public and those filmakers interested in the general advancement of the motion picture."

30-MINS.-SHORTENED 'ALAMO' OUT IN MARCH

United Artists' hardticket policy on "The Alamo" terminates in March when a whole flock of bookings, utilizing a shorter version of the John Wayne film, will be launched in the southwest. The general release version will be 30 minutes shorter than the 192-minute original.

UA does not plan a fast playoff of the picture, but will follow an area by area semi-saturation technique. There will be many dates in the south and southwest during Easter week, but the bulk of the big action on the picture will come during June, July and August.

Actually this pattern is the one originally advocated by UA, but the distribution firm decided to test the reserved-seat route on Wayne's insistence. In some situations the picture is registering nice b.o. results as a hardticketer and these engagements will be continued if business holds up. In addition, there may be a number of additional hardticket runs, although the picture will be available for general release.

UA has discovered, despite the anti-hardticket campaign of most exhibitors, that there is a hard core of theatremen who prefer to exhibit the picture in this manner. UA has decided to give these theatremen the hardticket dates under certain circumstances.

WILDER ON 'ONE, TWO, THREE'

Legit Run Forces Delay of 'Irma La Douce'

Munich, Feb. 7.

"One Two Three," a modernized version of Ferenc Molnar's comedy by Billy Wilder and I. A. L. Diamond, will be filmed here staring in May, with exteriors to be shot in studios here and exteriors in Berlin. The picture marks the return to pix of Arlene Francis, who in recent years has been a busy tv personality.

Originally Wilder, who is producing and directing the film for United Artists release, had planned to make the film version of "Irma La Douce" first, but the long Broadway run of the latter prompted him to push the starting date of "One Two Three."

The cast in addition to Miss Francis so far includes James Cagney, Horst Bucholz, and Leon Askin.

Schwartz: Distribs Need Continuity Or Face Exhib Balks

A continuity of releases is the demand placed upon distributors, and the indie distrib, too, has just got to be mindful of it. Fred J. Schwartz, head of Valiant Films, made the point in a private interview last week.

Schwartz, formerly president of Distributors Corp. of America, and onetime head of the Century Theatres chain in New York, related that theatreowners are anxious to know about the product immediately at hand, of course, but also insist upon knowledge of what's coming, perhaps, six months hence. And they prefer to deal with a film company that can assure a ready flow of pictures. This exhib attitude makes it tough for the releasing agency that has a feature only on sporadic occasions.

Schwartz recalled that when he was running DCA, and was aware of the theatremen's likes, he entered into a deal with the Scranton,

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RON SILVERMAN TO MARK ROBSON'S SIDE

Hollywood, Feb. 7.

Ron Silverman, DAILY VARIETY staffer for past three years, joins Red Lion Films Feb. 20 as assistant to producer-director Mark Robson.

Robson just inked a three-year deal with 20th-Fox under which his unit will produce a number of major films, first of which to be "The Inspector." Silverman will function in all phases of production.

Decca Stock Off On Profit-Taking

Month of January was a superior ore for most issues on the New York Exchange — and this same month sprouted a peculiarily in the form of Decca Records, which took a loss.

Record company, which owns more than 84% of Universal, was among the five leading percentage gainers in 1960. And then comes January and Decca fell $9 per share. Trading price is now at the $34.50 per share level.

Making the drop especially enigmatic is the fact that U last week had a profit to report of $6,313,517, up from $1,031,066,

No one could ask for anything more and, to repeat, U is tucked in very substantially in the Decca corporate fold. Also, the vast U earning upbeat had been anticipated in Wall Street circles.

So why the slide in Decca price? Guesswork downtown Manhattan is that investors, who bought in at the early right time, sold out for the quick profit-taking advantages.

WB Quarterly: $1,773,000 Equals $1.16 Per Share; Assets Total $59,403,000

Warners this week reported a net profit of $1,773,000, or $1.16 per share, for the last three months ended Nov. 26. This compares with $1,753,000 for the corresponding period the year previous. Thus there was a gain of 1.13% in the new quarter.

Net current assets as of last Nov. 26 amounted to $59,403,060, including $34,852,000 in cash and Government securities. Net current assets the prior year were listed at $46,951,000, including $19,482,000 in cash and Government securities.

Today's Era of Revived/New Angles

Charity Tie-Ins Looming Factor In Multiplying Hard-Ticket Releases

Hollywood, Feb. 7.

New concept of producing more and more features for hard-ticket sales for groups, benefits and fund-raising entities has opened up new era in exploitation, George Sidney, producer-director, anticipated yesterday. Merchandising and advance selling must be tied in one egg, from inception to release of pix. It's not matter of getting one's name in a column any more; it's hard sell from completion of script to actual showing, if producer wants to come out on top today.

Sidney visualizes bright new youngsters coming into biz and specializing in promotion geared for advance-priced pix. Cost for outside promos undertaking new approach can be written into production fiscal sheets and would pay off in end, he strongly feels.

Specialists would benefit indie producers more than studio-contractees, in his opinion. If such an organization could do the job as it should be done, Sidney sees no lack of work for it. "I think producers would welcome it.

"Today we must get the ultimate buck out of everything we do and we have to be on our toes to attract it." He reminded. "There's a big area for a new kind of business of this type." He forsees this progressive step as affinitive-to expectant $10,000,000 and $15,000,000 grossers.

"Pictures can't be handled like sausages. The auto industry, for one, doesn't do it and there are many more industries that push constantly for new selling and merchandising approaches. Why not the film biz?"

Producer-director, looking ahead, predicts bright new fellows will pick up specialty cue shortly and make something of it.

Specialists are not entire solution in Sidney's mind. With producers, as partners, taking more active interest in every phase of pic instead of just producing it, he favors getting into field, meeting exhibs for reactions and selling approaches.

"If you've got the merchandise, it's a wonderful thing. Today the public gets mediocrity for free; it doesn't have to pay for it. When it comes to multi-million dollar attractions the added sell from start to end is as vital to the picture as every ingredient in it."

As soon as "Pepe" dates are set, Sidney takes off for Washington, Boston, Chicago, Philadelphia, London, Paris and Tokyo. He's already been in the swim of openings in Miami Beach, Gotham and Beverly Hills.

New York Sound Track

"A tribute to Sol Schwartz" by his friends in the film industry will be held in the form of a testimonial luncheon at the Waldorf-Astoria on Feb. 24. Schwartz resigned recently as president of RKO Theatres to join Columbia Pictures as a vice president and member of the top management team.

Spyros P. Skouras, 20th-Fox prexy, to London last week to confer with producer **Walter Wanger** and director **Joseph Mankiewicz re** "Cleopatra" and other 20th projects set to shoot abroad. Returned over the weekend . . . **Ralph Hetzel**, exec veep of the Motion Picture Export Assn., left for London Sunday (5) on first leg of his trip to West Africa to study market potential for U. S. films there. **S. Frederick Gronich**, manager for the Mediterranean area, will accompany him south-of-the-equator.

John Wayne's "The Alamo" has been placed in the "specially valuable" category by the German Film Evaluation Board. This citation offers theatre tax exemptions . . . French producer **Jacques Bar**, who will make a number of pictures for Metro, arrived in N. Y. from the Coast after conferring with studio chief **Sol C. Siegel. Maurice Silverstein**, first v.p. of Metro International a,lso returned from the Coast after participating in these talks . . . **Herman King**, of the King Bros., to N. Y. to confer with Metro officials on release plans for "Gorgo" . . . N. Y.'s Cinema Lodge of B'nai B'rith will mark the 75th birthday of humorist **Harry Hershfeld** at a special meeting at the Hotel Astor on Feb. 21. Attorney **Louis Nizer** will participate in the ceremonies kudoing Hershfeld . . . **Martin H. Poll** to the Coast to confer with Paramount execs on his production of "The Iron Men."

Robert Fave-Le Bret, head of the Cannes film fest, here to look at "Exodus" with an eye to inviting it to participate in the upcoming May affair . . . A broken collarbone prevented **Sophia Loren** (sustained in Madrid while there for "El Cid") from flying in from Europe for the premiere of "The Millionairess' here tomorrow (Thurs.) . . . "Modigliani of Montparnasse" follows "Make Mine Mink" at the Baronet . . . **Julie London** recording title song of 20th's "Sanctuary."

George Pal bought film rights to **Philip Wylie's** scifi novel, "The Disappearance," for $75,000, to follow "The Wonderful World of the Brothers Grimm" on his indie slate . . . **Stanley Donen** will film **Elliot West's** "Passport" under his indie banner . . . **Bud Yorkin** and **Norman Lear** purchased **Murial Resnick's** romantic comedy, "The Girl in the Turquoise Bikini," and currently are negotiating an releasing deal . . . Cameraman **Franz Planer** set "Angels Without Paradise" for his first indie, to be lensed in Switzerland late this year.

Story in VARIETY recently concerned the meeting in Madrid, hosted by "El Cid" producer **Samuel Bronston**, of worldwide distribution and merchandising execs who have become aligned with the picture. Details were given in a telephone call from the Spanish capital to a VARIETY man in New York. It went fine except that names of individuals and companies in certain instances were not too clear as to spelling —and so it was decided to await the mailed copy which provides the nomenclature as follows:

Steve Broidy, president of Allied Artists; **Sanford Abrahams**, AA's publicity-advertising director; **Norton Ritchey**, chief of Allied International; Great Britain's Rank Film Distributors, represented by **John Fairbairn**; Italy's Dear Films, represented by president **Robert Haggiag**, and Dear's distribution head, **Lee Kamern.** Also, **Theo Simon** and **Albert Wolf**, representing Melior (Belgium); **S. A. Sassoon, Zeev Gidron** and **Jack Matalon** of SAS International Film (Israel); **Jaime Valle** and **A. Faio** of Astoria Filmes (Portugal); **W. Van Ewyk** and **Paul Kyzer** (Holland); **Hans Meier** (Switzerland); **Armand Rubin** (France); and **Antonio Perez Lopez** and **Juan Perez** of Filmayer S. A. (Spain); **George Gunn** of Technicolor Ltd., London.

James E. Perkins, president of Paramount International, confirmed the appointment of **Jerry Juroe** as the new ad-pub director, as exclusived in last week's issue . . . **Ed Harrison**, distributor, says the **President** and **Mrs. Kennedy** will attend the Washington showing of "World of Apu" at the Dupont Theatre, Washington, Feb. 16 . . . Buena Vista, this being the **Walt Disney** distribution subsidiary, is figuring on a hot property in "Portugal," from the vaults . . . **Alan Pakula** and **Robert Mulligan**, indie producers, got the rights to **Harper Lee's** novel, "To Kill a Mocking Bird". . . Format Films, animated pic outfit from out Hollywood way, is canvassing exhibs on the desirability of shorts on the program . . . **Raoul Levy** left N. Y. Friday for Rome, was back Monday, the trek having been to clear the rights for "Marco Polo" . . . **Vivien Leigh** made a trailer asking British theatre-goers to support the Royal Film Performance of current year . . . **Jerry Pickman** named distributor chairman of the Brotherhood Campaign via National Conference of Christians & Jews. **Max Youngstein** is the amusement industry's national chairman.

Ed Kingsley, prexy of Kingsley International, in Los Angeles for the openings of his "Ballad of A Soldier" and "League of Gentlemen" . . . MPEA veep **Griffith Johnson**, currently in Europe, plans to do some more negotiating with officials in Spain re a new U. S.-Spanish film pact . . . Exclusive International Films has acquired U. S. rights to the

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U. S. to Europe

Frederick Brisson
Tony Chardet
Sol Hurok
Christopher Plummer
David Opatoshu
Robert Pik
Michael Rainer
Amos Vogel

Europe to U. S.

Al Burnett
Comedie Francaise
Elizabeth Flickenschildt
Lew Grade
Ullrich Haupt
Carol Hellman
Marcel Hellman
Val Parnell
Ralph Pressburger
Dimitri Rondiris
Leon Roth
Werner Ruhnau
Maximilian Schell
Hiram Sherman
Antje Weisgerber

N. Y. to L. A.

Irving Feld
Stan Greeson
Bernard L. Hyman
Bernard Levy
Lee Magid
Ralph Martin
Edwin Miller
Arnold Moss
Della Reese
Howard St. John
John Williams

L. A. to N. Y.

Edie Adams
Spring Byington
Hans Conreid
John Farrow
Joan Fontaine
Abel Green
Ernie Kovacs
Marty Lewis
Jesse H. Martin
Budd Rogers
Mel Torme
John Van Dreelen
Joseph R. Vogel

German Star Quits Country Over Salary

Frankfurt, Feb. 7.

Latest German star to desert the country in protest against the German producer distributor maximum salary scale is Gerd Froebe. He played 13 roles last year.

The German industry recently established a pay scale for German actors, with the top category getting about $25,000 per role. Froebe, who had earned as high as $18,750 per part, found himself in the $12,500 bracket. He explained that with the declining income he could not continue in West Germany, and has moved to France to play in French pix.

Froebe follows Curd Juergens, who turned producer in order not to be caught up by any salary rules.

UNDECIPHERED DIXIE DOODLE

Indirect Aid to 'Classifying?'

Could be a rhubarb at the Motion Picture Assn. of America because of the U. S. Supreme Court's decision which sustains prior censorship on films as being Constitutional. Fear is that local community groups, in trying to set up censorship panels, will in many situations lay emphasis on the alleged need for the classification of features as being suitable for adults alone, or children too.

MPAA is against such classification. Organization feels that a producer, setting out to make a picture only for adults (with an awareness of classification) would go too heavy on strong material. He would feel himself justified in the knowledge that the kids are to be barred. MPAA is afraid that said producer might go overboard.

On the other hand, there are some filmmakers aligned with MPAA, directly or indirectly, who are on the side of classification for the professed reason that it will mean that children are not exposed to adult film fare.

TOA Hints Self-Regulation Plan: Classification, Play Code Pix Only

Dallas, Feb. 7.

A broad hint of the policy Theatre Owners of America will advocate for industry self-regulation of pictures to avoid censorship from outside forces is contained in an address which TOA prexy Albert M. Pickus has prepared for delivery here tomorrow (Wed.) to the annual convention of the Texas Drive-In Theatres Assn.

Reviewing the pressure that the film industry and particularly theatres have faced recently because of the content of films, Pickus said there appears to be two channels by which to attack the problems. One, he said, would be the strengthening of the effectiveness of the Production Code in Hollywood by making it unprofitable for a producer to market his film without a code seal. The other would be to place the responsibility for the viewing of pictures by children directly on the parents.

Although Pickus did not spell out the exact details of TOA's proposal, now under study by a committee for presentation at TOA's March board meeting in Washington, it appears that the exhibitor organization will ask all theatres voluntarily to by-pass all pix which do not have a code seal and also for the introduction of a system of

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Tix Tax Tally

Washington, Feb. 7.

U.S. Treasury anticipates brisker b.o. trade next year. In the outgoing Eisenhower Administration's budget, admission tax receipts for the fiscal year beginning next July 1 are estimated at $38,000,000 — an increase of $2,000,000 over the current year.

Actual take from the levy during fiscal 1960 was $34,494,000.

Skouras Keynoting K.C. Show-A-Rama

Kansas City, Feb. 7.

Spyros Skouras, the 20th-Fox chief, is slated for the keynote address at the fourth annual Show-A-Rama of the United Theatre Owners of the Heart of America to be held March 7-9 at the Hotel Continental here.

Skouras will set the tempo for a registration expected to top the 500 mark with exhibs and industryites coming in from upwards of 30 states. Last year's registration topped 500 for an all-time high despite one of the season's worst snow storms covering most of the exchange area.

More than 70 displays already are set for the spacious fourth floor trade show, according to W. W. Barritt, Wichita, UTO president. He said co-chairmen of the

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Ethical Points Posed In 'Circle of Deception' As Decency Legion Bother

Legion of Decency, Roman Catholic reviewing group, has given a "separate classification" to 20th-Fox's upcoming "Circle of Deception," World War II espionage drama. Other pix given this LOD treatment in last year or so include "Suddenly Last Summer" and "Anatomy of a Murder."

Legion gives the separate classification to films which, though not "morally offensive in themselves, require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

Decency group says the film poses multiple problems about wartime morality "such as the deception of the innocent, the recommendation of lethal pills, the use of sex as a weapon, etc.," and though it doesn't attempt to justify "such immorality," poses issues with required "maturity of judgment."

$30,000 LOAN SETTLED FOR $500 BY GARLAND

Los Angeles, Feb. 7.

Warner Bros.' $30,000 suit against Judy Garland and Sid Luft over a loan of that amount given couple Aug. 4, 1954, was settled out of court by Jack L. Warner for $500.

WB prexy claimed he lent coin to the Lufts so they could vacation in Europe and publicize actress' starrer, "A Star Is Born." Miss Garland and her husband asserted they had expected to return money from picture profits, but there weren't any.

SOUTH'S SECRECY STILL SUPREME

By ROBERT J. LANDRY

The film business is "great" in Dixie—so they say!

The mimeograph machines, and even the teletypes, emit many a grateful note, many a wistful boast. But nobody in Dixie, almost literally nobody, ever supplies a fact or a figure. Dixie handouts about business being "great" cannot be researched, corroborated, pinned down or related to comparative data. The South's "great" business is not a datum point but an adjective. The story is all headline and no text.

This curious—because so widespread—regional refusal to spell out its pride in success with the rest of show business is nothing new. For going on 40 years the South has been the least-reported, most secretive segment of the American film industry.

Even in the "Northernized" city of Miami the pattern remains. Mitchell Wolfson's Wometco circuit, a publicly-held company, releases the corporate facts as required by law but is mute on how individual houses fare. Wometco feared spotlighting poor profit situations might draw construction of rival theatres nearby. Florida State Chain, the rivals, take similar clam-like pose.

Of course it must be acknowledged that among the non-communicators in the South are theatres controlled in Manhattan. Nor is it likely that any theatre is built, or not built, on a basis of published figures. Interstate's Raymond P. Willie when asked by Dallas correspondent Bill Barker if its policy was a directive from AB-PT in N. Y. said this was "partly" true. Meither Interstate nor Trans-Texas ever reveal weekly attendance though each occasionally plants a local press item about business being hefty, but never giving figures.

Semantics

The situation is prettily summed up by VARIETY's stringer in Nashville, Red O'Donnell: "Have been told by owners and operators that they do not object to furnishing academic reports—viz, good, fair, poor, etc., but otherwise compare themselves to merchants who do not publicize their grosses or profits."

Charles R. Sanders Jr. reports from Columbia, S.C., that theatre operators in that area "intend to stick to their silent policy." He

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'Suzie' So Good at Fox, Atlanta, Wilby-Kincey Almost Gives Facts

Atlanta, Feb. 7.

It takes a bit of boxoffice doing for a motion picture to stay more than two weeks at Fox Theatre, 5,000-seat Wilby-Kincey flagship here. Three-week runs are exceptional and when Warner Bros.' "Auntie Mame" ran up to a five-week record, it was considered fantastic management figured the mark would never be surpassed.

They reckoned not, however, with the drawing power of William Holden and Nancy Kwan in Paramount's "The World of Suzie Wong," which exploded into the blockbuster category. Two weeks in a row theatre advertised a starting date (in newspaper space and radio and television spots) for Walt Disney's "The Swiss Family Robinson." Twice they were forced to draw down when "Suzie's" pull just would not diminish.

Just the same, Ray Stark's "Suzie" will be leaving as of Friday (3) but not until she has racked up a new record, 37 days at the Fox.

For reasons, which have never been clear to VARIETY Atlanta showmen, like those in New Orleans, Dallas and other Dixie metropoli will never spell out their success stories. They distinguish between degrees of prosperity only in their adjectives: Translate "great" to mean "okay" and the scale of values falls into focus. In the case of "The World of Suzie Wong," the film version came into town on tail of the legit version, which had four near-capacity houses at $5 at the 2,000-seat Tower. That made the burg peculiarly "Suzie"-conscious.

Sprinkle With Data

Hollywood, Feb. 7.

Realizing the importance of analyzing the present-day market, Roger Corman has established a statistical and market research department for his distribution arm, The Filmgroup, and assigned Carlena, Pratt, former Union Bank financial analyst, to head it.

Purpose is to analyze exhibition and audience surveys on Filmgroup product. Miss Pratt will work with distribution v.p. Skip Regan and exchange operations director Margaret Urevich.

U's '62-'63 Pitch: More of Biggies

Having completed the program of pictures for 1961 release, consisting of 10 studio-made or financed pictures and 14 pictures acquired from outside sources, Universal has started the production of entries for the 1962-63 releasing year which starts next Nov. 1.

Prexy Milton R. Rackmil told a sales executive conclave in N.Y. this week that the company has currently in production five pictures slated for 1962-63. He indicated that the company will be releasing a greater percentage of potentially big boxoffice production than during 1960. He said that U will have at least 10 big pictures in production during the 1961 calendar year. The program, he said, would involve "the greatest production investment in terms of dollars . . . that has ever been committed by our company."

Echoing Rackmil's enthusiasm, sales v.p. Henry H. "Hi" Martin called attention to the strong lineup and the impressive boxoffice names that will appear in the U offerings. Martin especially stressed the lineup scheduled for release during the second half of 1961.

PHILLIPS WITH TAPLINGER

Franklyn Phillips has joined Robert S. Taplinger Associates as head of the public relations firm's Coast office in Beverly Hills.

Phillips is a vet in the industrial promotion field and at one time was a publicist at Warners.

Our Man Amos Vogel One Of Jurors at Oberhausen; Shorts Festival This Week

Seventh annual International Short Film Festival will be at Oberhausen, West Germany, this week (Feb. 6-11).

Jury is chiefed by John Grierson from Britain and Robert Favre Le Bret from Cannes Festival. Members include an American member, Amos Vogel, director of Cinema 16, largest of the U.S. film societies.

Others judging:

Bert Haanstra (Director from Holland); Jorgen Roos (Director, Denmark); Lindsay Anderson (Director, Britain); Eduard Hofman (Director, Czechoslovakia); P. M. Atamanow (Director of Cartoon Films, USSR); Prof. Jerczy Toeplitz (President of the International Federation of Film Archives and Director of the Polish Film Academy).

Presidents of Allied, TOA Meet Feb. 16 and Merger Theme Perks

A scheduled Feb. 16 luncheon meeting in New York between Marshall H. Fine, the new president of Allied States Assn., and Albert M. Pickus, president of Theatre Owners of America, is certain to touch off new speculation of the possibility of a merger between the two exhibitor organizations.

While the two organizations have worked together on occasion in the past on certain projects, the chances of an amalgamation were always summarily ruled out, especially during the period when board chairman and general counsel Abram F. Myers, now retired, dominated the affairs of Allied. With Myers off the scene, the opportunity for a merger or the formation of a new overall national exhibitor organization, has brightened considerably.

TOA is making effort to downbeat the merger possibilities. Pickus said the labelling of the meeting as a summit conference "is unfortunate," since it only represents "an informal, get-acquainted social meeting."

Leaders of both TOA and Allied have long advocated the establishment of one national exhibitor group, but certain members of Allied invariably feared that they would be swallowed up in TOA and that their needs differed from those of the large chains which they consider to dominate TOA. However, TOA has gone to great pains to stress that 60% of its membership consists of individuals who own and operate single theatres.

One of the leading TOA proponents of a single exhibitor organization has been S. H. (Si) Fabian. Edward Lider, head of Independent Exhibitors of New England, a former Allied unit; has also pushed the idea recently.

The present dissension in Allied, which saw Indiana Allied resign from the national organiation, with other units expected to follow suit, is believed to be providing the incentive for the merger talks. The N. E. unit pulled out of Allied last year in a fight that saw it in opposition to the Indiana group. The New Englanders have delayed coming back although the present regime is one that it favors. The Hoosiers have been weighing the possibility of joining TOA. The Alliance circuit has enrolled its theatres in TOA, although it retained its membership in the Indiana Allied unit.

Dues Delinquents

While Allied has been experiencing tough times, including delinquences in dues payments, TOA has strengthened its membership a great deal during the last year. If a merger takes place between Allied and TOA, it's doubted that the organization will continue under the TOA banner. It's considered more likely that a new national organization, perhaps utilizing the structure and even the name of the umbrella American Congress of Exhibitors, will emerge.

Fine, who has indicated that he is not dead set against the idea of one exhibitor trade association if it will benefit theatreowners, initiated the meeting with Pickus. "Perhaps through our conversation," he wrote the TOA chief, "might even develop a possibility whereby some of our present duplications of efforts might be avoided, now or at some future date, effecting a mutual savings for us both, again to the advantage of the theatreowners everywhere."

BOARD CONFIRMS ALL WARNERS' ECHELON

Jack L. Warner, president, and all other officers of Warner Bros., were reelected by the board at a meeting last week.

Slate also includes Ben Kalmenson, exec v.p.; Herman Starr, Wolfe Cohen, Steve Trilling, Edmond L. DePatie, William T. Orr and James B. Conkling, v.p.'s; Herbert Freston, secretary; Thomas J. Martin, treasurer; Walter Meihofer, controller and assistant treasurer; Harland E. Holman, assistant treasurer; Roy J. Obringer and Howard Levinson, assistant secretaries, and Freston & Files, general counsel.

Catholic Showmen's Mass

San Francisco, Feb. 7.

Catholic Entertainment Guild of Northern California will hold its eighth annual Holy Communion Mass at St. Patrick's Church, Feb. 19, with Monsignor Vincent F. McCarthy, chaplain of the Frisco Variety Club, celebrant of the mass.

Post-communion breakfast will be held at Sheraton-Palace's Comstock Room.

Snow Hobbles Hub Biz But 'Misfits' Brisk $21,000, 'Exodus' Pre-Sold 28G, 'Family' Fair 11G, 'Ship' Good 13G

Boston, Feb. 7.

Third storm bopped Boston with 18 inches of snow Saturday (4), dropping grosses to disappointing low levels and causing an estimated $250.000 loss at b.o. Deserted streets on the biggest biz day, Saturday, caused exhibs to moan. Despite all this, the new opener, "Misfits" at the Orpheum, still looms smash.

Holdovers were spotty. "Exodus" testifies to value of pre-selling with capacity gross, but the Saxon Theatre in the seventh is not actually filled, ducat holders getting exchanges for later date. Storm sloughed "Swiss Family Robinson" in second at Metropolitan as it did "Wackiest Ship in Army" at the Memorial, also second.

A message from the governor asking people to "stay home" was the climax of the worst Saturday experienced by Boston exhibitors. Hub was further crippled by cancellation of all flights, behind schedule train service, sluggish street car service and practically no auto traffic.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$3)—"Spartacus" (U) (15th wk). Storm dipped to $6,500. Last week, $9,000.

Beacon Hill (Sack) (678; $1.50)—"Tunes of Glory" (Lope) (7th wk). Offish $5,000. Last week, $7,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (m.o.) (7th wk). Dropping to $4,500. Last week, $7,500.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (12th wk). Poor $4,500. Last week, $7,000.

Exeter (Indie) (1,376; 90-$1.50)—"Virgin Spring" (Janus) (6th wk). Fifth week snow struck $6,000. Last week, $5,500.

Gary (Sack) (1,277; $1.25-$2.50)—"Alamo" (UA) (7th wk). Puny $5,000. Last week, $6,500.

Kenmore (Indie) (700; $1.50-$1.75)—"Ballad of Soldier" (Union) (2d wk). Snowstruck $7,500. Last week, $12,500.

Memorial (RKO) (3,000; 60-$1.10)—"Wackiest Ship in Army" (Col) (2d wk). Snow trimmed gross down to $13,000. Last week, $26,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Swiss Family Robinson" (BV) (2d wk). Snowblitzed $11,000. Last week, $25,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Misfits" (UA). Big $21,000. Last week, "Facts of Life" (Continued on page 8)

Broadway Grosses

Estimated Total Gross

This Week $467,300
(Based on 29 theatres)

Last Year $561,625
(Based on 26 theatres)

'Misfits' Tall 14G, Cincy; 'Boys' 9½G

Cincinnati, Feb. 7.

Cincy film biz looms cozy this week in face of crippling weather. "Misfits" is top newcomer, rating big take at Palace, but "Swiss Family Robinson" holds as main line bellringer in sock second stanza at Keith's. "Where Boys Are" shapes good as hardy third-weeker at flagship Albee. "Behind Great Wall" looks lukewarm in Capitol switch from reserve-seat to grind policy. Hard-ticketers "Spartacus" and "Alamo" continue without comp'aint, former being especially sturdy at Grand.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Where Boys Are" (M-G) (3d wk). Good $9,500. Last week, $12,500.

Capitol (SW-Cinerama) (1,400; $1-$1.25) — "Behind Great Wall" (Cont). Slow $3,000. Last week, "Cimarron" (M-G) (5th wk), $6,500. Current film stays for second week.

Esquire Art (Shor) (500; $1.25)—"Never On Sunday" (UA) (3d wk). Tall $3,000. Same last week.

Grand (RKO) (1,300; $1.75-$2.75)—"Spartacus" (U) (7th wk). Sturdy $9.000. Last week, $9,500.

Guild (Vance) (300; $1.25)—"Please Turn Over" (Col) (7th wk). Fancy $1,700 after $1,800 sixth.

Hyde Park Art (Shor) (500; $1.25) — "School For Scoundrels" (Cont) (7th wk). Fair $1,000. Last week, $1,200.

Keith's (Shor) (1,500; 90-$1.25)—"Swiss Family Robinson" (BV) (2d wk). Great $14.000 on heels of $18,000 preem, tops here for quite a spell.

Palace (RKO) (2,600; $1-$1.25)—"Misfits" (UA). Big $12,000. Last week, "Go Naked In World" (M-G) $7,500.

Twin Drive-In (Shor) (600 cars; west side, 90c)—"Facts of Life" (UA) and "Fugitive Kind" (UA) (subruns). So-so $3,000. Last week, "Cinderfella" (Par) and "Tarzan Magnificent" (Par) (subruns), $2,000.

Valley (Wiethe) (1,200; $1.50-$2.50) — "Alamo" (UA) (7th wk). Fairish $5,000. Last week, $5,500.

'Misfits' Whopping 30G, Frisco; 'Gold' Okay 11G

San Francisco, Feb. 7.

First-run trade is booming here this round, with "The Misfits" rated whopping at Warfield. "Gold of Seven Saints" looms only okay at Paramount while "Behind Great Wall" is lofty in second at St. Francis. "Swiss Family Robinson" is fine in third at the Fox. "World of Suzie Wong" still is potent in seventh at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Suzie Wong" (Par) (7th wk). Potent $13,000. Last week, $13,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Swiss Family Robinson" (BV) and "Raymie" (BV) (3d wk). Fine $11,000 or over. Last week, $17,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Misfits" (UA). Huge $30,000. Last week, "Where Boys Are" (M-G) (5th wk), $6,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Gold Of Seven Saints" (WB) and "Louisiana Hussy" (WB). Okay $11,000. Last week, "Blueprint For Robbery" (Par) and "Foxhole In Cairo" (Par), $11,000.

St. Francis (Par) (1,400; $1-$1.50)—"Behind Great Wall" (Cont) (2d wk). Good $8,000. Last week, $11,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders Of World" (Cinerama) (re-issue) (6th wk). Okay $13,000. Last week, $13,500.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (7th wk). Sock $17,000 after $18,000 last week.

Stagedoor (A-R) (440; $1.25-$1.50)—"Tunes Of Glory" (Lopert) (4th wk). Powerful $8,000. Last week, $9,000.

Vogue (S.F. Theatres) (364; $1.50)—"Virgin Spring" (Janus) (7th wk). Oke $3,200. Last week, $3,200.

Presidio (Hardy) (774; $1.25-$1.50)—"Porgy and Bess" (Col) (reissue). Fair $3,000. Last week, "Sunset Boulevard" (Par) and "Touch Of Larceny" (Par) (reissues), $2,000.

Coronet (United California) (1,250; $1.50-$3.50) — "Ben-Hur" (M-G) (59th wk). Dandy $13,000. Last week, $14,000.

SNOW SLAPS TORONTO; 'SUZIE,' 'GRASS' HOT

Toronto, Feb. 7.

Snowfall and midweek cold weather dented biz of newcomers here this round. "World of Suzie Wong" is pacing the city. But "Fever in Blood" looms sad. Third frame of "Grass Is Greener" at Loew's shapes torrid.

"Never On Sunday" shapes big in second at the Towne. "Spartacus" holding with big take in seventh stanza, same as sixth week. "Ben-Hur" still is great in 60th session at University.

D.C. Okay; 'Misfits' Wham $20,000; 'Family' 22G, 'Spartacus' Sock 15G

Washington, Feb. 7.

After succession of blizzards, this city was showing some signs of getting used to it only to be hit by another snowstorm last weekend. Result is that mainstem trade is still below par. Rouser this session is "Misfits" which shapes to hit a wow take at Keith's in first round.

"Swiss Family Robinson" at two Stanley Warner situations looms socko in second. "World of Suzie Wong" is hep in seventh at the Town. "Spartacus" shapes smash in third at the Warner. "Go Naked in World" looms so-so in second week at Palace.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Swiss Family Robinson" (BV) (2d wk). Socko $20.000. Last week, $25.000.

Apex (K-B) (940; 90-$1.25)—"Gen. Della Rovere" (Cont) (4th wk). Okay $3,000. Last week, $3,200.

Capitol (Loew) (3,426; $1-$1.49)—"Village of Damned" (M-G) (2d wk). Hot $14,000 after $22,000 opener.

Keith's (RKO) (1,850; $1-$1.49)—"Misfits" (UA). Wham $20.000. Last week, "Facts of Life" (UA) (6th wk), $6,000.

MacArthur (K-B) (900; $1.25)—"Make Mine Mink" (Cont) (7th wk). Nice $3,500. Last week, $4,200.

Ontario (K-B) (1,240; $1-$1.49)—"Grass Is Greener" (U) (6th wk). Fair $3,500. Last week, $3,900.

Playhouse (T-L) (458; $1-$1.49)—"Lovers" (Indie) and "Hiroshima, Mon Amour" (Zenith) (reissues) (4th wk). Fair $3,000. Last week, $4,500.

Palace (Loew) (2,390; $1-$1.49)—"Go Naked in World" (M-G) (2d wk). So-so $9,000. Last week, $14,000.

Plaza (T-L) (276; $1-$1.80)—"Love by Appointment" (Indie) (3d wk). Thin $2,400. Last week, $2,900.

Town (King) (800; $1.25-$1.49)—"Suzie Wong" (Par) (7th wk). Hearty $8,000. Last week, $8,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Wackiest Ship" (Col) (7th wk). Nice $5,500. Last week, ditto.

Uptown (SW) (1,300; $1.25-$2.25)—"Alamo" (UA) (7th wk). Meek $5,500 or near. Last week, $6,500.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (3d wk). Smash $15,000. Last week, $17,700.

Key City Grosses

Estimated Total Gross

This Week $2,893,480
(Based on 21 cities and 217 theatres, chiefly first runs, including N. Y.)

Last Year $2,614,925
(Based on 24 cities and 244 theatres.)

'Misfits' Wow 18G, Omaha; 'Gold' 8G

Omaha, Feb. 7.

Cold weather continues here but biz holds up amazingly well, topped by "The Misfits," which looks sensational in three houses none of them more than 1,234 seats. "Three Worlds of Gulliver" is rated strong at the Omaha. "Swiss Family Robinson" looms hefty in seventh round at State.

Estimates for This Week

Admiral, Chief, Skyview (Indie) (966; 1,234; 1,122; $1)—"Misfits" (UA) and "Five Guns to Tombstone" (Indie). Sensational $18,000.

Omaha (Tristates) (2,066; $75-$1)—"3 Worlds of Gulliver" (Col) and "Desert Attack" (Indie). Strong $9,000. Last week, $5,000.

Orpheum (Tristates) (2,877; 75-$1)—"Gold of Seven Saints" (WB). Weak $8,000.

State (Cooper) (743; $1)—"Swiss family Robinson" (BV) (7th wk). Hefty $5,000. Last week, ditto.

Mpls Milder, Biz Hot; 'Suzie' Huge at $20,000, 'Misfits' Sockeroo 17G

Minneapolis, Feb. 7.

Return of more moderate weather together with advent of two smash pix will shoot trade into orbit here this chapter. The socko newcomers are "World of Suzie Wong," gigantic at State, and "Misfits," boffo at Orpheum. Hard-ticket "Exodus" also continues at near-sellout pace in second round at Academy.

Only other fresh loop entry is "Savage Innocents," fair at Lyric. Pair of potent holdovers are "Swiss Family Robinson," still wooing big family biz in seventh week at Gopher, and "Please Turn Over," modest in second at World. Two nabe longruns are "Facts of Life," hotsy in seventh round at Uptown and "Never on Sunday," nice in sixth week at St. Louis Park.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (2d wk). SRO weekend holding this at mighty $16,000 after $18,000 last week.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (7th wk). Fair $7,000. Last week, $7,500.

Gopher (Berger) (1,000; $1-$1.50)—"Swiss Family Robinson" (BV) (7th wk). Still capturing major share of family trade. Hefty $7,000. Last week, $8,000.

Lyric (Par) (1,000; 85-$1)—"Savage Innocents" (Par). Fairish $5,000. Last week, "Flaming Star" (20th) (2d wk), $5,000 at $1.25 top.

Orpheum (Mann) (2,800; $1-$1.25)—"Misfits" (UA). Monroe-Gable draw booming this to socko $17,000 or thereabouts. Last week, "Sword and Dragon" (Valiant), $6,500.

St. Louis Park (Field) (1,000; $1.25)—"Never on Sunday" (Lope) (6th wk). Healthy $2,800. Last week, $3,000.

State (Par) (2,200; $1-$1.50)—"Suzie Wong" (Par). Smasheroo $20,000. Last week, "Marriage-Go-Round" (20th) (2d wk), $8,000 at $1.25 top.

Suburban World (Mann) (800; $1.25)—"Left, Right, Centre" (Indie). Lusty $5,000. Last week, "Dreams" (Janus) (2d wk), $2,300.

Uptown (Field) (1,000; $1.25)—"Facts of Life" (UA) (7th wk). Strong $3,500. Last week, $4,000.

World (Mann) (400; 85-$1.50)—"Please Turn Over" (Col) (2d wk). Modest $4,500. Last week, $7,000.

'Suzie' Wham $13,000, K.C.; 'Gold' Bright 7G, 'Family' Great 10G, 3d

Kansas City, Feb. 7.

Town has a sturdy outlook with some newcomers and virile holdovers. "World of Suzie Wong" is wow at Roxy. "Gold of Seven Saints" looms good at Paramount. "Swiss Family Robinson" in third week is unusually strong at the Uptown-Granada combo. "Can-Can" is pleasant third week in the Plaza. Also strong are "Exodus" at Empire and "Cimarron" at Capri.

Estimates for This Week

Capri (Durwood) (1,260; $1-$2.50)—"Cimarron" (M-G) (3d wk). Nice $10,000. Last week, $11,000.

Empire (Durwood) (1,280; $1.25-$3)—"Exodus" (UA) (7th wk). Okay $14,000; holds. Last week, same.

Kimo (Dickinson) (504; 90-$1.25)—"Please Turn Over" (Col) (7th wk). Steady $1,400. Last week, same.

Midland (Loew) (3,500; 75-$1)—Closed Feb. 1 after 34 years as a major first-run. To become bowling alley. Last week, "Go Naked in World" (M-G) and "Operation Bottleneck" (Indie), light $4,000 finale.

Paramount (UPI) (1,900; 75-$1)—"Gold of Seven Saints" (WB). Good $7,000 or near. Last week, "Fever in Blood" (Par), $4,500.

Plaza (FMW-NT) (1,630; $1.24)—"Can-Can" (20th) (3d wk). Fast $6,000. Last week, $6,500.

Roxy (Durwood) (850; $1-$1.50)—"Suzie Wong" (Par). Handsome $13,000; stays. Last week, "Grass Is Greener" (U) (6th wk), $4,500.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25) — "Swiss Family Robinson" (BV) (3d wk). Fancy $10,000; may hold. Last week, $14,000.

Pitt's Bliz Bops Biz But 'Misfits' Lofty $18,000; 'Family' Loud 14G, 3d

Pittsburgh, Feb. 7.

One of the worst storms in Pittsburgh history last Friday (3) crippled business and caused major headaches to nearly every area cinema. However, "The Misfits" is clicking at the Penn with a lofty take likely. The Stanley is not complaining about the big takings in third week for "Swiss Family Robinson."

All houses figure they lost a couple of thousand dollars over the past week. Especially hard hit was "Flaming Star" at the Fulton while the Gateway, playing "The Plunderers" is rated especially dismal.

Both "Spartacus," in seventh round at the Nixon, and "The Alamo," also in seventh at the Warner are down to okay to fair figures. However, "Spartacus" still is in the chips.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Flaming Star" (20th). Slow $5,000 or less, but holds a second. Last week, "Grass Is Greener" (U) (6th wk-5 days), $4,000, but landed nearly $50,000, nifty for run.

Gateway (Associated) (2,100; $1-$1.50)—"Plunderers" (AA). Dismal $3,500 or close with preview Saturday night of "Look in Any Window" a little help. Last week, "Marriage - Go - Round" (20th), $7,200.

Nixon (Rubin) (1,700; $1.50-$2.75)—"Spartacus" (U) (7th wk). Sloughed by storm along with other theatres but will get okay $7,000. Last week, $9,000.

Penn (UATC) (3,300; $1-$1.50)—"The Misfits" (UA). Considering the bliz, this looms as strong winner and should hit lofty $18,000. Last week, "Go Naked in World" (M-G), $8,000.

Squirrel Hill (SW) (834; $1.25)—Make Mine Mink" (Cont) (5th wk). Still okay with around $2,800. Last week, $3,500.

Stanley (SW) (3,700; $1-$1.50)—"Swiss Family Robinson" (BV) (3d wk). Holding up strongly at staunch $14,000. Last week, $23,200 or ahead of first week.

Warner (SW) (1,513; $1.25-$1.80)—"Alamo" (UA) (7th wk). Looks mild $6,500 or close after $8,000 for sixth week. "Exodus" (UA) opens March 8.

L.A. Better; 'Misfits' Mighty $49,000, 'Gold' Good 16G; 'Suzie' Smash 18G, 'Exodus' Sock 25G, 'Spartacus' 16½G

Los Angeles, Feb. 7.

L.A. first-runs are picking up a bit this week, sparked by brilliant returns for "The Misfits," which is heading for a wow $49,000 or near in five theatres. "Gold of Seven Saints" looks like good $16,000 in three houses. "Ballad of Soldier" shapes nice $6,000 at Music Hall. "Angry Silence" is rated okay $4,000 at Vogue, all openers doing well.

Among regular holdovers, "World of Suzie Wong" still is leading with smash $18,000 in eighth round at Chinese. "Exodus" is pacing the hard-ticket pix with $25,000 for seventh frame at Fox Wilshire.

"Spartacus" is rated slick $16,500 in 16th session at Pantages. "Ben-Hur" shapes boff $19,500 in 63d round at Egyptian. "Pepe" still is strong at $20,000 in sixth stanza at Warner Beverly.

Estimates for This Week

State, Pix, Wiltern (UATC-PrinSW) (2,404; 756; 2,344; 90-$1.50)—"Gold of Seven Saints" (WB) and "Last Rebel" (Indie). Good $16,000. Last week, State, "Goliath and Dragon" (AI), "Three Blondes in His Life" (Indie) (2d wk), $2,500. Pix with Los Angeles, "Naked Jungle" (Par), "Elephant Walk" (Par) (reissues), $11,500. Wiltern with Warren's, Loyola, Hollywood, "Fever in Blood" (WB), "Three Worlds Gulliver" (Col) (m.o.) (Wiltern), "Mating Time" (Indie) (reissue) (Warren's), "Up Periscope" (WB) (reissue) (Loyola, Hollywood), $15,500.

Beverly, Baldwin, Orpheum, Hollywood, Loyola (State-Metropolitan-FWC) (1,150; 1,800; 2,213; 756; 1,298; 90-$2.40)—"Misfits" (UA) and "Operation Bottleneck" (Indie). Wow $49,000 or near. Last week, Beverly, "Sundowners" (WB) (6th wk—3 days), $2,400. Baldwin, "Butterfield 8" (M-G) "Dark at Top of Stairs" (WB) (5th wk), $6,500. Orpheum with Hawaii, "Mighty Crusaders" (Fal), "Tiger Bay" (Indie), $7,800.

Vogue (FWC (810; 90-$1.50)—"Angry Silence" (Indie). Okay $4,000. Last week, with Hillstreet, "Song Without End" (Col), "Past Is Showing" (Indie) (2d wk), $7,600.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Union). Nice $6,000. Last week, "Entertainer" (Cont) (5th wk—6 days), $3,100.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-$1.50)—"Black Shield of Falworth" (U)

(Continued on page 8)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Misfits' Mighty $22,000, Det. Ace

Detroit, Feb. 7.

Another great week is in prospect for the first-runs currently. "Misfits" is wham at the Palms, lone newcomer. "Wackiest Ship in Army" looks hotsy in third sailing at the Michigan. "Sword and Dragon," aided by saturation tv spots which boosted first week grosses above estimates, moves into a big second week at Fox.

"Where Boys Are" shapes sturdily in second week at the Adams. "World of Suzie Wong" is going great in seventh week at the Grand Circus.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49)—"Sword and Dragon" (Valiant) and "It Takes a Thief" (Valiant) (2d wk). Great $15,000. Last week, big $25,000, over hopes, for best gross in some time.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Wackiest Ship" (Col) and "Passport to China" (Col) (3d wk). Hotsy $17,000. Last week, $19,000.

Palms (UD) (2,961; $1.25-$1.49)—"Misfits" (UA). Smash $22,000. Last week, "Savage Innocents" (Par) and "Last Rebel" (Indie), $12,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (14th wk). Swell $14,000. Last week, $14,500.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (7th wk). Great $15,000. Last week, $16,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Where Boys Are" (M-G) (2d wk). Big $12,000. Last week, $15,500.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (51st wk). Wham $12,000. Last week, $12,300.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (6th wk). Good $12,000. Last week, $10,800.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Please Turn Over" (Col) (3d wk). Oke $3,500. Last week, $4,000.

Mercury (UM) (1,465; $1.25-$1.49)—"Grass Is Greener" (UD) (6th wk). Good $5,000. Last week, $7,000.

'Misfits' Giant $21,000, Denver; 'Spartacus' 10G

Denver, Feb. 7.

Trade is holding very well here considering the number of extended-runs around. Big newcomer is "The Misfits," which shapes wham at Paramount. "Swiss Family Robinson" still is solid in seventh Towne session. "Spartacus" shapes sock in third Aladdin stanza. "Can-Can" looms trim in third at the Centre on moveover.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Spartacus" (3d wk). Sock $10,000. Last week, $11,500.

Blue Bird (Fox) (700; $1)—"Carry on Nurse" (Gov) (m.o.) (2d wk). Oke $1,700. Last week, $1,800.

Centre (1,270; $1-$1.45)—"Can-Can" (20th) (m.o.) (3d wk). Trim $10,200. Last week, $9,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (43d wk). Big $8,000. Last week, $8,200.

Denver (Fox) (2,432; $1-$1.25)—"Wackiest Ship" (Col) (3d wk). Good $9,000. Last week, $11,500.

Esquire (Fox) (600; $1)—"Please Turn Over" (Col) (7th wk). Oke $1,800. Last week, $2,100.

Orpheum (RKO) (2,690; $1-$1.25)—"Where Boys Are" (M-G) and "Five Guns Tombstone" (U) (4th wk). Fair $6,000. Last week, $6,500.

Paramount (Indie) (2,100; 90-$1.25)—"The Misfits" (UA). Wham $21,000. Last week, "Fever in Blood" (WB) and "Four Desperate Men" (Cont), $10,500.

Towne (Indie) (600; $1-$1.45)—"Swiss Family Robinson" (BV) (7th wk). Solid $8,000. Last week, $9,000.

SNOW CRIMPS PROV.; 'MISFITS' MILD 7G

Providence, Feb. 7.

A heavy snowstorm flattened city and is ruining biz for first-runs. In greatly reduced takes, "The Misfits" is leading town with a modest session but okay considering. "The Sundowners" at Majestic is slow in second. "Wackiest Ship in Army" also is off to meek takings in second at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Marriage-Go-Round" (20th) and "Shakedown" (20th) (2d wk). Mild $4,000. First was $6,500.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (33d wk). Moderate $5,500. Last week, same.

Majestic (SW) (2,200; 65-90)—"Sundowners" (WB) (2d wk). Slow $4,000. First week, $9,000.

State (Loew) (3,200; 90-$1.50)—"Misfits" (M-G). Low $7,000 with usually heavy Saturday limited by storm to total of 400 patrons. Last week, "Can-Can" (20th) (2d wk), $8,000.

Strand (National Realty) (2,200; 65-90)—"Wackiest Ship" (Col) and "Hell is City" (Col) (2d wk). Meek $4,000. First was $8,000.

L'ville Lags in Snow But 'Suzie' Sharp 8G; 'Boys' Hep $11,500, 2d

Louisville, Feb. 7.

Recent snowstorm here made this "Gateway to the South" resemble New England and points north. Pix which opened Thursday (2), played to empty houses, as snow and icy streets brought most all activities to a standstill. Traffic was soon resumed, however, and many downtown houses report nice takes, which would have been considerably bigger except for the severe snowstorm. "World of Suzie Wong" will be boff at the Kentucky. "Legions of Nile" and "Desert Attack" at the Rialto looks drab. "Swiss Family Robinson," in third at the Ohio is solid. "Where Boys Are" in second week at United Artists still is solid. "Go-Naked In World" at the Brown is modest.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 60-$1)—"Go Naked In World" (M-G). Moderate $5,000. Last week, "Please Turn Over" (Col) (2d wk), $4,000.

Kentucky (Switow) (900; 75-$1)—"Suzie Wong" (Par). Boff $8,000. Last week, "Battle Hymn" (U) and "Away All Boats" (U) (reissues), $4,000.

Mary Anderson (People's) (900; 75-$1)—"Bramble Bush" (WB) and "A Summer Place" (WB) (reissues). Modest $4,000. Last week, "Fever In Blood" (WB), $3,500.

Ohio (Settos) (900; 75-$1.25)—"Swiss Family Robinson" (BV) (3d wk). Solid $9,000 or near after 2d week's $11,000.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Legions of Nile" (20th) and "Desert Attack" (20th). Drab $5,000 or close. Last week, "Esther and King" (20th), $5,800.

United Artists (UA) (3,000; 75-$1.25)—"Where Boys Are" (M-G) (2d wk). Sock $11,500 after $15,000 opener.

'Misfits' Big 12G, Balto; 'Exodus' 7G

Baltimore, Feb. 7.

Exhibitors were fighting snow again this week. Despite this continuing battle, biz is on the brighter side. "The Misfits," only new item, looms big at Stanton. "Swiss Family Robinson" is strong in third week at the New and "Exodus" is holding nicely in eighth frame at Mayfair.

"World of Suzie Wong" is solid in seventh at the Charles. "Wackiest Ship in Army" is nice in third at the Hipp while "Please Turn Over" is warm in fourth at the Little. "Spartacus," hit hard by snows of recent weeks, looks better at Town where in third session.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Can-Can" (20th) (rerun) (3rd wk). Oke $1,500 after $1,700 in second.

Charles (Fruchtman) (500; 90-$1.50)—"Suzie Wong" (Par) (7th wk). Good $5,500 after $6,000 in sixth week.

Cinema (Schwaber) (460; 90-$1.50)—"Virgin Spring" (Janus) (2d wk). Good $2,500 after $3,200 opener.

Five West (Schwaber) (460; 90-$1.50)—"Tunes of Glory" (Lope) (7th wk). Steady $2,000 after same in sixth.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Wackiest Ship" (Col) (3d wk). Good $6,000 after $9,500 in second

Little (Rappaport) (300; 90-$1.50)—"Please Turn Over" (Col) (4th wk). Oke $1,800 after $2,000 in previous week.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (8th wk). Sturdy $7,000 after same in seventh.

New (Fruchtman) (1,600; 90-$1.50)—"Swiss Family Robinson" (BV) (3d wk). Strong $9,000 after $11,000 in second.

Playhouse (Schwaber) (460; 90-$1.50)—"Never on Sunday" (Lope) (12th wk). Nice $2,000 after same last week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Misfits" (UA). Big $12,000. Last week, "Marriage Go-Round" (20th), $5,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (3d wk). Fine $9,000 after $10,500 in previous week.

Record Snowstorm Bops B'way Biz, But 'Misfits' Socko $75,000; Hall, With 'Boys'-Stageshow Off to 95G

Already hit by the coldest weather of the year last week, Broadway film biz was beaten to its lowest February level in years by a 24-hour storm which left more than 17 inches of snow last Friday-Saturday. High winds, which accompanied the near-blizzard, whipped matinee trade to the vanishing point, and theatres failed to recover during the evening. There was an improvement Sunday, but the biz is ruining the week for most houses. The mayor's edict against using pleasure cars hurt as did the general transportation snafu.

Despite all the elements, "The Misfits" looks to wind its initial session at the Capitol with a sock $75,000. Oddly enough, about $24,000 of this total came the first two days. Aside from this pic, and, of course, "Exodus," still capacity in current (8th) round at the Warner, all films were sharply clipped.

An outstanding example is the Music Hall, with "Where Boys Are" and stageshow, which looks only $95,000 or less in third session. It was down about $40,000 from the second week even in the first four days. "Can-Can" looks to slump to fair $14,000 or less in seventh round at Palace.

"Marriage-Go-Round" looks lean $14,000 or under in fifth and final stanza at the Paramount. "Grass Is Greener" shapes mild $11,000 in seventh round at the Astor. It was the same all the way down the line.

"Swiss Family Robinson" is slipping to fair $7,000 or close in current (7th) frame at the Embassy and even less at the arty Normandie. "Young One" looks dull $5,000 in third at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Grass Is Greener" (U) (7th-final wk). This stanza winding tomorrow (Thurs.) looks like fair $11,000 after $21,500 for sixth week. "Facts of Life" (UA) opens Friday (10), day-dating with Beekman.

Capitol (Loew) (4,820; $1-$2.50)—"The Misfits" (UA) (2d wk). Initial session finished yesterday (Tues.) soared to big $75,000 or near. Holding, naturally. In ahead, "Butterfield 8" (M-G) (11th wk), $16,500, but winding a very big extended-run.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (8th wk). Seventh round completed last night (Tues.) was modest $21,000 or close after $34,000 for sixth.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (18th wk). This round ending today (Wed.) is heading for okay $17,000 after $24,500 for 17th week. Stays.

Embassy (Guild Enterprises) (500; $1.25-$2) — "Swiss Family Robinson" (BV) (7th wk). Current stanza finishing tomorow (Thurs.) looks like fair $7,000 or near after $13,000 in sixth. Stays.

Palace (RKO) (1,642; 90-$2.50)—"Can-Can" (20th) (8th wk). Seventh frame completed last night (Tues.) was good $14,000 or near after $20,000 for sixth week.

Forum (Moss) (813; 90-$1.80)—"3 Worlds of Gulliver" (Col) (8th wk). Looks like dull $3,500 in 5 days after $13,500 in seventh. "Wackiest Ship" (Col) opens this week.

Paramount (AB-PT) (3,665; $1-$2)—"Marriage-Go-Round" (20th) (5th-final wk). This stanza ending tomorrow (Thurs.) is slipping to light $14,000, lowest here in months after $25,000 for fourth. "Millionairess" (20th) opens Friday (10).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Where Boys Are" (M-G) with stageshow (3d wk). Down sharply to slow $95,000 or close for week ending today (Wed.). Second week, $137,000, not quite as good as hoped for. Holding fourth round. Storm sloughed biz some $40,000 in first four days as compared with like period in previous week.

Rivoli (UAT) (1,545; $1.50-$3.50)—"The Alamo" (UA) (16th wk). The 15th round finished last night (Tues.) was light $13,000 or near after $16,000 for 14th week. Holds until March, at least.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (63d wk). This stanza ending today (Wed.) is heading for okay $25,000 or close after $30,000 for 62d week. Stays on, natch!

Victoria (City Inv.) (1,003; 50-$2)—"Young One" (Valiant) (4th wk). Third week finished last night (Tues.) was dull $5,000 or close. Second was $13,600.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (8th wk). This week ending tomorrow (Thurs.) still is capacity $54,000, same as seventh session. Stays, of course, with seats now being requested through late this year.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Make Mine Mink" (Cont) (8th wk). The seventh round finished Sunday (5) was good $6,000 after $7,500 last week. Stays.

Fine Arts (Davis) (468; 90-$1.80)—"Breathless" (Films Around World). Opened yesterday (Tues.). In ahead, "Big Deal" (UMPPO) (11th wk), mild $3,500 after $6,300 for 10th week.

Beekman (R&B) (590; $1.20-$1.75)—"Virgin Spring" (Janus) (13th wk). The 12th week ended Sunday (5) was fair $5,500 after $6,800 in 11th round. "Facts of Life" (UA) opens Friday (10), playing day-date with Astor.

Fifth Ave Cinema (R&B) (250; $1.25-$1.80) — "Home Is Hero" (Show) (3d wk). Second round ended yesterday was slight $1,800 after $2,200 opener. "Virgin Spring" (Janus) (m.o.) opens Friday (10).

55th St. Playhouse (Moss) (253; $1.25-$2)—"Don Quixote" (M-G) (3d wk). This session ending tomorrow (Thurs.) looks like good $5,200, after $7,000 for second.

Normandie (T-L) (592; $1.25-$1.80)—"Hand in Hand" (Col). Opened Monday (6). In ahead, "Swiss Family Robinson" (BV) (6th wk-6 days), slow $3,800.

Little Carnegie (L. Carnegie (520; $1.25-$2)—"Tunes of Glory" (Lope) (8th wk). Seventh round ended Monday (6) was bangup $12,500, after $14,500 for sixth week.

Guild (Guild) (450; $1-$1.75)—"Two-Way Stretch" (Lion) (3d wk). Second frame ended Sunday (5) was big $13,000, after great opening week at $18,000.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Union) (7th wk). Sixth round finished Monday (6) was solid $9,000, after $11,600 for fifth week.

Paris (Pathe Cinema) (568; 90-

(Continued on page 8)

'Misfits' Paces St. Loo, 23G; 'Spartacus, 9G, 7th

St. Louis, Feb. 7.

Standout here in this very spotty session is "The Misfits," which shapes great at State. Another newie, "Gold of Seven Saints" looks sad at the St. Louis. "Spartacus" is rated big in seventh round at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Marriage-Go-Round" (20th) (2d wk). Okay $7,000. Last week, $11,000.

Apolo Art (Grace) (700; 90-$1.25) — "Never On Sunday" (Lope). Mild $1,500. Last week, "Picnic on Grass" (Indie) (3d wk), $1,000.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (7th wk). Big $9,000. Last week, $12,000.

Fox (Arthur) (5,000; 60-90)—"Can-Can" (20th) (2d wk). Off to mild $9,000. Last week, $20,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Swiss Family Robinson" (BV) (2d wk). Fancy $14,000. Last week, $19,000.

State (Loew) (3,600; 60-90)—"Misfits" (UA). Great $23,000. Last week, "Go Naked in World" (M-G) and "Operation Bottleneck" (Indie) (2d wk), $7,000.

Pageant (Arthur) (1,000; 60-90)—"Ben-Hur" (M-G) (7th wk). Modest $1,500. Last week, $3,000.

St. Louis (Arthur) (3,800; 60-90)—"Gold of Seven Saints" (WB) and "Tiger Bay" (Indie). Sad $9,000. Last week, "Fever in Blood" (WB) and "Four Desperate Men" (Cont), $12,000.

Shady Oak (Arthur) (760; 60-90)—"Please Turn Over" (Col) (2d wk). Oke $2,000. Last week, $3,500.

West End Biz in Seasonal Decline; 'Mark' Good $10,000; 'Lace' Sockeroo 12G, 2d; 'Sundowners' Hotsy 20G, 3d

London, Jan. 31.

The seasonal dip in b.o. receipts was in evidecne at most first-runs last week, though business was at a fair average level. Sole newcomer was "The Mark," good $10,000 at Carlton. At the Leicester Square Theatre, "Midnight Lace" looks sock $12,000 in second. "Circle of Deception," in second at Rialto, okay $5,800.

Among the holdovers, "The Sundowners" shapes fancy $20,000 in its third Warner stanza and "Never On Sunday" continued great at London Pavilion in 10th session.

"La Dolce Vita" looms handsome $18,700 in seventh day-dating at the Columbia and Curzon. "Singer Not the Song" looks neat $10,000 in its fourth round at Odeon Leicester Square.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"Alamo" (UA) (14th wk). Steady $10,000.

Carlton (20th) (1,128; 70-$1.75)—"The Mark" (20th). Likely good $10,000 or near after $6,100 in opening four days.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (69th wk). Okay $12,800.

Columbia (Col) (740; $1.05-$2.50)—"La Dolce Vita" (Col) (7th wk). Hefty $10,600. "Pepe" (Col) follows.

Curzon (GCT) (500; 70-$1.70)—"La Dolce Vita" (Col) (7th wk). Fine $8,100.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (146th wk). Fancy $15,800. Theatre chalked up its 2,000,000th patron this round.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (58th wk). Stout $21,000.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Midnight Lace" (U) (2d wk). Heading for socko $12,000. First was $14,200.

London Pavilion (UA) (1,217; 70-$1.75)—"Never On Sunday" (UA) (10th wk). Great $12,500.

Metropole - Victoria (CMA) (1,410; $1.05-$2.20)—"Spartacus" (U) (9th wk). Steady $11,400.

Odeon Leicester Square (CMA) (2,200; 70-$1.75)—"Singer Not The Song" (Rank) (4th wk). Neat $10,000. or near. Previous week was $10,700. "No Love for Johnny" (Rank) follows Feb. 9.

Odeon Marble Arch (CMA) (2,200; 70-$1.75) — "Wackiest Ship" (Col) (3d wk). Fair $5.600. Second was $6,100. "Take Giant Step" (UA) bows Feb. 2.

Plaza (Par) (1,902; 70-$2.10) — "Suzie Wong" (Par) (7th wk). Current run winding with okay $8,400. Sixth was $9,000. "Breath of Scandal" (Par) preems Feb. 2.

Rialto (20th) (592; 70-$1.20)—"Circle of Deception" (20th) (2d wk). Steady $5,800. First was $7,400.

Ritz (M-G) (430; 70-$1.75)—"Butterfield 8" (M-G) (6th wk). Okay $3,900, slightly better than previous week. "Where Hot Wind Blows" (M-G) bows Feb. 2.

Studio One (Indie) (556; 50-$1.20)—"Swiss Family Robinson" (Disney) (9th wk). Sturdy $5,300.

Warner (WB) (1,785; 70-$1.75)—"Sundowners" (WB) (3d wk). Hefty $20,000. Second was $23,800.

LOS ANGELES

(Continued from page 7)

and "All That Heaven Allows" (U) (reissues). Slow $5,700.

Warren's (B&B) (1,757; 90-$1.50)—"Fever in Blood" (WB) and "Mating Time" (Indie) (reissue) (2d wk). Dull $1,900.

Los Angeles (FWC) (2,019; 90-$1.50)—"Naked Jungle" (Par) and "Elephant Walk" (Par) (reissues) (2d wk). Dim $3,500.

El Rey (FWC) (861; 90-$1.50)—"Elmer Gantry" (UA) (reissue) (2d wk). Light $3,300. Last week, $3,600.

Iris FWC) (325; 90-$1.50)—"Apartment" (UA) (reissue) (2d wk). Nice $4,400. Last week, $5,200.

Crest (State) (750; $2)—"Psycho" (Par) (reissue) (2d wk). Busy $4,000. Last week, $6,900.

Warner Beverly (SW) (1,316; $1.50-$3.50) — "Pepe" (Col) (6th wk). Lush $20,200. Last week, $20,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (7th wk). Socko $25,000. Last week, $30,500.

Four Star (UATC) (868; $1.25-$2)—"Where Boys Are" (M-G) (7th wk). Wow $6,000. Last week, $7,200.

Hollywood Paramount (State) (1,468; $1.25-$3.50) — "Cimarron" (M-G). Started seventh week Sunday (5) after good $6,800 last week.

Chinese (FWC) (1,408; $2-$2.40)—"Suzie Wong" (Par) (8th wk). Rich $18,000. Last week, $20,300.

Fine Arts (FWC) (631; $2-$2.40)—"Never On Sunday" (UA) (11th wk). Smash $9,000. Last week, $9,700.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 15th week Sunday (5) after hep $13,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (15th wk). Light $10,000. Last week, $10,300.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (16th wk). Happy $16,500. Last week, $16,800.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (63d wk). Big $19,500. Last week, $20,000.

Philly Blitzed by Bliz Albeit 'Exodus' Giant 38G; 'Misfits' Big 19G

Philadelphia, Feb. 7.

Biz is being blitzed here this session by the blizzard over the weekend, taking a heavy toll on Saturday, prize day at the wickets. Most first-runs were virtually empty Saturday matinee, but improving some at night and Sunday.

Despite this, several newcomers are doing okay. "Exodus" shapes capacity $38,000 or close opening stanza at the Boyd. "The Misfits" shapes very sturdy on initial round at the Randolph though obviously hurt badly by the storm. Same is true of "Where Boys Are," on opener at the Viking but still doing fine biz. "Spartacus" held very well in the face of the elements to turn in another solid session in 14th week at Goldman. "Swiss Family Robinson" is rated lively in second at the Midtown.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Suzie Wong" (Par) (7th wk). Still okay at $7,500 or near after $13,000 last week.

Boyd (SW) (1,563; $2-$2.75)—"Exodus" (UA). Initial week looks to get mighty $38,000, with one extra show. Giving rebates for ticket purchasers who could not get in because of storm, these being good for later shows.

Fox (Milgram) (2,200; 99-$1.80)—"Grass Is Greener" (U) (7th wk). Not so bad considering at $5,000. Last week, $8.000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (14th wk). Okay $9,000 or close after $11,000 last week.

Midtown (Midtown) (1,000; 99-$1.80)—"Swiss Family Robinson" (BV) (2d wk). Holding remarkably well with lively $11,000 or thereabouts. Opener was $25,000.

Randolph (Goldman) (2,500; 99-$1.80)—"The Misfits" (UA). Heading for big $19,000 or over, not so bad considering weather. Last week, "Fever in Blood" (WB) (2d wk), $6,500.

Stanley (WB) (2,500; 90-$1.80)—"Wackiest Ship" (Col) (3d wk). Fine $9,000. Last week, $14,000.

Stanton (SW) (1,483; $1.40-$2.25)—"Cimarron" (M-G) (6th wk). Down to mild $4,500 after $6,000 in fifth.

Studio (Goldberg) (483; 99-$1.80)—"Love in City" (Indie) and "Naked Holiday" (Indie). Amazing $7,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never On Sunday" (Lope) (10th wk). Still okay at $4,800 after $6,000 last round.

Viking (Sley) (1,000; 99-$1.80)—"Where Boys Are" (M-G). Heading for fine $12,500, one of the best grosses here recently. Last week, "Flaming Star" (20th) (2d wk), $5,500.

World (R&B-Pathe) (449; 99-$1.80)—"Virgin Spring" (Janus) (6th wk). Good $2,600 after $3,000 last week.

BOSTON

(Continued from page 6)

(UA) and "Five Guns to Tombstone" (Indie) (3d wk), $11,000.

New Fenway (Indie) (1,350; 90-$1.50)—"World of Apu" (Indie). Nothing much at $3,000. Last week, "Carry On Nurse" (Gov) (rerun), $2,000.

Paramount (NET) (2,357; 70-$1.10)—"Suzie Wong" (Par) (7th wk). Holding stoutly despite snow at $6,000. Last week, $12,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Mania" (Indie) and "It Takes Thief" (Indie) (2d wk). Frigid $4,000. Last week, $7,500.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (7th wk). Presold $28,000. Last week, same.

State (T-L) (730; 75-$1.25)—"Sunlovers' Holiday" (Indie) and "Girl on Run" (Indie). Okay $7,500. Last week, "Girls Marked Danger" (Indie) and "Behind Closed Shutters" (Indie) (2d wk), $4,000.

'Spartacus' Lusty 10G, Port.; 'Exodus' 12G, 3d

Portland, Ore., Feb. 7.

Big news here currently is "Spartacus," lofty at Broadway with hard-ticket policy. "Exodus" moves into a third hotsy inning at Music Box. "Swiss Family Robinson," in third frame at Paramount, still is lusty. "Grass Is Greener," other newcomer at Fox, shapes big.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3)—"Spartacus" (U). Tall $10,000. Last week, "Plunderers" (AA) and "Unfaithfuls" (Indie), $2,900.

Fox (Evergreen) (1,600; $1-$1.49)—"Grass Is Greener" (U) and "Shakedown" (U). Big $9,000 or near. Last week, "Fever In Blood" (WB) and "Goddess of Love" (20th), $4,600.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (3d wk). Steady $12,000. Last week, $12,200.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Can-Can" (20th) (2d wk) at popscale. So-so $5,000. Last week, $5,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Swiss Family Robinson" (BV) and "Mysteries of Deep" (BV) (3d wk). Loud $13,000. Last week, $22,300.

BROADWAY

(Continued from page 7)

$1.80)—"General Della Rovere" (Cont) (12th wk). The 11th session finished Sunday (5) was sock $6,500, after $8,900 for 10th.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (17th wk). The 16th round ended Monday (6) was fine $11,000, after $17,000 for 15th week.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65)—"Don Quixote" (M-G) (3d wk). This round ending tomorrow (Thurs.) is heading for fast $6,000, after $8,000 for second.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kaye) (3d wk). Second session finished Monday (6) was smash $14,000, after $18,000 opener.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Wackiest Ship" (Col). Opens today (Wed). In ahead, "Grass Is Greener" (U) (7th wk-5 days). Okay $4,500 after $8,000 for sixth full week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Marriage-Go-Round" (20th) (5th wk-6 days). Looks to hold at oke $4,000, after $5,500 for fourth full week. "Left, Right, Center" (Indie) opens tomorrow (Thurs.).

World (Perfecto) (390; 90-$1.80)—"Summer of Happiness" (Times) and "Live In Peace" (Jacon) (reissues) (2d wk). This frame winding up tomorrow (Thurs.) looks to hit good $6,500, after $10,000 for opener, a record for reissues here.

Rod Toups Retiring

New Orleans, Feb. 7.

Rodney D. Toups, manager of Loew's theatres here since 1921, retired Wednesday (1). Toups joined the Loew's organization in 1919. He was named manager of the chain's Crescent theatre in 1921 and in 1926 was made manager of Loew's State, first deluxe pix and vaude house in the south. Frank Henson, former manager of Loew's theatres in St. Louis, Atlanta, Boston, Kansas City, Akron and New Haven, succeeds Toups as manager here.

Toups said he has numerous hobbies and interests to keep him occupied.

Film Reviews

Sniper's Ridge

Brisk, businesslike low-budget lower-berth war drama. Will be a strong companion feature.

Hollywood, Jan. 31.

Twentieth-Fox release of John Bushelman production. Stars Jack Ging, Stanley Clements, John Goddard, Douglas Henderson; features Gabe Castle, Allan Marvin; with Anton Vanstralen, Mason Curry, Mark Douglas, Scott Randall, George Yoshinaga, Albert C. Freeman Jr., Henry Delgado, Thomas A. Sweet, Joe Cawthon, Richard Jeffries. Directed by Bushelman. Screenplay, Tom Maruzzi; camera, Ken Peach; editor, Carl Pierson; art director, John Mansbridge; music, Richard La Salle; sound, Carl Zint; assistant director, Ira Stewart. Reviewed at API projection room, Jan. 31, '61. Running time, 61 MINS.

Scharack	Jack Ging
Tombole	John Goddard
Pumphrey	Stanley Clements
Feer	Gabe Castle
Sweatish	Doug Henderson
Wardy	Allan Marvin
Bear	Anton Vanstralen
Young Soldier	Joe Cawthon
Soldier	Scott Randall
Soldier	Dick Jeffries
Bo-Bo	Mark Douglas
Mongolian	George Yoshinaga
Gwathney	Albert Freeman, Jr.
David	Mason Curry
Tonto	Hank Delgado
Stunt Double	Tom Sweet

Resourcefulness and talent went into the making of this modest war picture, proving anew that the quality of a product need not be determined by the extent of production funds. "Sniper's Ridge," to be sure, has its dramatic limitations, but it is a snappy action-combat item, certain to appeal to the tastes of masculine audiences, and absorbing enough to its fringe psychological ramifications to keep anyone attentive through its crackling. 61-minute span. The API through 20th-Fox release will make a strong lower-berth program booking.

Tom Maruzzi penned the screenplay, which is a little fuzzy around the motivational edges (a forgivable failure considering the obvious aim to keep it taut) but tangy and true in terms of its trenchline dialog. Yarn deals with an incident on the front lines in the final hours before cease fire in the Korean War. Principals are a neurotic captain (John Goddard) and a rebellious, war-weary corporal (Jack Ging) overdue for rotation. In spite of the imminence of truce, the captain orders a dangerous last-minute patrol. However, patrol action is averted when the captain accidentally sets foot on a "bouncing Betty" mine and freezes on the spot (bouncing Bettys explode when you step *off* the plunger). He is rescued by Ging, who is seriously wounded in the process. The ending has a let's-wrap-it-up-quickly aspect, but the conclusive mine sequence is suspenseful and nerve-tingling.

The film, taut, swift and engrossing, is a credit to producer-director John Bushelman. Under his crisp guidance, the acting is unusually firm and businesslike. Goddard is a standout. Ging exhibits clearly that he's a young actor with a bright future. Other solid key performances are fashioned by Stanley Clements, Douglas Henderson, Gabe Castle and Allan Marvin, and support is efficient.

Strong additional aids are Ken Peach's lenswork and Carl Pierson's editing. Art director John Mansbridge has made a game attempt to make California resemble Korea. Richard La Salle's music is a bit too busy in spots. *Tube.*

Gold Of The Seven Saints

(*Warnerscope*)

Absorbing western adventure drama along the order of "Treasure of Sierra Madre." Weak ending dilutes overall flavor, but pic answers a b.o. need for good medium-budgeted westerns.

Hollywood, Jan. 27.

Warner Bros. release of Leonard Freeman production. Stars Clint Walker, Roger Moore; features Leticia Roman, Robert Middleton, Chill Wills, Gene Evans. Directed by Gordon Douglas. Screenplay, Leigh Brackett and Freeman, from novel by Steve Frazee; camera, Joseph Biroc; editor, Folmar Blangsted; music, Howard Jackson. Reviewed at the studio Jan. 25, '61. Running time, 89 MINS.

Jim Rainbolt	Clint Walker
Shawn Garrett	Roger Moore
Tita	Leticia Roman
Gondora	Robert Middleton
Doc Gates	Chill Wills
McCracken	Gene Evans
Armenderez	Roberto Contreras
Ames	Jack C. Williams
Ricca	Arthur Stewart

Obviously figured the time is ripe and the public is ready for another adventure drama in the tradition of "Treasure of Sierra Madre," Warner Bros. has hatched a chubby offspring, "Gold of the Seven Saints." By gold-and-rod western standards, the Leonard Freeman production is no "Treasure" by a long shot, but it's a darned good imitation-heir apparent, expertly written and colorfully enacted by a polished cast headed by Clint Walker and Roger Moore. Since the sagebrush fever hit tv, there has been a diminishing supply of well done westerns in the moderate budget classification for the theatrical market. This production plugs the gap nicely, and its boxoffice should reflect that value.

A strong screenplay by producer Freeman and Leigh Brackett is the firm foundation upon which the picture remains erect and engrossing until its disappointingly shaky conclusion. Working with a novel by Steve Frazee, they have penned some frisky dialog and constructed several gripping situations. Walker and Moore are cast as trapping partners who strike it rich and are chased persistently over the sprawling desert and through craggy hill country by several marauding parties who have one thing in common—total disdain for the golden rule. In the end, as in its unforgettable predecessor to the screen, nobody wins but everyone grins at the common misfortune. In the desperate battle for the booty, the gold is washed away down some churning rapids.

Unlike "Treasure," this film lays a golden egg through the unconvincing nature and transparent spirit of the climactic laughing jag, for the gold did not corrupt these heroes as it did the gentlemen of "Sierra Madre." The loss does not convey the same irony. It is plainly no joking matter. Under Gordon Douglas' otherwise apt and spirited direction, an absorbing film concludes on a hollow, phony, imitative note.

Utilizing his customary heroically-reserved approach Walker does well by the role of anchor man. Moore, as his faithful but emotionally-unsettled Irish mate, gives what appears to be his best and most colorfully compelling screen characterization to date. His work heralds a promising future in films. Chill Wills does his usual expert character work, and Robert Middleton and Gene Evans are excellent in top support. Leticia Roman adequately conveys the brief romantic interest.

Some marvelously picturesque red-rock Utah scenery is unaccountably sacrificed to the black-and-white lens, presumably for economic reasons. It seems an example of misjudged thrift. WarnerScope succeeds partially in improving the pictorial aspect. Art director Stanley Fleischer has helped select some eye-appealing locales and designed a fine Spanish hacienda for the single key interior scene. Other positive factors are Joseph Biroc's camera angles, Folmar Blangsted's editing, Howard Jackson's score. *Tube.*

The Long Rope

Adequate lower-berth western that will sustain greatest interest among less discriminating audiences.

Hollywood, Jan. 30.

Twentieth-Fox release of Margia Dean production. Stars Hugh Marlowe, Alan Hale, Robert Wilke, Lisa Montell; with Chris Robinson, Jeffrey Morris, David Renard, Medeline Holmes, John Alonzo, Jack Powers, Kathryn Harte, Jack Carlin, Scott Randall, Stephen Welles, Linda Cordova, Alex Cordellis. Directed by William Witney. Screenplay, Robert Hamner; camera, Kay Norton; editor, Peter Johnson; art director, John Mansbridge; music, Paul Sawtell, Bert Shefter; sound, Vic Appel; assistant directors, Col. Harold E. Knox, Ira Stewart. Reviewed at API projection room, Jan. 30, '61. Running time, 68 MINS.

Jonas Stone	Hugh Marlowe
John Millard	Allan Hale
Ben Matthews	Robert Wilke
Maria	Alvarez Lisa Montell
Reb Gilroy	Chris Robinson
Will Matthews	Jeffrey Morris
Louis Ortega	David Renard
Dona Verga	Madeleine Holmes
Manuel Alvarez	John Alonzo
Luke Simms	Jack Powers
Mrs. Creech	Kathryn Harte
Henchman	Jack Carlin
Henchman	Scott Randall
Mexican Waitress	Linda Cordova
Jim Matthews	Stephen Welles

A routine, unpretentious western, "The Long Rope" will be an adequate twin-bill filler. Whipped out in a week with the greatest of economy, the Margia Dean production through API for 20th-Fox will be most companionable wher-

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THE SAGA OF JOE E. LEVINE:

BALLYHOO & CIRCUSES

By HY HOLLINGER

About a week prior to March 20, 1959 newspapermen and members of the film industry in New York received an invitation to a luncheon at the Waldorf-Astoria. The form of the invitation—a simulated bomb—turned out to be an omen of things to come. Although the bombs themselves were harmless, it may be said they served as the symbol that "exploded" Joseph E. Levine on the national scene.

Approximately 1,200 persons associated with the film industry turned out for the $42,000 feed in the Waldorf's grand ballroom. For the majority, it was their first contact with—and sight of—the Boston showman destined to have his name mingled with Barnum and Mike Todd. Many of the freeloaders were skeptical, questioning the value of such an ostentatious display. The ear-splitting television sample commercials that Levine intended to employ for his upcoming picture were regarded as tasteless by delicate purists.

But the luncheon was billed as an "explodation" affair and, as such, it more than served its purpose, catapulting Levine and his picture, the first "Hercules," into the national limelight. The film shortly became as well known as any brand product with 30 years of advertising behind it. The picture, released by Warner Bros., brought in a film rental of $5,000,000 after Levine spent over $1,000,000 in a campaign that made the industry and media representatives sit up and take notice.

Others, Notably Max Youngstein, Have Articulated Same Credo

Levine, despite the acclaim he has received for his flamboyant brand of showmanship, modestly disclaims any credit for introducing anything new. He only echoes the philosophy of Max Youngstein, the colorful United Artists vice president, that "this is a circus business." "It's carny stuff and it's old," says Levine. "It's been done hundreds of times before, but at least I'm doing it."

Despite the industry's traditional suspicion of outsiders —Levine was a local states righter invading the domain of the major companies—he established a quick rapport with the entrenched moguls and won speedy and generally respected acceptance. On the basis of an early encounter with Warner Bros. v.p. Ben Kalmenson, however, Levine regarded his chances of entering the sacred quarters of the big-time companies as slim.

Kalmenson, a smart, rough, hard-bargaining, veteran film businessman, almost set Levine back on his heels during their first meeting. To put it politely, Kalmenson is not known for the refinement of his vocabulary, but those who deal with him regularly discount his bark. When Levine presented his proposal for WB's handling of "Hercules," Kalmenson went into a rage. Using language more frequently heard in an Army barracks than in a business office he told Levine where he could get off, saying in essence, "Why you soandso. Who do you think you are asking for such a deal? Get the hell out of here."

Taking the WB executive at his word, Levine shouted back in kind, not sparing the language either, picked up his coat and started for the door.

"Wait a minute," shouted Kalmenson. "Where do you think you're going? Come back here. I always talk like that."

Levine, of course, came back and the two men, now fast friends and members of a mutual admiration society, closed the deal that launched the Bostonian on his career in the international aspect of the film business.

'Gentlemen's Agreement' Backed By 15 of Kalmenson's Aides

Both men enjoy telling stories about their encounters during negotiations. Levine recalls the time he closed an agreement with Kalmenson on the Coast. Shaking hands on the deal, Kalmenson said: "Remember, this is a gentleman's agreement."

"How can this be a gentleman's agreement," asked Levine, "when we're both not gentlemen?"

Whereupon Kalmenson started pushing buttons on his intercom and summoned 15 department heads to his office. In their presence, re repeated the terms of the deal. "See," said Kalmenson. "The are 15 witnesses."

"But where's one witness for me?" asked Levine.

Kalmenson sputtered, shouted some unprintable expletives, and again practically shoved Levine out of the office.

Some think it problematical whether Levine would have been accepted as readily in another period of the film business. He arrived at a propitious time when the distrust of the so-called outsiders was disapnearing and the independent producers became the kingpins.

Although not a producer then, Levine had something to offer the established companies—unbridled energy, an amazing flair for showmanship, and most important the willingness to back his projects with barrels full of the green stuff. It's axiomatic in our society that any individual who supports his own ideas with his own money can find an outlet.

Bargains From Real Strength Of Holding Cash In Hand

Levine is no piker. Unlike the promoters who have long been part of show business, the Bostonian has been able to pony up his own coin. He's had partners and he's received bank loans, but the fact is that his ability to come up with the long green at the right time has enabled him to bargain from strength.

The Levine personality has charmed film company presidents, exhibitor leaders, and bank presidents. Asked how he is able to pry millions loose in loans from the New England Mercantile National Bank, he replies, *"Well, I guess I have a kind face."*

Why, it may be asked, should a major distributor deal with Levine instead of picking up similar product on the open market and themselves exploiting it a la Levine?

The answer, according to executives of companies who have dealt with Levine, is direct but unattributable. The major film companies aren't in the position to expend either the time or the money. In the first place, they are committed to a program of pictures and haven't, except for costly specials, the organization to devote attention so fully to a single attraction. Secondly, being answerable to stockholders, they can't gamble so confidently as he on such a large advertising, promotion, and print expenditures for an inexpensive exploitation picture.

Most important, however, is the Levine touch. "He's got a rare instinct for showmanship," said one executive. "He nurtures every picture as if it were a gold nugget and he offers a show that is appealing to the mass audience." It's was stressed, too, that Levine has a well-oiled organization, supervised at first by Bill Doll and now headed by Eddie Solomon and bolstered by Ed Feldman and Dick Brooks.

With his team, Levine plans each campaign carefully. He demands the right playing time because of the backing he's ready to place behind each picture. He pays his own advertising and print costs. By supplying a huge number of prints, he's able to take full advantage of his saturation campaigns. He floods a market with newspaper space and radio-tv time and by the time his picture comes into the local theatres there's barely a person around who hasn't heard about the picture.

His campaigns are mapped out well in advance. For example, for pictures that won't be released until this summer, he has his campaign set down in every detail. Metro toppers were amazed recently when Levine walked in with the complete selling plans for "Morgan the Pirate" and "Thief of Baghdad," which won't be issued until July and August. Accessories, ads, radio-tv commercials, pressbooks, etc. were complete.

'Sell the Trade' Predominates In Levine Showmanship

Levine is not only adept at selling the paying public, but is also exceedingly clever in selling exhibitors who, in the first place, must show a desire to play his product. He is trade-minded and tradepaper-minded. His fabulous luncheons for theatremen in the United States and Great Britain have made a great impact. At the same time, he has succeeded in winning friends among the consumer press and among colleagues in the industry. His lush "Night of the Gods"-parties in New York and Hollywood to kick off "Hercules" made him a figure.

When Warner Bros. set up the first saturation for "Hercules" and exhibitors were apprised of Levine's spending plans, exhibitors stood in line to book the picture. "Exhibitors welcomed the picture with open arms," said WB sales chief Charles Boasberg, "especially when we showed them Levine's campaign and told them what and how he was going to spend."

Next Targets for His Bally Will Be France & Germany

Having conquered the United States, Canada and Great Britain, Levine is ready to tackle the world. He showed the film industry that the staid British are as susceptible to his bally barrage as are their American cousins. He's preparing to test his technique in France, Italy, and Germany with some of his new entries. That will be an entertaining spectacle!

Levine is revising his modus operandi. Previously he picked up completed pictures, mainly from Italian producers. Finding it difficult to purchase finished picture outright at reasonable prices, he is concentrating on co-productions, selecting the type of properties that are tailor-made for his exploitation techniques.

During 1961 he plans to spend $7,000,000 to exploit nine pictures. They include "Morgan the Pirate," "Thief of Baghdad," and "Wonders of Aladdin," which will be released by Metro; "Sodom and Gomorrah," now in production; "The Fabulous World of Jules Verne" and "The Great Bimbo," a double feature package which Warners will handle; "Hercules" and "Attila the Hun," a reissue combo through WB, and "Two Women," an art house entry which Levine will distribute himself.

Ultimately He's Sure to Say, 'Hollywood, Give Me Room'

Levine has become practically a commuter between New York and Europe. Because of his association with Italian producers, his main base abroad is usually Rome. His dynamo activities have flabbergasted the Italians. Ensconced in a suite in the Excelsior Hotel, Levine holds continuous court as a steady stream of producers, directors, and performers make their way to his room. His efforts gave the Italian film industry a tremendous hypo and brought about the resurgence of the Roman studios, to the extent that many now regard Rome as the film capital of the world. He has been honored by the Italian government for his achievements on behalf of the local picture business.

Despite Levine's close ties with the Italian film industry, he has his eyes on Hollywood, and it's certain that Levine will soon announce production plans in which Hollywood will play a key role. (See Whitney Williams' article, this issue, on Hollywood's slightly aloof attitude.)

Levine may be regarded as a johnny-come-lately in the national picture, but prior to establishing his Embassy Pictures Corp. in splashy offices in the new Time & Life building in N. Y., he was probably one of the best known states rights distributors in the business. His showmanship in the New England area has been known since he formed his Boston company some 15 years ago. In more recent years, he sparked the states rights market by acquiring pictures on his own and distributing them through his local counterparts. Both exhibitors and the states righters made money on such entries as "Gangbusters," "Godzilla," and "Attila the Hun."

Early Adventures With Films Conditioned Present Zincy

Early in his career, Levine became involved with a picture called "Ravaged Earth." It was made in China and was one of the first so-called Japanese atrocity pictures. He rented the Shubert Theatre in Boston to exhibit the film. In retrospect, he says, "If I knew anything about the business, I wouldn't have done it." He said it was his first experience with the Shuberts, standby orchestras and stagehands. He spent $8,500 on a campaign, using such lines as "The Rape of China" and "See It Now—It Will Make You Fighting Mad." In three days he broke even on the engagement, but ran into difficulty with the Shuberts and the distributor of the picture.

He scouted around for another theatre, but the distributor wouldn't let him continue the engagement. He remembered, however, another picture with a similar theme. He obtained the substitute film, retitled it "Scorched Earth," employed the exact same campaign and cleaned up in a run at the Gaiety Theatre.

Levine recalls that he once "produced" a picture called "Gaslight Follies." He said it was a combination of "East Lynne" and "The Drunkard" with a new soundtrack. He said it consisted of a compilation of old stars and he billed it as "Time Marches Back" and "Stars of Yesteryear." Ben Grauer provided the narration.

Much later Levine had a deal to reissue David O. Selznick's "Duel in the Sun" nationally if he could raise $600,000 in advances from states righters. He failed to raise the necessary money, but took the picture for his New England territory. "It was the first big saturation," says Levine. "We used 120 prints." Subsequently Levine met Terry Turner who was associated with Tom O'Neil's RKO Teleradio. Through Turner, an expert in the television saturation technique, Levine obtained the national release rights to "Gangbusters."

Before that he bought a lot of comedy reels, put them together under the title of "Funtation," and peddled them himself all around the country. He said one deal in New York paid for his whole investment.

"Godzilla" was an eyeopener. He bought it in Japan for $12,000 in partnership with Harry Rybnick and Eddie Barrison. Raymond Burr was hired and was integrated into the picture, making it appear that it was an American-made picture. Levine spent $400,000 selling it and grossed $1,000,000.

"Hercules," of course, is Levine's favorite. "I had tremendous confidence in the picture, especially the title, he says. "I couldn't understand why nobody had made a picture with that title. I believe it could have been a 'Ben-Hur,' it would have gone down in history."

When Levine mentions "Ben-Hur," he speaks about it with awed reverence. It's obvious that it's the type of picture he'd like to be associated with ("The greatest campaign ever for a picture").

One gets the feeling that is Levine's goal—to make and exploit a picture of the calibre of "Ben-Hur."

An Absence of Indecision

By GEORGE JESSEL

You've often heard this: "When is a compliment not a compliment . . .?"

Per example: One of the great romantic and dramatic stars of the early 1900's was Henry B. Dixey, who appeared for many years in the play "Adonis." One one occasion, he played a one-night stand in a very small town, like let's say Wounded Knee, Mo. After the play, the most prominent and rich family of the town came backstage to see him, and the lady of the family gushed: "Mr. Dixey, you are the greatest actor we've ever seen in our life . . ." And the husband followed with this remark: "My wife forgot to tell you that you are the ONLY actor we've ever seen in our life . . ."

And so in these days, with a young generation who missed Jolson, Cohan, Barrymore, Cantor, Willie Howard, Harry Lauder and other gigantic talents, we can't blame the kids who never heard McCormack and Caruso for thinking that Paul Anka and Mel Torme are the greatest singers they've ever heard.

And now we come to the subject matter of Joseph E. Levine, showman "extraordinaire." And my opinion of him is anything but a humble one, for I speak with the authority of one who has gone through more than half a century of the show business, and has had the profound privilege of intimate friendships with David Belasco, George M. Cohan, Sam Harris, Florenz Ziegfeld, the Shuberts, A. H. Woods, George Tyler, Arthur Hopkins, the Selwyns, of the legitimate theatre—as well as Zukor, Fox, Loew, Laemmle, Lasky, Warner, DeMille of the movies, and many other impresarios, managers, producers within the various fields of the entertainment world—Not forgetting by any chance Mike Todd and Billy Rose.

I consider Joseph E. Levine and think of him as being in the same "milieu" with the great names I've mentioned above most especially because he doesn't suffer from indecision, and backs his decisions with the courage of putting up his own money. This, my friends, is a sure sign that a man believes in what he is doing! He has no auditions for dozens of prospective angels—he asks nobody to take a chance with him—he backs his big ideas with his own banking. And in this age when the motion picture business has been throttled by a medium whose greatest virtue is that you can see it for nothing in your own home, and with your clothes off. Levine has had the guts to paint the largest signs ever for the public to see, that they must go to the theatre!

And his success is deserved! And it is right that his brother showmen salute him! Because the more people come to see one picture, the more will come to see others.

My association with him has been only sporadic. On occasions I've gone to Europe to present him at functions, and I have done the same for him in the U. S. And while, as an orator, he doesn't have the flair of Churchill, or Roosevelt, or Jimmy Walker, or JFK, or—with or without your permission—Georgie Jessel, Joe Levine leaves behind him solidly planted in the minds and the hearts of the people he has spoken to that he is honest and sincere and smart; and even more important, in this hard, cruel atomic age we live in, Joe Levine is kind and tolerant, and is as happy a portrait as has ever been painted of an American showman.

As Boston Hears The Levine Tale

Few Know Him Outside Film Row; His Present Upsurge To National and International Boff 'Unbelievable'

By GUY LIVINGSTON

Boston.

Folks had gotten out of the habit of thinking of Boston as a cradle of showmanship. For years it was the censor who attracted attention to the "Athens of America," as the first Oliver Wendell Holmes liked to dub these environs. Boston was the ridiculous place where soubrettes playing Sunday "concerts," which would be vaudeville shows on Monday, had to don leggings, literally.

Meanwhile Joseph E. Levine was fighting his way up from the sidewalks. Meanwhile there was Terry Turner, not a Bostonian but in his own way a pioneer in the art of "saturation," which he operated from the Ritz Hotel. Meanwhile there were such oddments of Beantown enterprise as two, not one, grand opera companies sending out touring units to the tributaries of the Mississippi, and beyond. Not to mention some of the fairly unique cabarets which flourish locally.

There are probably admirers of Levine who would unhesitatingly see a parallel between the advent of JFK and JEL. Both are phenomenan of the town. And perhaps there is a point here; at least in the sense that a city capable of the simultaneously launching of two such impactful personalities is not just Pocatello.

Finally, as to showmanship, Boston style, fail not to observe that Cardinal Cushing, head of the Catholic Archdiocese, is himself in show business—as operator of the Donnelly Memorial, once Loew's State Theatre!

From a time when he was known hereabouts as "one print Levine," because he thought that was all there was, to a man who amazed the industry with 602 color prints on "Hercules," and will better that with breaking his all time record with 700 color prints on his "Thief of Baghdad" now in production.

To repeat: Joe comes from a city of showmen. This is Winter quarters for the international water show; Sam Snyder's Water Follies.

In the film biz names of tradewide recognition would include Sam Pinanski, Steve Broidy, Herman Rifkin, Mickey Redstone, Phil Smith, Ben Sack, Louis Richmond, E. M. Loew, Charles Kurtzman, Ralph Snider, Arthur Lockwood, Stanley Blinstrub, Robert M. Sternburg; some have left Boston for other cities; most are still here. They represent different media but showmanship, showmanship, all the time.

Still Levine is unique. His home town thought he was nuts when he started the push that led to his present eminence in the motion picture sun, and is about to further explode with (a) the invasion of France in '61, (b) a Pathe deal on "Sodom and Gomorrah," which he tags "S&G." Latter's tagged a $3 million deal with a $2 million campaign. Levine was explaining while weekending at his home here Jan. 28-29. They said he was nuts even when he bought the New England rights to "Duel in the Sun" for $40,000. That reissue was his first saturationer, and is believed to have made a half a million. He has applied the technique again and again, parlaying and winning.

Despite Levine's proclivity for blowing up a storm few persons outside Film Row ever heard of him in Boston. When he walks down Tremont St. in Boston, few would know who he is.

Don't hold it against him, but he

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The Re-Discovery of Sell

That much-battered word "showmanship" is crackling again because Joe E. Levine, a bolt out of Boston, has been doing his stuff. Realistically it may be said that this is reiteration, re-emphasis, resurrection of the flamboyant kind of merchandising which was once more frequently noted in the film trade.

The point is obvious enough. A showman to the horn born does not fear the neighbors will consider him too loud. Levine has not only served his own self-interest these last few years. He has served the broader interests of a film industry which has talked "blockbusters" while often curtailing sell to a shocking extent. One of the surviving companies is, at this moment, practically comatose in respect to advertising, publicity or promotion.

But not Joe from Boston. He has no television by-products, no oil wells, real estate, residuals or diversification dodges of the main issue—the film, and how to sell it. His is surely a special case.

"Selling" entertainment has long been fundamental. Levine's "saturation" technique, socko advertising, Romanesque stunts has made Levine a potent force within the industry. He commands trade respect, betimes trade affection because of his supreme showman's confidence. His beefcake-and-cheesecake imports, of quasi-historical or biblical plot origins, have beefed up the global boxoffices.

Newcomer though he was the "Pioneer of the Year" nod belonged to Joe E. Levine in 1960. He now forges the present promotional blast in the pages and special articles following.

Let the E. in Joe E. Levine stand for Expansion. But the happy thought is that when he expands it's into pictures.

Showman's Spouse Also Beams Ideas

Notice of a cancelled engagement doesn't sound like a lucky break in show business but that's just what it was for screen impresario Joseph E. Levine.

In this case the engagement was his own to one Miss Rosalie Harrison, a lovely blonde songstress with Rudy Vallee's band. Miss Harrison, now Mrs. Levine, served notice to her fiance that unless he sold his tavern-restaurant in Boston's Back Bay, their forthcoming nuptials were off.

The still blonde and lovely Mrs. Levine who spent many a night playing club engagements explained she wanted a husband who stayed home evenings. So her affable fiance took a stab at the film distribution business and the resulting killing is boxoffice history.

Now the lady sees less of her husband than during their courting days 25 years ago. But as mother of their two children, Richard. 14, and Patricia, 10, she has happily surrendered the spotlight to her peripatetic husband.

There's no doubt that Levine owes more than a little of his Midas touch to his spouse whose artistic talents extend beyond the bandstand. Her promotion ideas are largely responsible for the success of his spectacular industry

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Like Todd, Levine Has Ballyhoo Call, Eschews Actual Sales Details

Only Joseph E. Levine and the late Mike Todd have enjoyed the unique positions in the film industry that the Boston showman has today. Although the owners of their films, both eschowed the actual details of selling and distribution and devoted their full efforts to the bally campaigns.

Unlike Todd, Levine is an experienced distributor thanks to his many years as a New England states righter. In addition, he was the front and sparkplug of many films released nationally through the regional distributor route.

For his present operation, however, Levine prefers to devote full time to the task of properly exploiting and marketing his product to exhibitors and the public. The mechanics of selling, physical distribution, and collecting he now leaves to the well-organized setups of the major film distributors, such as Warner Bros., Paramount, and Metro.

"I found this a good way to operate," he says. "The mechanical details can easily be handled once my campaign makes an impact on exhibitors and the public."

ITALY'S LUX, PIONEER IN INTERNATIONALISM

By P. G. GURGO SALICE

(General Manager, Lux Films, Rome; President, Lux Films, Paris).

Rome.

It was thanks to the dedicated activity of men such as Renato Gualino, vice president of Lux Films, that Italy was first able to affirm itself in the field of large-scale international co-productions. And Rome, in possession of the technical means with which to tackle the job, and situated in an ideal geographic position with respect to climate and means of communication, was the natural candidate to become the second world center of international motion picture production.

Italian production has in past several years established its position in the whole world, thanks in large part to films produced directly or in participation by Lux. Among these are "Bitter Rice," "Ulysses," "Anna," "Neapolitan Carousel," "Hercules," "Hercules Unchained," "Mafia," "Path of Hope," "Theodora the Slave Empress," "Attila the Hun," "Wanton Countess," "Carthage in Flames," etc.

The great possibilities of an organization such as Lux served as catalyzer for other producers of value, who found in its structure the productive means and know-how needed for their ideas.

In accordance with the high qualitative production program endorsed by the entire Italian film industry, Lux devotes special care to making its films predominantly international; and succeeds in this via careful choice of actors, but also of directors, writers and scriptwriters. Though taking fullest advantage of the considerable technical means of Roman Studios, our ubiquitous production program—both singly and in combination with other national and foreign companies—has taken us to locations in many European countries as well as Africa. Films need-

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Think Big— Work Fast!

(Four little words that spell a big Embassy Campaign!)

By SAM KAISER

(Kaiser Sedlow & Temple Inc.)

Ad-men working with Joe Levine know there's no such word as "impossible"!

Once the idea for a big splurge of selling is germinated, it grows and grows until the Master Showman knows it's what he wants. And nothing is permitted to stop it short of expectations.

Take the case of the spectacular Embassy section in this paper. The creation and production assignment for its 36 pages of advertising was given to Kaiser, Sedlow and Temple Inc. a month ago. Starting from scratch, K/S/T presented and discussed with Embassy a number of overall ideas, with the admonition that the Feb. 8 deadline for the section, made it almost impossible to work out all the details.

Joe Levine and the men around him, Eddie Solomon, Bob Weston, Ed Feldman and the others, gave their characteristic answer: "it's got to be done—and we'll see that it is! Just think big, and work fast!"

The rest of the story is an adman's dream, and a production crew's nightmare. K/S/T pulled out all the stops, and the Embassy men worked right along, step by step, picture by picture, and page by page, to get the project under the wire.

The horn, that "You're darn tootin', Embassy is blowin'," is a story in itself. To get it, K/S/T had to scour the Auto Museum field, and find just the right one.

It turns out that the right one for Embassy is the one that toots: "Nothing is impossible!"

The Press Agent's Dream Boss

By ED FELDMAN

Publicity Director Embassy Pictures Corp.

Little did I know in the summer of 1959 when I paid my way in (one of the few times such heresy has taken place) to see the much hooplahed "Hercules," that less than a year later I would be the guy helping Joe Levine to "Unchain" him.

To be precise, engineering the Joe Levine publicity train is like riding shotgun on the front end of a space-making hurricane. Whatever he does, wherever he goes, whenever he speaks, the entertainment public listens because he's one of the few guys around who actually does things to stir up the nation's enthusiasm.

But whether it is receiving an okay in five minutes to spend $7,000 for chocolate Hercules statues or being told that "I would like to throw a couple of $20,000 parties next week three thousand miles apart," life with Joe Levine is never dull and more often downright amusing.

Sang Froid, Too

A case in point was Levine's "Night with the Gods" soiree at New York's Forum of the Twelve Caesars, where the enthusiastic man suggested we put a genuine lion outside on 48th Street to add a little excitement to the guests' arrival. All well and good until 10 o'clock when the lion's trainer ambles up and notifies me that the animal is getting kind of edgy. I looked at Joe and inquired, "What do you do with a nervous lion outside?" Joe was unperturbed as he gave me the following advice, "Stay inside."

Stunt Before Gallantry

Six days prior to the New York party, Joe threw a gala pool-side affair at the Beverly Hills Hotel for which we unloaded the Warner Bros. warehouse of every left-over Roman lounge from "The Silver Chalice." Eighteen Hollywood lovelies, garbed in Hellenic robes were decked out on these lounges around the pool, while in the water a dozen bathing beauties were set to do nothing but swim among scented flowers.

With all this planning completed, the party was about to begin when one of the bathing beauties informed me that because of certain "personal" reasons she couldn't go into the water. So what does a press agent schooled in the Levine tradition do in such a case? **I pushed her in.**

At the very same party, we had a Hollywood ice-maker construct a seven-foot Hercules statue with colored lights frozen in his muscles. We thought of everything but the Beverly Hills heat and so the statue was seven feet at six o'clock, six feet at seven o'clock, five feet at eight o'clock and by the time the bar closed, only the colored lights were left.

Could Napoleon Do It?

Traveling to Rome with Joe Levine is probably the most unforgetable experience one can enjoy. Running around the Excelsior Hotel's most lavish suite, completely dressed except for no trousers (can you imagine closing a big picture deal with your pants missing?), he is one of the most popular personalites on the Via Veneto, utilizing a sort of pidgeon Italian which is neither understood by the hotel staff nor himself. However, after years of attending him, the local Italians and Levine now have a language all their own.

In all candor, Levine is a pressagent's dream—ready to spend for wild ideas and willing to try anything if it will get space for the picture. Never overcome by weariness, he is always available, for either dinner with a syndicated writer or a phone interview with a small-town newspaper editor. "All publicity helps," says Levine.

Only one thing bothers me. Following a recent press luncheon, he told me to leave the waiter a gratuity as if I was paying for it myself. Believe me, that kind of spending will never get him anywhere.

At Last—'Last Days of Sodom & Gomorrah'

By GOFFREDO LOMBARDO

Rome.

The intention to produce "The Last Days of Sodom and Gomorrah" has been, until last year, almost a tradition at Titanus. For as long as I can remember my late father, Gustavo Lombardo, who founded Titanus 55 years ago, planned to make a motion picture based on the Biblical account of the destruction of the two cities of sin and evil.

My father always carried in his right hand coat pocket a small notebook in which he would write down picture ideas. With the coming of each new year he would transfer the best ideas to a new notebook. Many of these ideas became motion pictures and many more never survived the transfer from the old notebook to a new notebook. The only title to endure year after year was "The Last Days of Sodom and Gomorrah," which now has been on my personal production schedule for the past 10 years.

For one reason or another we never passed from the planning to the production stage—until last summer. After six screenplays the story finally worked, and I instructed my production department to schedule the picture for January, 1961.

It was at this point that the General Manager of Titanus, Franco De Simone, met with Joseph E. Levine in New York and it was agreed that Titanus and Embassy would combine their considerable forces. For a picture of this scope and size, no person and no company was better qualified than Joe Levine to exploit the film, we felt. This represented a continuation of a happy association with Joe and even as the new agreement was being made Titanus had another picture in production which Embassy would release, "The Thief of Baghdad," starring Steve Reeves.

Largely because of Joe's talent

(Continued on page 100)

Make in English, Dub to Italian

Experience being the great teacher, Joe E. Levine is now endeavoring to use actors who speak English so that dubbing into that language is obviated. His theory: "Let's make it in English first, then dub it into Italian." This is another twist in a man who specializes in them.

It is to be noted that his high evaluation of technical savvy show in his hiring of Gene Ruggierro, a Hollywood film editor of vast experience, including Mike Todd's "80 Days Around the World."

GLOWING MALE TORSO

LEVINE'S BOXOFFICE BEEFCAKE

Steve Reeves Has Own Ideas—Mae West Eyed Him First—Denies Showman His Svengali

A by-product of the Joseph E. Levine saga is a refugee from California's Muscle Beach. He's Montana-born, California-bred Steve Reeves, who parlayed biceps and pectorals into a career as a motion picture star thanks to the $1,000,000 Levine spent in ballyhooing the first "Hercules," in which Reeves starred as the ancient strongman.

When "Hercules" was originally released in the United States, Levine explained Reeves' appeal. "If this picture had a star," said Levine, "it'd be a flop. Nobody could imagine that even Clark Gable or Victor Mature could do such things. But they never heard of Reeves—he couldn't have got arrested—so they'll believe anything he does."

Reeves, who makes with the muscles and the lip movements while a less physically endowed actor lips the words, disagrees that Levine's promotional blast made him a star and insists that it was the the film-going public, not any Svengali powers of the showman.

"It was a question of the right person with the right face for the right part at the right time," he says. "Of course, my muscles helped a lot, but my face was important, too. It had to be a typical American boy face, a sympathetic one, like me—without a mustache."

The fact remains, however, that Reeves would not have been exposed to a large segment of the American public if the Boston Barnum's spending spree hadn't lured customers to the boxoffice. Excepting the readers of the physical culture magazines, nobody had ever heard of Reeves until he appeared in "Hercules." As a former "Mr. America" and a member of Mae West's touring Beefcake Trust, Reeves was on the fringe of the film business and managed to obtain bit roles in films and tv in the U. S. He was spotted by an Italian producer looking for a Hercules when he appeared in a small part in a Jane Powell picture at Metro.

Since "Hercules" Reeves had eight starring roles in three years, his most recent being Levine's just-completed "Thief of Baghdad." He's appeared in "Hercules Unchained," "Goliath and the Barbarians," "The Charge of Cossacks," "The Last Days of Pompeii," "Morgan the Pirate" and "Thief." The latter two, both Levine productions in association with Italo filmmakers, will be released by Metro this summer.

The Italian producer who hired Reeves for the initial "Hercules" paid the muscle man $6,000. He now commands $75,000 to $100,000 a picture and is an internationally-known personality. He'll probably be even better known after Levine finishes with his campaigns on "Morgan" and "Thief," for the Embassy Picture's topper is prepared to spend several million dollars in inducing filmgoers throughout the world to see these films.

The chances of Reeves ever being cited for his thespic ability are nil. Film reviewers have had a field day in describing Reeves' histrionics. The raps, however, haven't bothered the 34-year-old barbell aficianado who now resides in Rome.

I'm not a parlor actor like David Niven and Cary Grant," he says. "But people pay to see my kind of acting, too. They were tired of gladiators in padded togas. They wanted a real man in the action parts."

Reeves' current weight is 190 pounds, with a 50-inch chest, 29-inch waist and 17½-inch arms when flexed. He contends that in "Hercules" a well-developed man was put on the screen for the first time and he became a star overnight.

Profilers have reported that Reeves doesn't smoke or drink liquor, tea or coffee. He sleeps nine and a half hours daily and slips in an hour afternoon nap when can. He exercises with weights three times a day.

Filmways Part Of First American Feature by J.E.L.

By BILL GREELEY

Joe Levine's first American-made feature will roll this year under a coproduction pact signed this week with Filmways, New York and Hollywood company that will be making it's first theatrical production.

"Boys Night Out," scripted by Marion Hargrove and directed by Michael Gordon, is scheduled to go before the cameras in September with Filmway's prexy Marty Ransohoff producing. Levine's Embassy Films will handle distribution. Filmways, heretofor primarily a producer of tele blurbs, branched out into tv program production a couple of years ago with "21 Beacon St.," which had a summer replacement run under Ford Motor sponsorship.

Company is currently producing "Mr. Ed," half-hour series plotted around a talking horse which is bankrolled in individual tv markets by Studebaker-Lark dealers. Filmways also is handling much of the under-the-line production of the ABC-Screen Gems "Winston Churchill" series.

"Boys Night Out," with a reported budget of $2,000,000, will be primarily a New York production with some Coast shooting contemplated. Gotham interiors will be produced at Filmway's East 127th St. studios, which the company took over a couple of years ago for commercial and program production (Studios were leased to Elia Kazan production company for shooting of "Splendor in the Grass").

Songwriter Jimmy McHugh will score the feature. Casting is in negotiation, but its understood Debbie Reynolds is being sought for the femme lead (a young innocent who gets involved with four suburbanite husbands who can't afford town mistresses on their own, so team up in the financing of one for all). Rensohoff was for several months trying to firm a deal with Doris Day for the part, but no agreement was reached. Four male leads are yet to be cast.

BORROWING A PAGE

Mirisch Proposes 'Doing a Levine' In Britain

London, Feb. 7.

Mirisch Company is proposing to do a "Joe Levine" in Britain for its release through United Artists of "The Magnificent Seven," the Yul Brynner-Eli Wallach starrer.

The pic is to be given the saturation treatment, with 90 prints being made available to cover the first leg of London release and all key provincial engagements. It is expected that more than 60% of the playing time will have been covered within the first two months.

To insure maximum results for the saturation campaign, the Mirisch Company, through UA, have allocated more than $10,000 for publicity and exploitation, which will include extensive use of tv and newspapers, including full-page spreads in several national and provincial newspapers.

"Magnificent Seven" is skedded to open at the UA Piccadilly Circus showcase, the London Pavilion, on April 14, and will swing into general release on April 17.

Joe E. Levine: A Growing Dossier

By ROBERT J. LANDRY

It is essential to remember that only three years ago Joe Levine was hardly more than a picturesque Bostonian. His subsequent impact upon New York, Hollywood, Rome, London and show business is an interim phenomenon. It follows, of course, that all his early business training, from hustling newspapers as a kid to peddling dresses wholesale had prepared him to be the showman. He was the sort of highpowered promoter, angle-shooter and gimmick operator who must ultimately take note of that awesome if intangible commodity—celluloid on spools.

Since 1959 the word about this ballyhooligan has spread, largely because he made his own news and his own camera angles. Levine wakes in the morning, as he goes to his repose in the evening, surrounded by publicity and merchandizing minions. If he thinks of money as chips in a poker game (the better to preserve calm nerve) he articulates in the captions of paid space.

A study of the print media devoted to Levine thus far points to a mounting acceptance of Levine as a force for highpowered cinematic promotion. Offhand this might seem not too much of a novelty in an egocentric trade like pictures. Sam Lesser in the Chicago Daily News of last July 30 under a caption, "Whirlwind Shows How To Sell Movies," represented "Hollywood moguls gasping... reappraising the entire film distribution system." Making some allowance for over-simplification and exaggeration, there is a modicum of truth in the value-judgment. In a film industry gone sobersides from worry over rising costs, dwindling attendance, video distraction and the devouring terms of stars it has been downright tonic to have Joe Levine come along and remind Hollywood of the old Barnumesque ways.

Here, in the mention of Barnum, is a clue for 'tis the circus 24-sheeter who is Levine's own ideal image. Very definitely he does not model himself on Mike Todd. There is no more than superficial similarity to Todd—perhaps most of all the fact that both men were on-the-make in the rugged competition of big urban centres at an age when other lads were dreaming over "Robinson Crusoe."

To excerpt from the press of 1960:

MARJORY ADAMS (Boston Globe, July 3): *"Joe E. Levine is rapidly approaching Todd's peak of prestige, even if the one thing he despises is being called a second Mike Todd."*

KATE CAMERON (N. Y. Daily News, June 26): *"To sell his pictures to exhibitors, Levine is relying on methods discarded by the big companies."*

SCRANTON TIMES (July 23): Caption. *"Today's Version of Horatio Alger."* Sub-caption, *"Relative Newcomer To the Movie Scene is Expert on Fanfare."*

HAL BOYLE (Associated Press): Syndicated article carried different headlines on July 5-6, to wit: *"Forget The Critics, Pound the Drum"* (Elizabeth Journal); *"You Can't Win With Scare Money"* (Long Island Press); *"Spend Yourself Rich, Proves Success Formula"* (Flint Journal).

VERNON SCOTT (United Press): Again a syndicated piece, breaking in late June, with variegated treatment by local copy desks, per emphasis of Neosho (Mo.) News: *Willing To Spend Nearly Two Millions,"* to Louisville Times' *"Producer Stronger On Ballyhoo Than Producing."*

DESERT NEWS, Salt Lake (June 28): *"My Films May Not be Good, Hoopla Is, Says Movie Producer."*

The original stress of Levine himself, and of comment upon the man as the new Barnum of the flickers, was with selling. The money producers poured into production he poured into advertising, publicity, banquets, guys with bursting biceps and gals with bursting togas. He has, of course, been forced by the logic of his own supply needs to get deeper into production, so far mostly in Italy, though he is known to dream of Paris some spring.

It was in 1960 that VARIETY beefed up its own recognition of the beefcake king's trade dimensions. Headlines, among others, from this theatrical family journal:

SELL-THE-TRADE-FIRST STRATEGY
OF BOSTON BARNUM SMACKS BRITAIN

400 EXHIBS AT FOLKSTONE, ENGLAND
EAT, QUAFF & LISTEN TO JOE LEVINE

LEVINE SAYS UNITED ARTISTS FREE-RIDES
HIS BRITISH SATURATION CAMPAIGN

The national magazines began catching up with this wunderkind from the Hub. Gay Talese in Esquire provided, (January, 1961) the first of a number of prospective profiles of the showman. Talese put it quite pungently in his opening paragraph:

"In the last couple of years, American movie houses have been invaded by four films in which nineteen women are seduced, three hundred soldiers are slaughtered, eight tigers are strangled, four cities are burned, six chariots are flipped, and a dozen shipwrecked men are washed onto a tropical island where they are dined and wined by beautiful Amazons—and then raped. Two of these films are rather loosely based on the life of Hercules, played by an American muscleman named Steve Reeves, whose acting has been unfavorably compared to that of King Kong. The other films are based on the exploits of Attila the Hun, and a sea monster called "Godzilla," who one day pops out of the ocean and destroys Tokyo in one minute and forty-three seconds. Among the things these four films have in common are that they are compellingly ridiculous, ridiculously compelling, loud, highly successful at the box office, and promoted and distributed by Hollywood's newest Messiah, Joseph E. Levine, a rather charming little man whose distaste for violence is surpassed only by his taste for money."

Licensing Corp. Merchandizing Embassy Films

As far as motion pictures are concerned, Joe Levine is the most valuable name to hit the merchandising field since the advent of Walt Disney. This was an opinion ventured this week in New York by Jay Emmett, head of the Licensing Corp. of America, one of the nation's largest independent merchandising firms.

Licensing Corp. has been taken on by Levine to represent Embassy Pictures for tie-ups with publishers and manufacturers for upcoming Levine product. Emmett believes that Levine's elaborate promotion on "Hercules" and "Hercules Unchained" established him as one of the most exciting personalities in the film business and has attracted the interest of manufacturers throughout the United States and Canada who want to join the Embassy bandwagon.

Emmett long has been representing such properties as Superman, Pat Boone and Brigitte Bardot. His partners in LCA are Allan Stone and Syd Rubin. Stone was responsible for the Howdy Doody merchandising and handled complete product promotion on "Ben-Hur." Rubin created the character licensing divisions for both NBC and CBS.

Currently, Licensing Corp. is setting up an elaborate array of books, puzzles, dolls, toys, games, costumes and other speciality items keyed to the characters of "Morgan the Pirate," "Thief of Baghdad" and "The Wonders of Aladdin."

Levine is keenly aware that proper merchandising can be a vital part of selling a picture, providing outlets of advertising usually closed to films. Levine is thinking, of course, of the thousands of toy stores, supermarkets and specialty shops which could call dramatic attention to Embassy product via displays of various items.

'Two Women' to Fine Arts; Levine's Strategy: First Buildup Sans Dubbing

With the booking of his first art film, "Two Women," scheduled for March or April into Richard Davis' plush east-side Fine Arts Theatre in New York, Joe Levine is making a radical departure from the spectacle and sex attractions which have brought him attention.

"Two Women," which Vittorio De Sica directed from the Alberto Moravia novel, will open at the Fine Arts in Italian with English subtitles. The drama, produced by Carlo Ponti, stars Ponti's wife, Sophia Loren, a teen-age American girl named Eleanora Brown, Jean Paul Belmondo and Raf Vallone.

Levine, at this time, has no intention of dubbing the film, and is concentrating on gaining a national reputation for the picture in about 10 major cities before even thinking about a national distributor or dubbing.

Levine insists, however, that "Two Women" is not his first art film, pointing to his handling of "The Bicycle Thief" and other post-war Italian and French films in the New England area.

"Two Women," for which he owns U.S. and Canadian, rights, still remains his initial art entry into the national market.

Pal of Cake-Eater Era Recalls: To Sell Those Religious Statues Levinemanship Learned Latin

By OSCAR BRODNEY

(Brodney is currently a staff producer and writer at 20th Century-Fox but is a boyhood friend of Levine.)

In my humble opinion, Cary Grant is a prettier citizen than Joe Levine. I will go so far as to say that, in some ways, Tony Curtis is also prettier than Joe Levine. For that matter, under certain favorable lighting conditions, even Jimmy Durante is prettier than Joe Levine.

And yet, if Grant, Curtis and Levine were stranded on a deserted island with one love-starved broad, my money says Levine winds up with the dame whilst Grant and Curtis wind up tending the bonfire to signal passing ships.

On one condition: Levine first must have five minutes to talk to the gal alone.

You don't believe me, huh? Well, I know whereof I speak, because in the dim. distant, roaring twenties, when Joe and I were a pair of slickum-haired cake-eaters in Boston, whenever there was only one gal between us, Levine always wound up with the bimbo while I wound up with Captain Billy's Whiz-Bang.

It wasn't that Joe was prettier or had more personality. It was that, even then, he had that certain something which is not merely salesmanship — or showmanship — but that rare combination of both which the movie industry now calls "Levinemanship."

I could give you a dozen examples of Levinemanship. One. in particular, that comes to mind, took place in the thirties, when Joe teamed up in business with a Portuguese sculptor who specialized in religious statues. Joe didn't just go out and try to peddle them. That wasn't Levinemanship. Instead, he sat down and patiently studied several psalms and liturgies *in the original Latin.* (If you think I'm kidding, ask Levine sometime, and he'll sing you a couple of hymns in Latin that will curl your cowl. And not a bad voice, either.)

Their Own Language

Well, Joe's prospective customers were so amazed at a Levine making like he had spent a lifetime in a Monastery that the statues sold as fast as the factory could turn them out.

Now I don't claim that Boston became predominately Catholic because of Levinemanship, but I do think it's highly significant that Boston is the only city where Levine sold religious items.

Matter of fact, I think Joe would still be in that business, except one morning while shaving, he noticed a strange circle of light around his head. I tried to convince him it was only a double reflection in the mirror but Joe figured maybe he had overdone the psalm-singing. Next day, he sold out to his partner.

Soon afterwards, he came across a picture called "The Body Beautiful." Joe saw exploitable angles in it. He immediately bought the picture and lost no time in having it banned in Boston. He then opened it across the Charles River in the neighboring city of Cambridge.

The first day, two hours before opening, merchants on both sides of the theatre had to board up their windows for protection against the mobs waiting to get in to see the picture. Levinemanship had entered the movie industry! The rest is history!

The Updated Plot

After a friendship of more than a quarter of a century I am proud and privileged to add my few words of praise to the many already heaped upon Joe Levine, for success and the passing years have not changed him in the least. Except, maybe for one thing:

Today, if Joe Levine and Cary Grant and Tony Curtis were stranded on a deserted island with one broad, Grant and Curtis would still man the signal light, but Levine would spend his time with the girl obtaining the rights to her story, then arranging for Steve Reeves to effect the rescue, and inside of a few months would have a picture released simultaneously in 1,500 theatres.

That's the older, more mature type of Levinemanship!

Levine's Secret: Money & Staff

By ROBERT R. WESTON
Advertising Manager for Embassy Pictures

The secret ingredient in any Joe Levine campaign is money—money to obtain top illustrators and painters in order to get the most exciting and imaginative pieces of canvas to key the advertising campaign.

No matter what the cost, the prime concern at Embassy is to get the idea, mood or visual selling technique across to the public, whether it be via newspapers, radio, television, magazines, trailers, press books or what have you. No stone is left unturned in selling the Levine product. Every avenue of communication is used.

Another key point to the Embassy advertising operation, and perhaps the most productive and rewarding, is that ads are everyone's business from Levine on down. From the inception of the ad concept to its completion and execution, staff members sit in on all conferences with the opportunity to express their respected and desired ideas openly.

But this intimacy of preparation, which breeds tremendous enthusiasm amongst the staff, is not limited to the Embassy environs. It also engulfs consultants specializing in the various facets of advertising.

Among the many top artists in Embassy's employ, who have submitted the finest of visual material are Jon Whitcomb, who worked on "Two Women," Symeon Shimin for "Thief of Baghdad," Frank McCarthy and Ernest Chiriaka for "Morgan the Pirate."

If, during the creation of the campaign, a new concept arises which we feel will be much more effective in the selling of the film, Embassy will disband its old concept, salvaging nothing, and move full steam ahead on its new selling technique. In other words we do not try to save relative pennies when we're out for millions.

Although there is a central theme to every ad campaign, the Embassy campaign has vast flexibility. Campaigns are so designed that the New York audience, the Paducah audience, or the Tokyo or Paris audiences will be pre-sold via every form of communication.

Yes, money is literally poured into all of Joe Levine's campaigns. It has been proven that this money has been returned many times over at the boxoffices.

It is our belief that prosperity for the exhibitor is our greatest product.

Only Simple Logic

Hollywood, Feb. 7.

Producer Maxwell Shane is taking no chances with a title for an upcoming project and is protecting himself from all directions in registering with MPAA.

One title is "One and One." Other is "Two."

Jimmy McHugh Ally of Levine

Joe Levine branched out into another area of the entertainment business this week when final contracts were signed partnering him with song writer Jimmy McHugh in the music publishing business.

The new firm, called Levine-McHugh will move into the recording field with an eye to utilizing the disk company for supplemental exploitation on Embassy films as well as signing up a host of young recording stars for muture development.

McHugh has been actively engaged on projects for Levine, having composed the score for "Jack the Ripper" and collaborated with Buddy Kaye on the title song for "Where the Hot Wind Blows."

McHugh is now supervising the scoring of "Morgan the Pirate," "Thief of Baghadad," "Two Women," and will be participating in Levine's other upcoming projects.

With the success of record firms set up by other film producers, Levine feels that the music end of the business has large revenue possibilities and is now moving full-steam ahead on the project. McHugh's experience in the music profession as well his knowledge of the recording business gives Levine the technical backing in the operation. McHugh is a member of the board of ASCAP.

A Capsulated Levine Biog

In the 30s, Joseph E. Levine operated an art film house in New Haven, his theatrical baptism.

Next invested $1,300 for old Ken Maynard westerns, hit the road in New England to peddle 'em.

During trip saw crowds around "Body Beautiful," a come-on film playing Hartford. Bought rights, opened it in Westport, Maine.

"Ravaged Earth," Japanese atrocity film, helped further his boxoffice education.

Admiral Richard Byrd entered Levine's life via "Discovery," which Byrd produced and narrated. It was a blank.

"East Lynne" (sic) and "The Drunkard," a tandem of old silents with a Milton Cross soundtrack, engaged Levine's energies.

Handled reissue of Selznick's "Duel in Sun" and the television segments of "Gangbusters," made into a feature.

Flourishing as a states righter out of Boston, Levine made a trip to Japan to acquire "Godzilla." With an $80,000 saturation campaign, gross reported near $1,000,000. He was airborne.

Sluggish start of Australian feature, "Walk Into Paradise" was corrected with an inspirational title change to "Walk Into Hell."

"Attila," from Italy, was the beginning of the broader scope. It had Sophia Loren and Anthony Quinn. On top of a negative investment of $80,000 the showman slapped $590,000 worth of newspaper ads plus $350,000 for air media. Grossed around $2,000,000.

"Hercules" arrived in 1959 with Steve Reeves.

From Britain came "Jack The Ripper," which drew some opposition from clergymen and editors.

"Hercules Unchained" belonged to 1960, becoming the top U. S. grosser of the year in the United Kingdom.

Levine meanwhile stagemanaged a number of spectacular feasts for the press. Thereafter repeated in Britain.

"Where The Hot Wind Blows" was his first class picture from Italy. Metro handled it. Went into 600 houses in one week.

The loudly-orchestrated activities of some two years of showmanly derring-do resulted in the Motion Picture Pioneers of N. Y. designating the Bostonian "Pioneer of the Year" (1960).

In The Sandy Reaches of Tunis, A Sign Reading,—'Levine Presents'

By HENRY LEVIN
Director, "The Wonders of Aladdin"

Sousse, Tunis.

Sandwiched between the centuries-old western culture of the Mediterranean and the arid wastes of the Great Sahara, Tunisia is a stubborn country which has absorbed invasion upon invasion from every direction through the years, and only now since its independence in 1956, is beginning to awaken and start the slow climb from the primitive to the modern, but with characteristic indifference.

The original Berber inhabitants accepted very little which conquering nations brought with them. Only the earliest invasions, the Arab invasion from the East, was able to change noticeably the way of life. The Arabs gave the Berbers their religion and their tongue, but the Phonoeicians, Romans, Spaniards, Portuguese, and even the French, left little behind.

The ruins of Roman temples, coliseums, baths, markets stand as testimony to their futile colonization. The French brought some roads and electricity, but even these have been used sparingly until now.

On last Dec. 1, a new invasion struck Tunisia. By plane and by ship, a contingent of American, French, Italian and English moved in to establish headquarters in Tunis, then pushed on quickly to the ancient city of Kairouan where it tore down the electric wires so newly installed, and covered the newly-paved streets with the timeless desert sands. In a few short days Kairouan was back in its earliest years—and the color of paint and cloth merged with the white of the minarets and cupolas, to, conjure up the image of Baghdad of old.

The conversion completed, filming began on Dec. 12 on "The Wonders of Aladdin"—a Joseph E. Levine presentation starring Donald O'Connor, Noelle Adam, Vittorio De Sica and Michelle Mercier. In the Embassy Pictures International and Lux Films co-production, not only are we fortunate to have a set of international stars such sa these, but we are also fortunate to have the services of top-flight artists for the secondary roles from England (Milton Reid), from France (Raymond Bussieres) and from Italy (Aldo Fabrizzi, Mario Girotti, Fausto Tozzi, Alberto Farnese and Marco Tulli). Minor roles are filled by actors and actresses from the above-mentioned countries in addition to those from many others, including Tunisia itself.

The crew is mainly Italian—and they are warm, hearty, genuinely "simpatico"—all gravy over and above their competence, speed and ingenuity.

The importance of this fusion of nationalities cannot be fully evaluated. This one act of cooperation between peoples of many countries—for the benefit of all—adds untold credit to the side of peace. The need to understand each other, and the desire and true attempt to do so, brings permanent peace a step nearer. We can advance working together—we can grow apart working independently and selfishly. Profits are not the only product of this cooperation.

It is not easy. From the earliest days of preparation throughout production, the struggle for understanding goes on. It's not just words—although even there misunderstandings hang on long after the interpreters have given up. Example: The word "dolly" means a simple trucking shot in America. In Italy it means the use of a large camera crane. This one difference in definition cost four weeks of despair and unnecessary construction for a single shot atop the roof of the Grand Mosque of Kairouan.

But aside from the words, viewpoints and methods of operation vary so widely as to create opportunities for dissension, leaving nerves and stomachs in a state of constant mobility. The fact that these differences can be reconciled and brought to bear constructively on the problems at hand, is evidence again that this type of cooperative production is a step in the forward direction.

The locations we have filmed, the faces and costumes on the screen, the atmosphere of the historic past which pervades the country in which we are filming—all these are fulfillment for a director. The added pleasure of feeling that people want to work together rather than against each other, can come only through such an international production.

It is a rare opportunity to guide an American comedy-adventure tale through an Italo-French coproduction in North Africa. I'm glad it happened to me. The living conditions are not what we are accustomed to. The working conditions are not what we are accustomed to. But the results are worth it, and the world becomes a study hall, a university where the director can absorb new sights, new meanings and a new appreciation of others who live differently than we do—a great deal differently.

Here in Tunisia, the farmer ploughs his field with a camel-drawn, hand-hewn plough. His wife weaves her own cloth, and his parents probably never read a word of their own language. That farmer and his corresponding number in the United States have a fantastic gap to close in order to understand one another. It's time that understanding began. Hopefully, perhaps we have contributed in some way to its beginning.

Script Writer Still Comes First But Campaign Almost Syncronous; Echo Lichtman's 'Screen the Flash!'

By VINCENT CANBY

Embassy Pictures staffers haven't yet produced an entire advertising-promotion campaign on a picture before the picture was actually scripted, but they're still working pretty far ahead.

Under the direction of Eddie Solomon, Embassy veep, Levine company is aiming to get all ad material, pressbooks, trailers, accessories, etc., on its future Metro and Warner releases, into the exchanges across the country five months prior to films' release dates. Prints on the pix are available in the exchanges about two months prior to release.

Underlying philosophy behind this procedure, according to Solomon, is what the late master showman Al Lichtman used to call "screening the flash." That is, providing the film salesman with the material with which to go out and sell exhibs saying: "This is the picture and this is the way we're selling it. It's tremendous, isn't it!"

It's also what's called a "see it now" approach—see the campaign and see the picture, with plenty of advance time to sell (1) the exhib, and then (2) the public. Solomon acknowledged a tendency today for film companies to "sell their campaigns," that is, with announcements of money being spent, ad contracts signed, etc. There's a point to all this, he says, but he also feels Levine's highly publicized campaigns are worthy of not because they do contain highly exploitable selling ingredients. "Everything we do, we do in the extravagant manner."

Much of an average Levine campaign—if any Levine campaign can be called "average" nowadays, according to Solomon, is originally aimed at creating exhibitor enthusiasm at the local level. Several thousand chocolate figures of Hercules, mailed around the country well in advance of a film's release, sweeten many a tooth and, perhaps, help secure favorable playing time.

Though Levine's releases have done extremely well as a result of a heavy concentration on tv promotion, Solomon says he has no hard-and-fast rule about the proportion of the total ad-pub budget to be allocated to the small screen. This always depends on the specific film, the season in which it is released, and perhaps even on the day of the week it opens in a specific locality.

(Continued on page 62)

ADVENTURE | DRAMA | ROMANCE | ACTION | SPECTACLE | SHOWMANSHIP

VALENTINE

Vol. 1 No. 1 WEDNESDAY, FEBRUARY 8, 1961 PRICELESS

JOE LEVINE: HE WOOS AND WOWS FLIX WITH MIGHTIEST MASHNOTE ON PIX!

You're darn we're blow own horn!

MAKE WAY, EXHIBITORS...

tootin' in' our

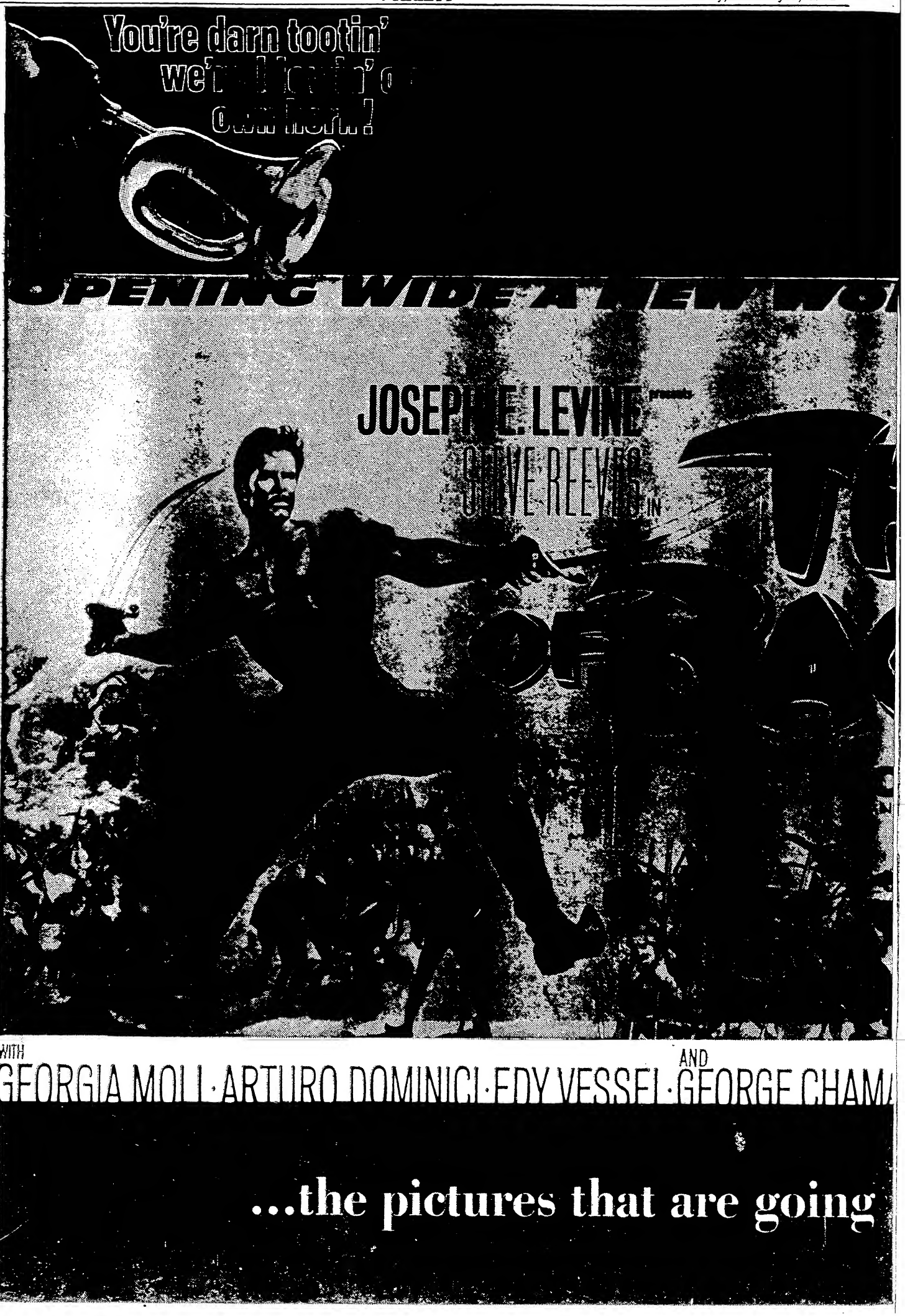
JOE LEVINE'S MOVING FAST...

AVAILABLE

...the pictures that are going

FROM MGM IN JULY
BOOK IT NOW!

places are coming from Embassy...


You're darn tootin'
OPENING WIDE A NEW WO
JOSEPH E. LEVINE presents
STEVE REEVES IN
WITH
GEORGIA MOLL · ARTURO DOMINICI · EDY VESSEL · AND GEORGE CHAMA
...the pictures that are going

MGM

PRODUCED BY ARAT · BRUNO VAILATI · DIRECTED BY ARTHUR LUBIN · A TITANUS PRODUCTION · AN M-G-M RELEASE

places are coming from Embassy...

You're darn tootin'
we're blowin' our
own horn!

JOSEPH E. LEVINE presents

TH WON

Co-starring NOELLE ADAM

VITTORIO DeSICA as The Genie

A LUX FILM production in
EASTMAN
COLOR
AND CINEMASCOPE

...the pictures that are going places

AVAILABLE FROM MGM SOON...

THE PRODUCTION WHOSE MAGICAL WONDERS WILL WIN THE HEARTS OF THE WHOLE MOTION PICTURE WORLD!

DDIV

Directed by HENRY LEVIN

DONALD O'CONNOR

are coming from Embassy...

NOW START TOOTING YOUR OWN HORN!
CONTACT YOUR M-G-M SHOWMAN
FOR "MORGAN", "THIEF" AND "ALADDIN"!

EASTERN DIVISION: SAAL GOTTLIEB	321 W. 44TH ST.	NEW YORK 36, N.Y.
RALPH RIPPS	1060 BROADWAY	ALBANY 4, N.Y.
BEN BEBCHICK	46 CHURCH ST.	BOSTON 16, MASS.
PAUL WALL	294 FRANKLIN ST.	BUFFALO 2, N.Y.
RAYMOND J. CAIRNS	1890 DIXWELL AVE.	HAMDEN, CT.
PHIL GRAVITZ • HAROLD ZELTNER (Distr. Mgr.)	321 W. 44TH ST.	NEW YORK 36, N.Y.
SIDNEY ECKMAN	250 NO. 13TH ST.	PHILADELPHIA 7, PA.
CENTRAL DIVISION: LOU MARKS	2310 CASS AVE.	DETROIT 1, MICH.
H. RUSSELL GAUS	1625 CENTRAL P'KWAY BLVD.	CINCINNATI 14, OHIO
JACK SOGG	2346 PAYNE AVE.	CLEVELAND 14, OHIO
EDWARD R. SUSSE	2310 CASS AVE.	DETROIT 1, MICH.
FOSTER B. GAUKER	421 NO. ILLINOIS ST.	INDIANAPOLIS 6, IND.
MAX SHABASON	1623 BLVD. OF THE ALLIES	PITTSBURGH 19, PA.
MIDWEST DIVISION: WILLIAM A. MADDEN	1307 SO. WABASH AVE.	CHICAGO 5, ILL.
CLARENCE KEIM • W. E. BANFORD (Distr. Mgr.)	1307 SO. WABASH AVE.	CHICAGO 5, ILL.
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JOHN G. KEMPTGEN	736 W. STATE ST.	MILWAUKEE 3, WIS.
VINCENT FLYNN	1104 CURRIE AVE.	MINNEAPOLIS 3, MINN.
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LOUIS J. WEBER	2013 JACKSON ST.	DALLAS 1, TEX.
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THOMAS E. BAILEY	220 W. 18TH ST.	KANSAS CITY 8, MO.
GEORGE J. FISHER	710 W. GRAND AVE.	OKLAHOMA CITY 1, OKLA.
HARRY HOPKINS	3143 OLIVE ST.	ST. LOUIS 3, MO.
WEST COAST DIVISION: WILLIAM J. DEVANEY	1620 CORDOVA ST.	LOS ANGELES 7, CAL.
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SAM S. DAVIS	2405 SECOND AVE.	SEATTLE 1, WASH.
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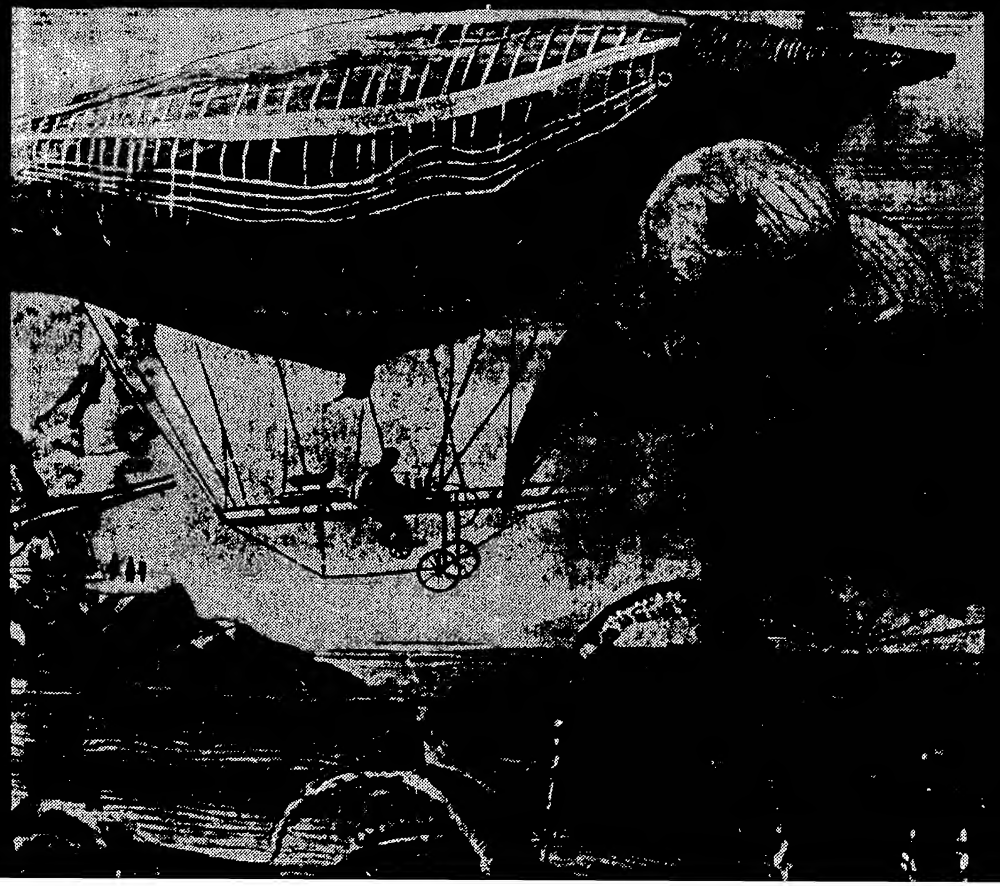
A. GOTFRIED	8TH AVE. & 6TH ST.	CALGARY, ALTA.
D. C. GILFALLAN	2188 WEST 12TH AVE.	VANCOUVER, B.C.

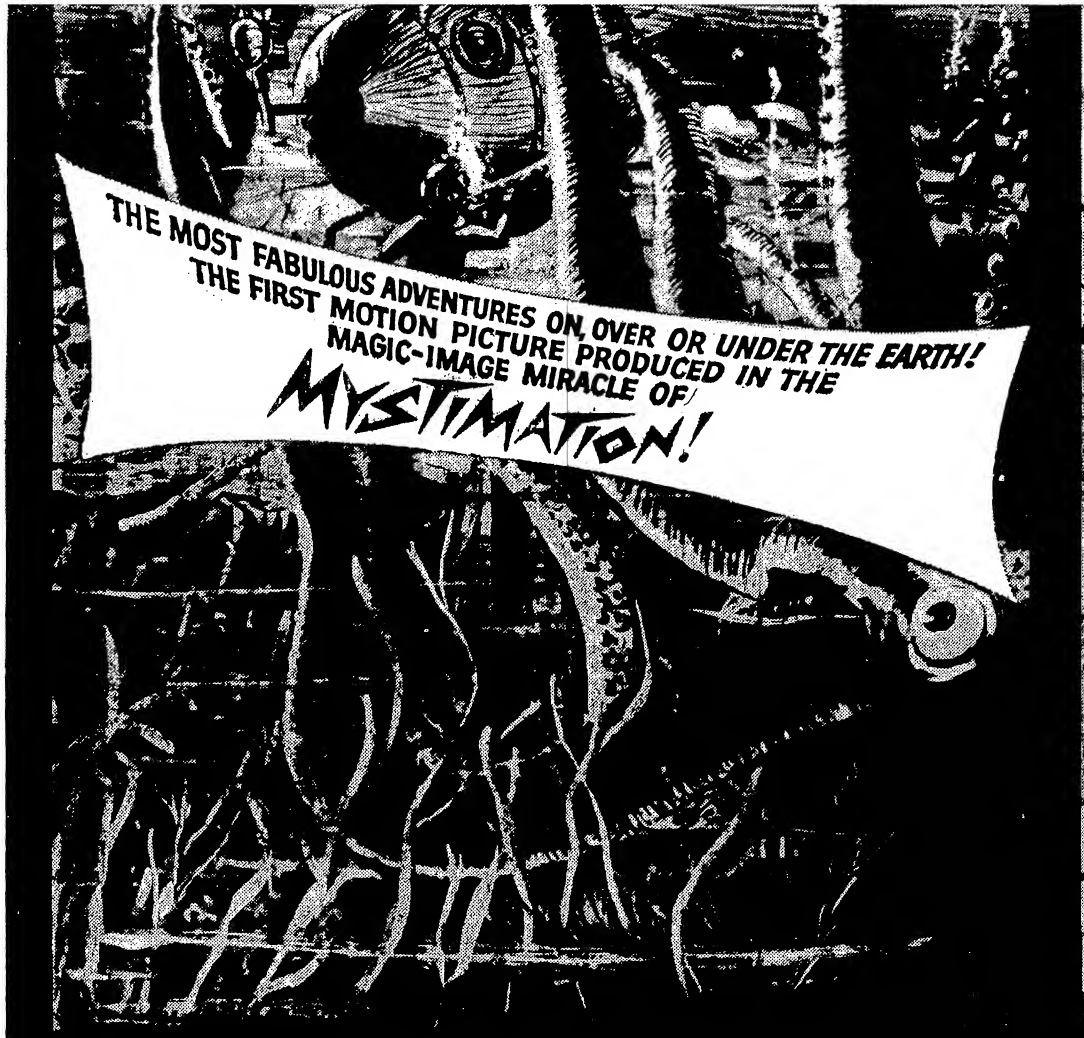
2
THE FIRST
MOTION
PICTURE
PRODUCED IN THE
MAGIC-IMAGE MIRACLE OF
MYSTIMATION!
THRILLS
AND SPILLS
BLOW THE TOP
OFF THE BIG TOP
IN
CIRCUSCOPE
EASTMAN
COLOR
BY PATHE

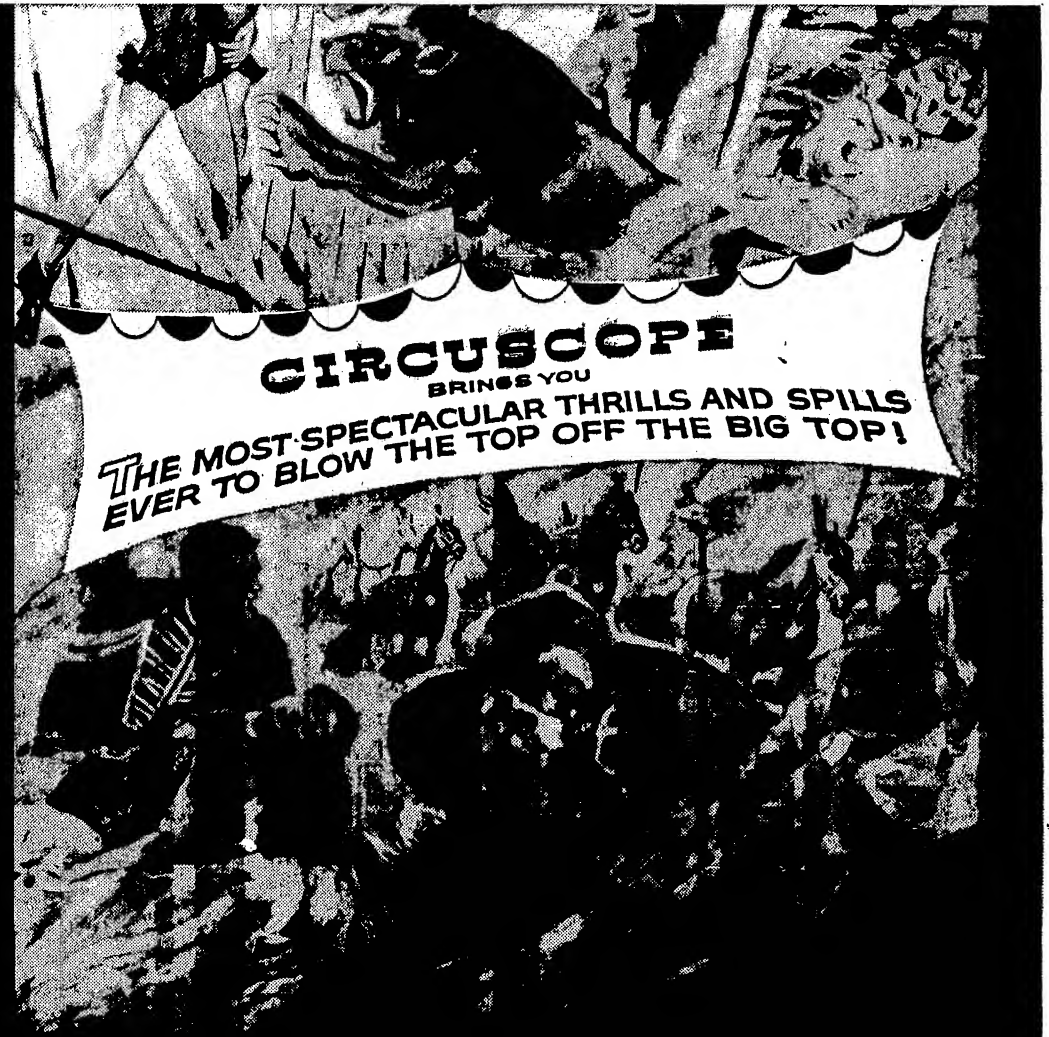
THE 2 MOST WONDROUS WONDERS EVER TO EXCITE AND DELIGHT THE SCREEN!

AVAILABLE IN JUNE FROM WARNER BROS.

BOOK THEM NOW!







JOSEPH E. LEVINE Presents

Eastman **COLOR** by Pathe

2 MIGHTY BOXOFFICE HITS COMBINED WITH MIGHTY SHOWMANSHIP!

DISTRIBUTED BY WARNER BROS.

NOW START TOOTING YOUR OWN HORN!

CONTACT YOUR WARNER BROS. SHOWMAN FOR "VERNE" AND "BIMBO"! Available this summer!

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DES MOINES 8, IOWA	J. S. YOUNG	209 PLYMOUTH BLDG. 10TH & WALNUT	CHERRY	4-3297	DM 348
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PITTSBURGH 19, PA.	JACK KALMENSON	1801 BLVD. OF ALLIES	GRANT	1-1857	PG 222
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OPENING CHRISTMAS 1961 IN ALL THE CAPITALS OF THE WORLD!

You're darn tootin' we're blowin' our own horn!

THE GREATEST GREAT BIBLIC THE MIGHTIEST MOTION PICTUR

STEWART GRANGER
as LOT

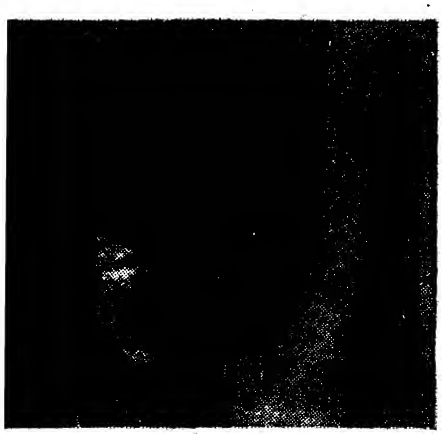
PIER ANGELI
as ILDITH

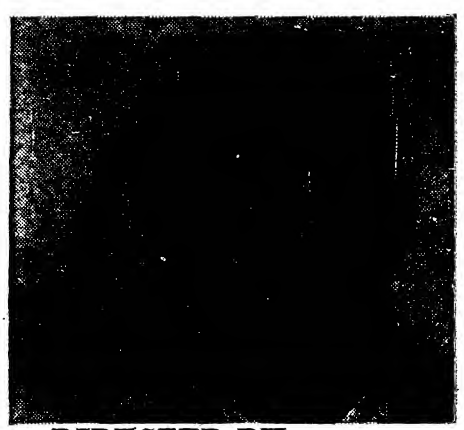
STANLEY BAKER
as ASTAROTH

EXECUTIVE
MAURIZIO
A TITANUS

...the pictures that are going

OF THE
AL STORIES!
OF THE MIGHTY
E SPECTACLES!.



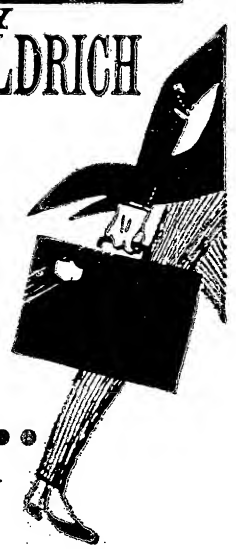


ANOUK AIMEE
as QUEEN BERA

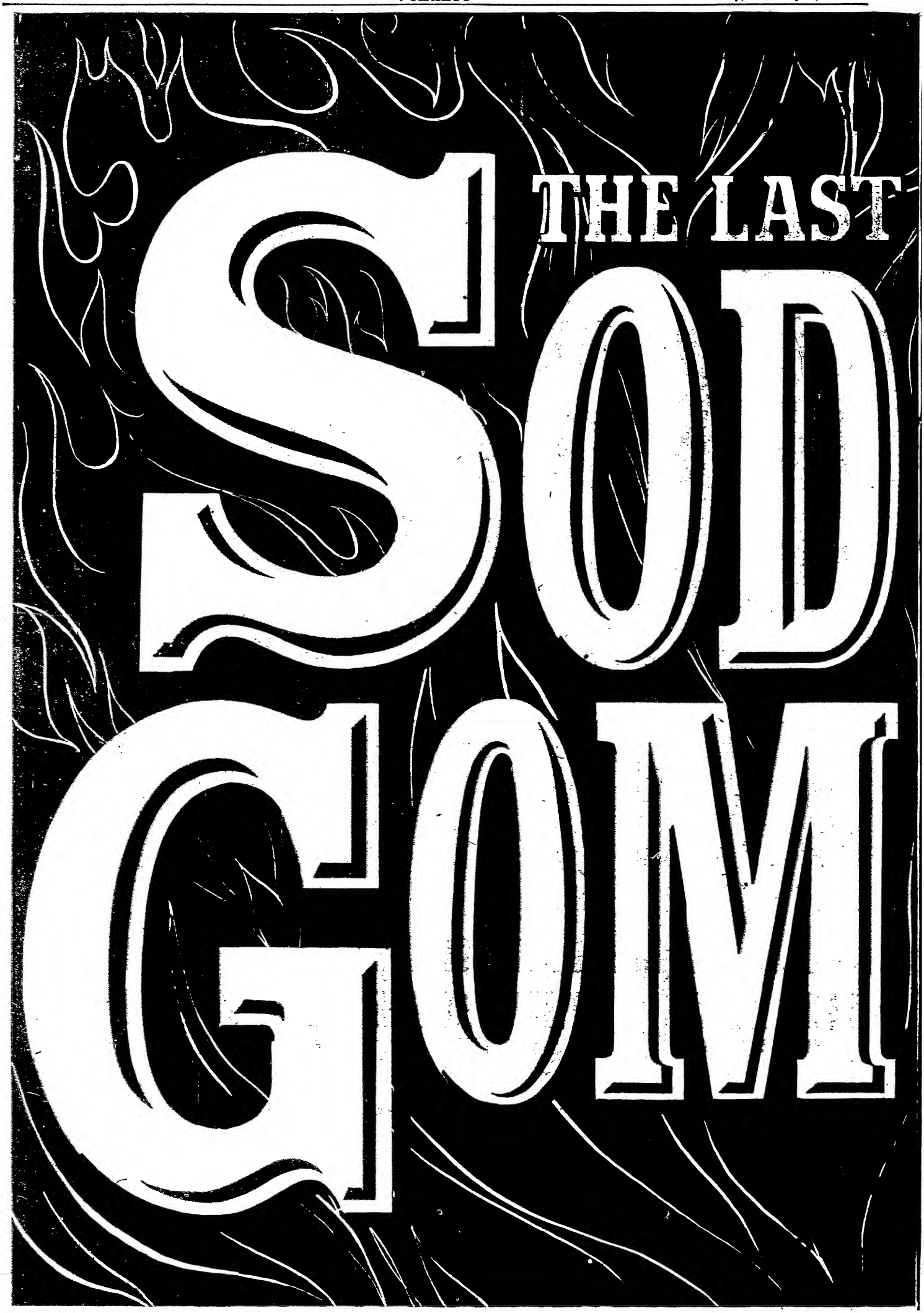
ROSSANA PODESTA
as SHUAH

DIRECTED BY
ROBERT ALDRICH

PRODUCER
LODI-FE
PRODUCTION



places are coming from Embassy...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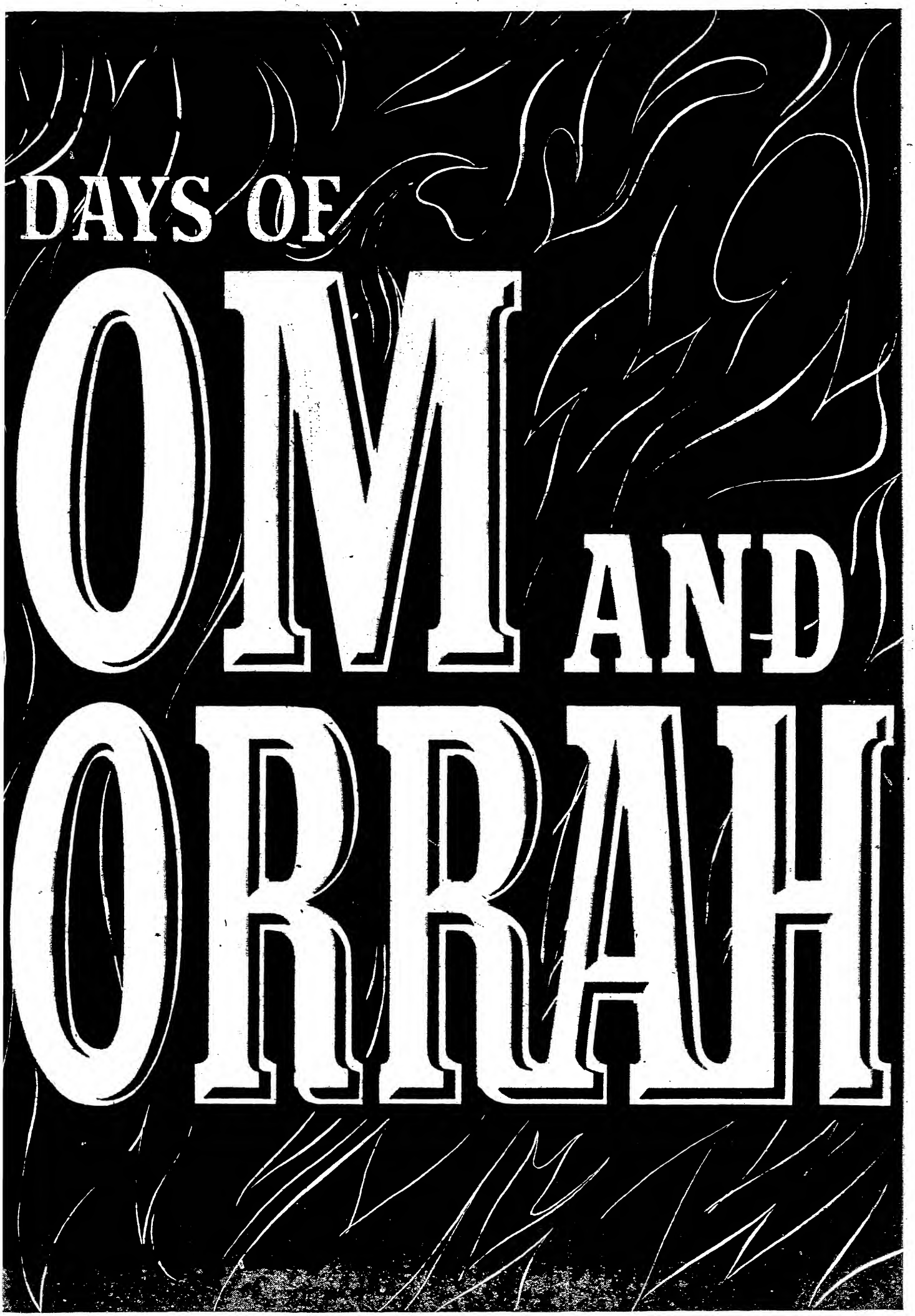
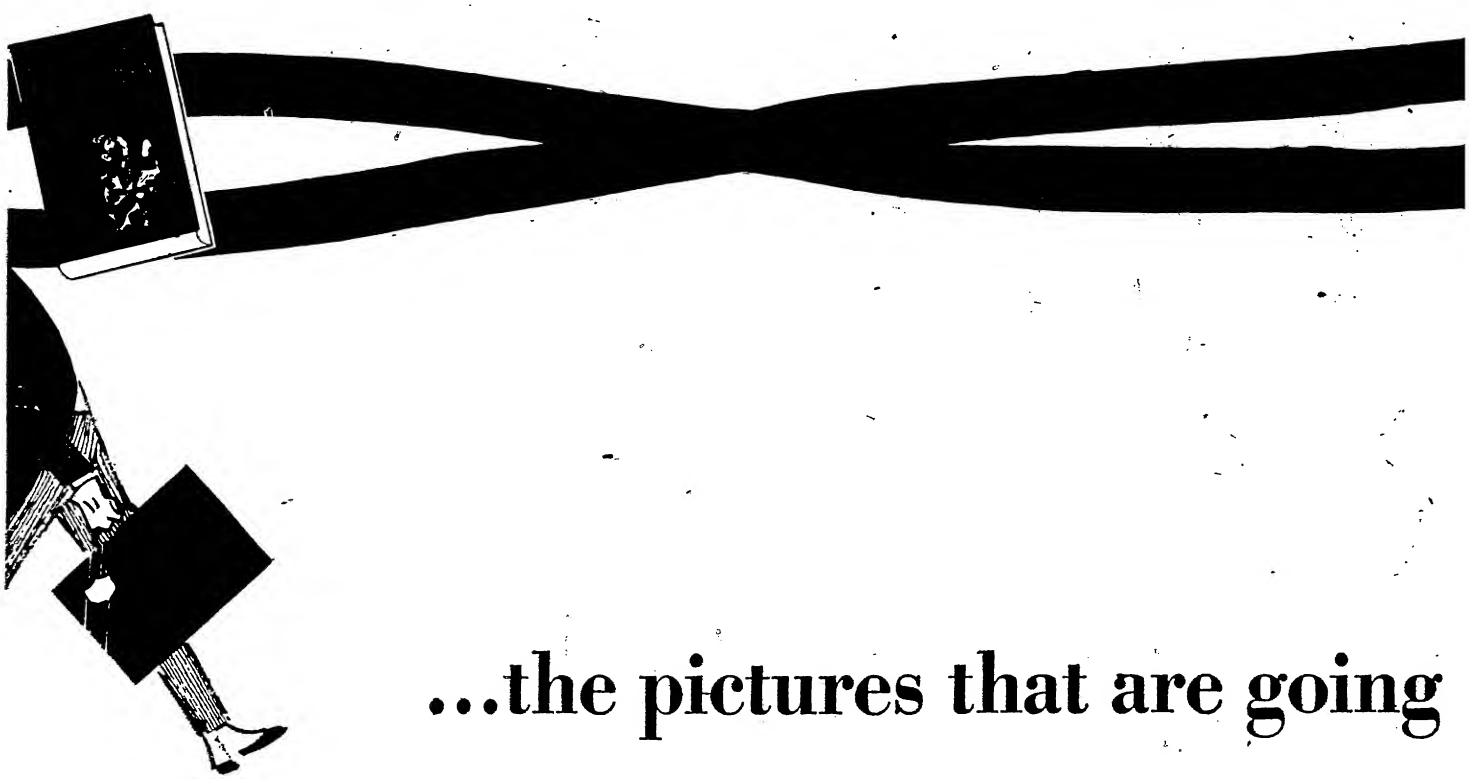

DAYS OF
OM AND
ORRAH

JOSEPH E. LEVINE IS PROUD TO ANNOUNCE THE PREMIERE ENGAGEMENT OF "TWO WOMEN" AT THE FINE ARTS THEATRE IN NEW YORK



...the pictures that are going

The
Box-office Hit
in Europe Today
Is Coming Your Way!

JOSEPH E. LEVINE PRESENTS

SOPHIA LOREN IN

TWO WOMEN

WITH JEAN PAUL BELMONDO / RAF VALLONE / ELEANORA BROWN

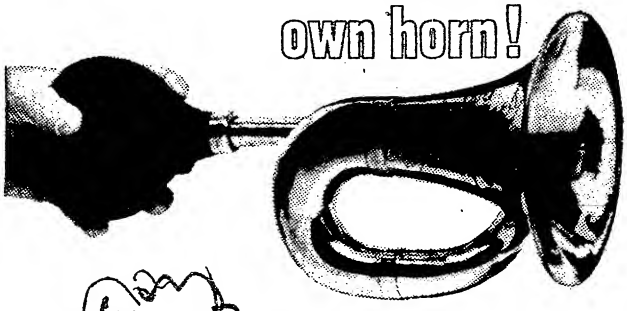
SCREENPLAY BY CESARE ZAVATTINI FROM THE BOOK BY ALBERTO MORAVIA

PRODUCED BY
CARLO PONTI

DIRECTED BY
VITTORIO DeSICA

places are coming from Embassy...

You're darn tootin' we're blowin' our own horn!



Joseph E. Levine

presents

BOYS' NIGHT

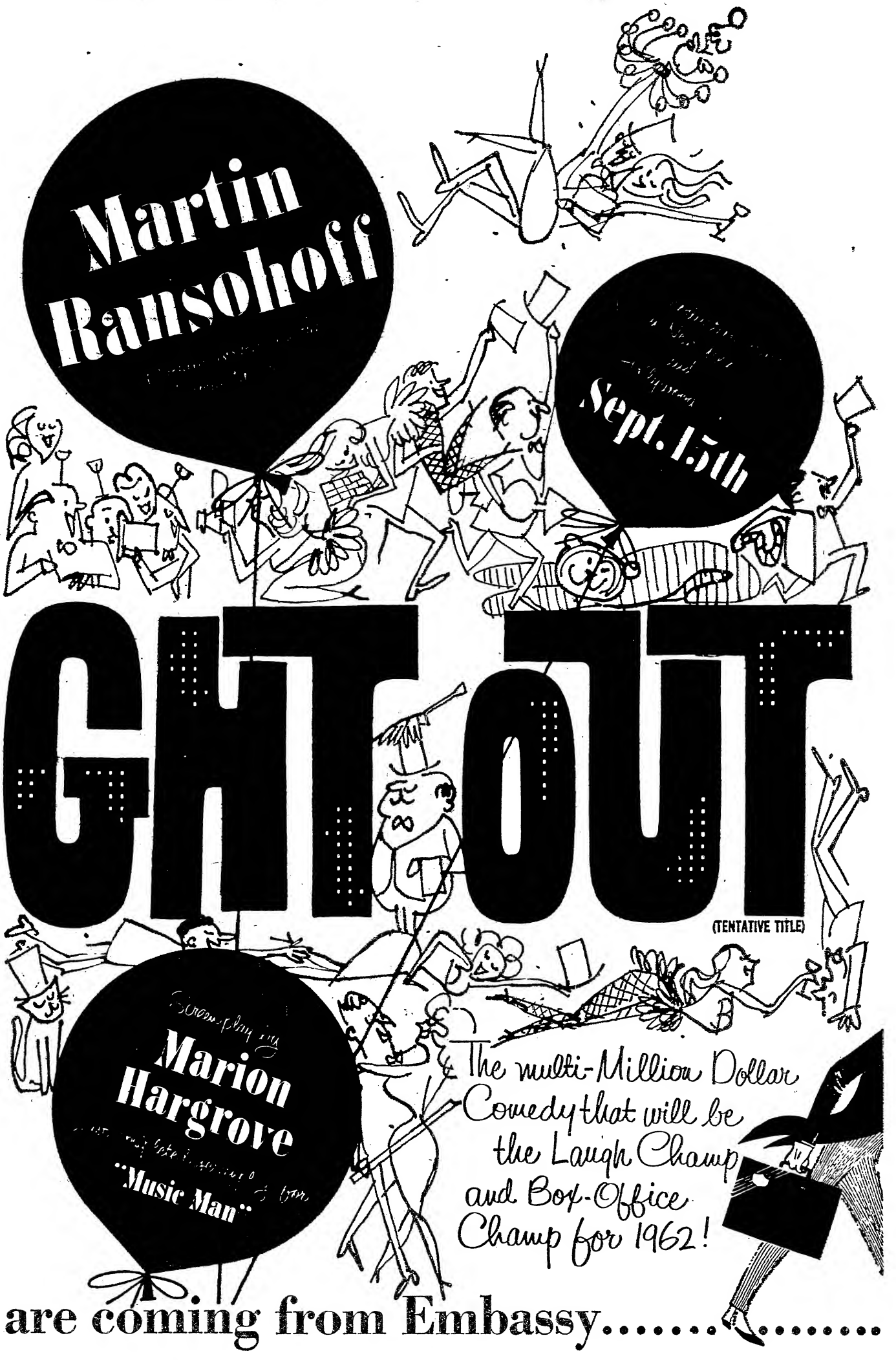
Directed by

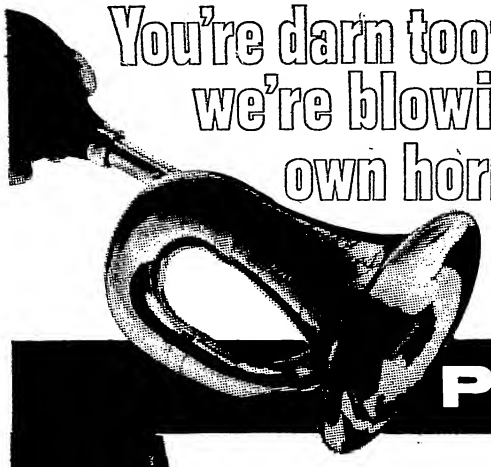
Michael Gordon

Director of "Pillow Talk"

An Embassy Pictures/Filmways Production

.....the pictures that are going places


Martin Ransohoff
Sept. 15th
GET OUT
(TENTATIVE TITLE)
Screenplay by
Marion Hargrove
"Music Man"
The multi-Million Dollar Comedy that will be the Laugh Champ and Box-Office Champ for 1962!
are coming from Embassy.....



You're darn tootin' we're blowin' our own horn!

PICTURES COMPLETED

It's people and passions will steal your heart away!

Joseph E. Levine presents

ANNA MAGNANI / BEN GAZZARA

'THE PASSIONATE THIEF'

also starring

TOTO and FRED CLARK

A Titanus Production · Directed by Mario Monicelli

...the pictures that are going

AND AVAILABLE SOON!

Bear in mind: this bear bears little resemblance to any other bear... It Talks!

JOSEPH E. LEVINE
in association with
RICHARD DAVIS
presents

"The BEAR"

in Color

places are coming from Embassy...

You're
we're
own
because we have
the PR
bec

JOE LEVINE IS BACKING UP

THIS SECTION...

BACKING UP

THESE ATTRACTIONS...

BACKING UP

THESE CAMPAIGNS... WITH

THE BIGGEST BRAND OF HOWMANSHIP EVER TO BACK UP THEATRE MAN

EVERY SELLING NEED IS READY

ALL THE EMBASSY PICTUR

POSTERS! ■ PRESS BOOKS! ■ POWERHOUSE ADS! ■ TV AND ACCESSORIES! ■ BANNERS TRAILERS! ■ EXPLOITATION! ■

THE KIND OF MATERIALS, OF MEDIA, OF METHOD, OF MONEY THAT MAKES UP WHAT THE INDUSTRY

...the pictures that are going places

TOOL YOU WILL NOW TO BACK UP

ES FOR 1961 RELEASE!

PAINTINGS! ■ PUBLICITY! ■ RADIO NATIONAL CAMPAIGNS ■ AND LOBBY MATERIAL! ■ MERCHANDISING! ■

OF MANPOWER—AND ABOVE ALL THE KIND CALLS "EMBASSY SHOWMANSHIP"!

are coming from Embassy...

You're darn tootin' we're blowin' our own horn!

TITANUS

IS PROUD TO BE ASSOCIATED WITH JOSEPH E. LEVINE IN THE PRESENTATION OF TWO TREMENDOUS BOXOFFICE ATTRACTIONS!

Goffredo Lombardo
President

JOSEPH E. LEVINE
presents

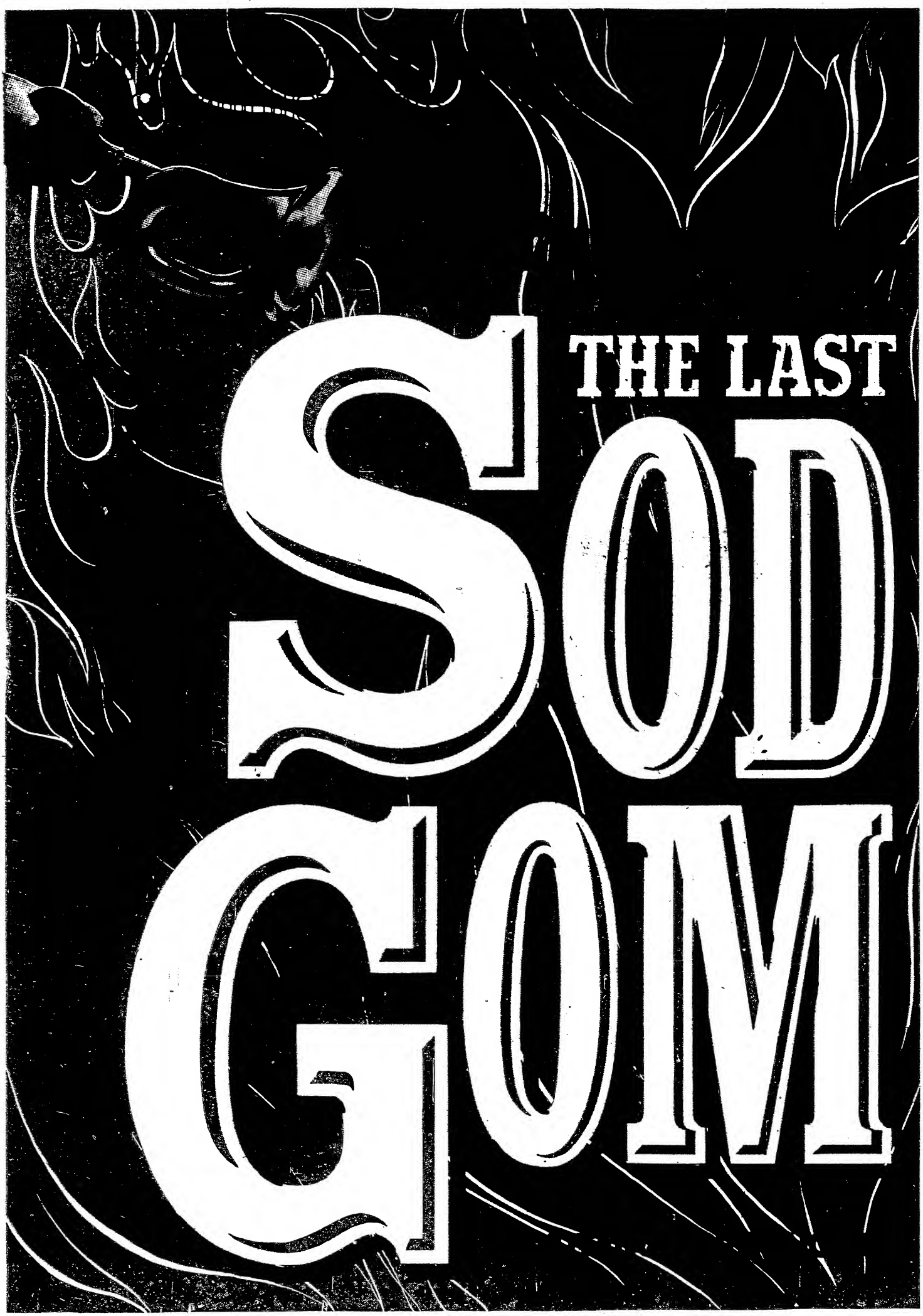
THIEF OF BAGHDAD

A TITANUS PRODUCTION

IN EASTMAN **COLOR** AND CINEMASCOPE

AVAILABLE FROM M.G.M. IN AUGUST!

AND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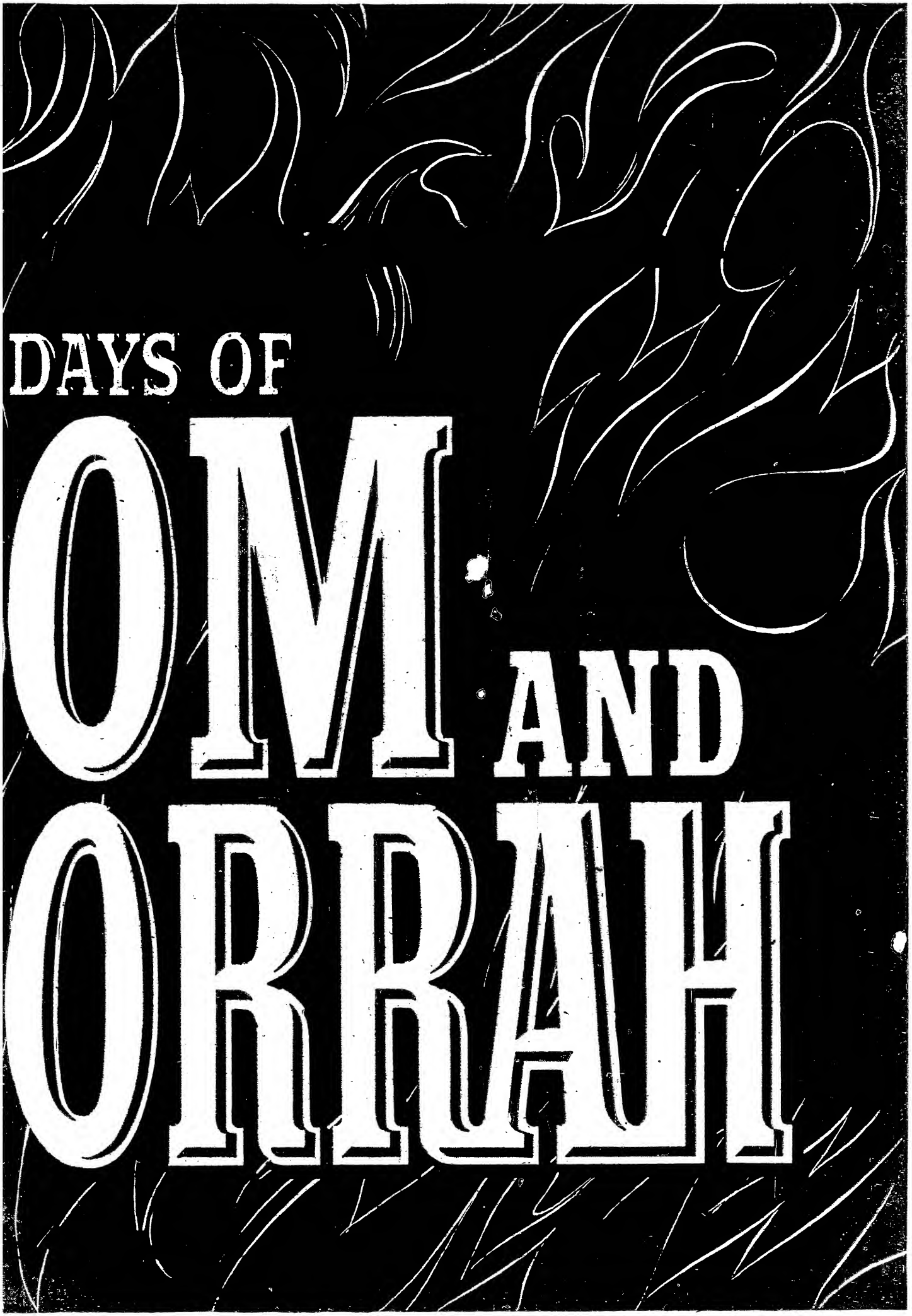
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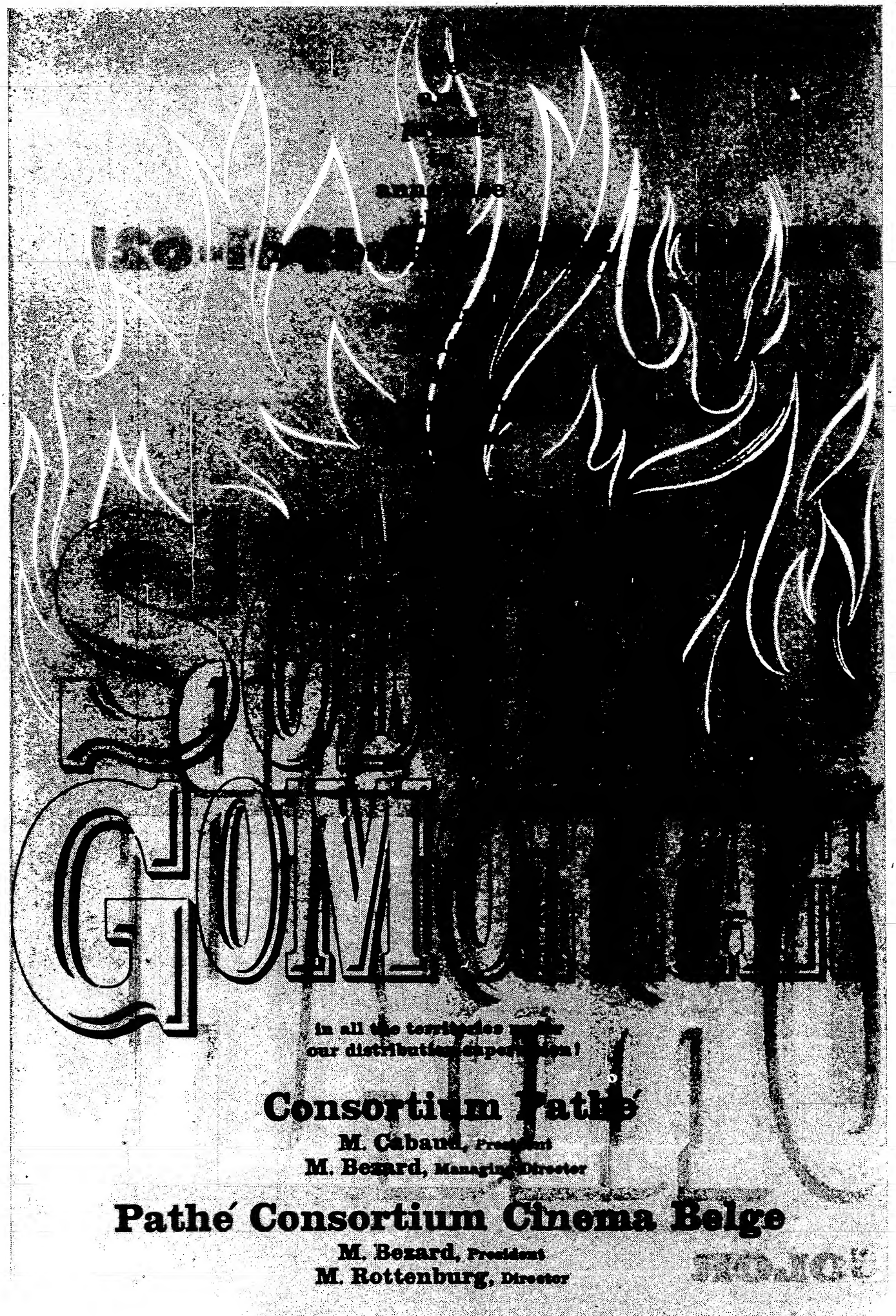
ORRAH

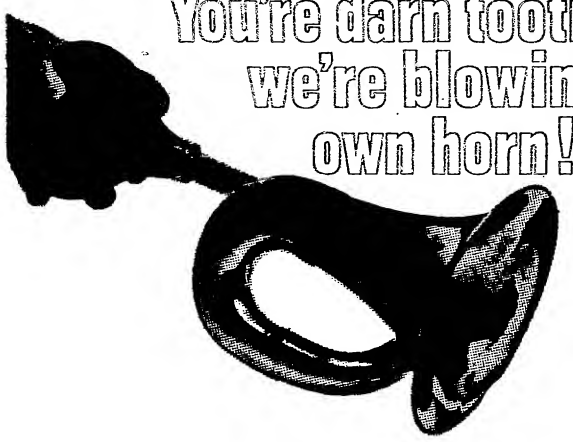

GOM
in all the territories
our distribution
Consortium Pathé
M. Cébaud, President
M. Bezard, Managing Director
Pathé Consortium Cinema Belge
M. Bezard, President
M. Rottenburg, Director

You're darn tootin' we're blowin' our own horn!

We extend our thanks to JOSEPH E. LEVINE for selecting the FINE ARTS THEATRE for the American Premiere of TWO WOMEN

Richard Davis

RICHARD DAVIS



LUX

is proud to be JOSEPH in the presentation boxoffice

MORGAN The PIRATE

A LUX-ADELPHIA production

IN EASTMAN **Color** AND CINEMASCOPE

BOTH AVAILABLE

FILM S.P.A.
associated with
E. LEVINE
of these two great attractions!

THE WONDERS OF ALADDIN

A LUX FILM production

IN EASTMAN COLOR AND CINEMASCOPE

FROM MGM !

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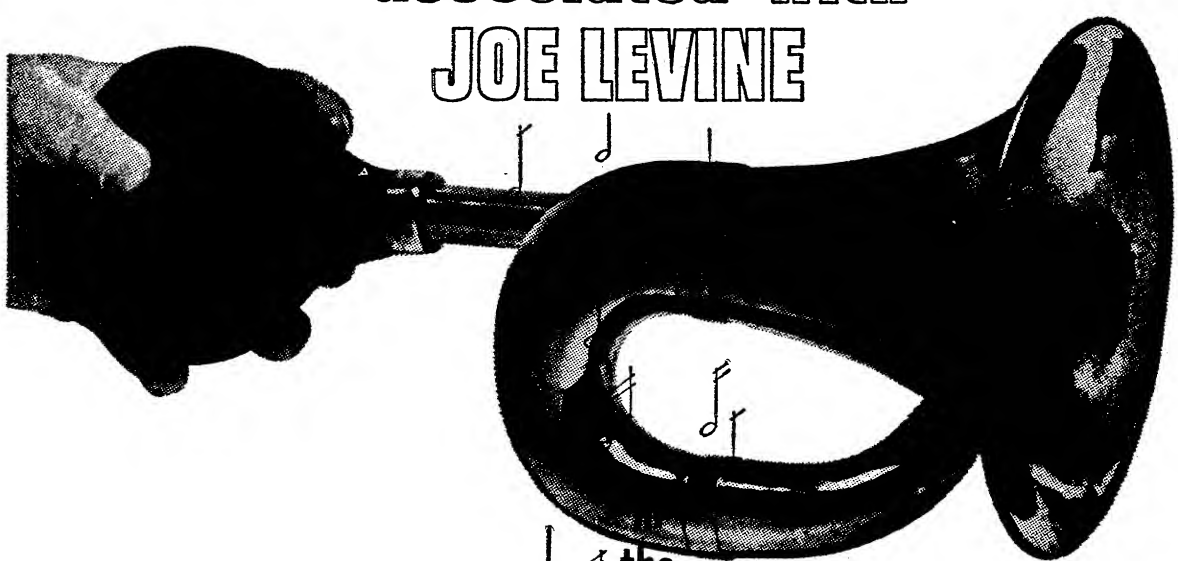

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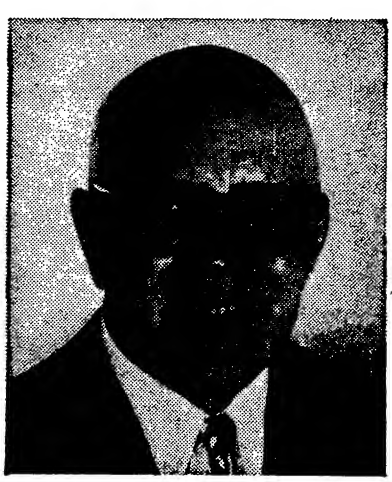

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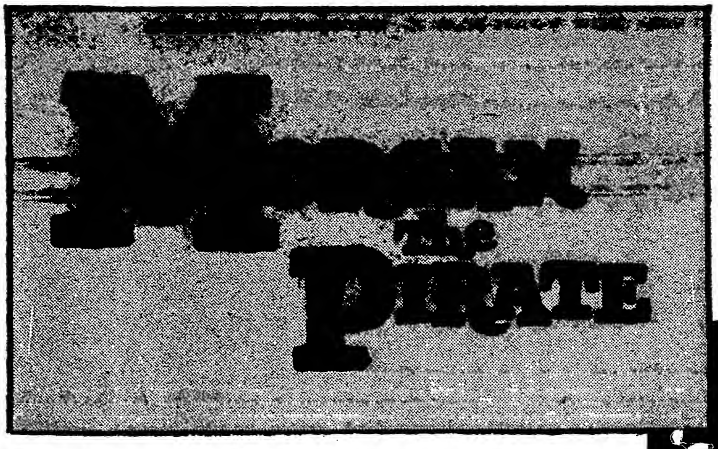

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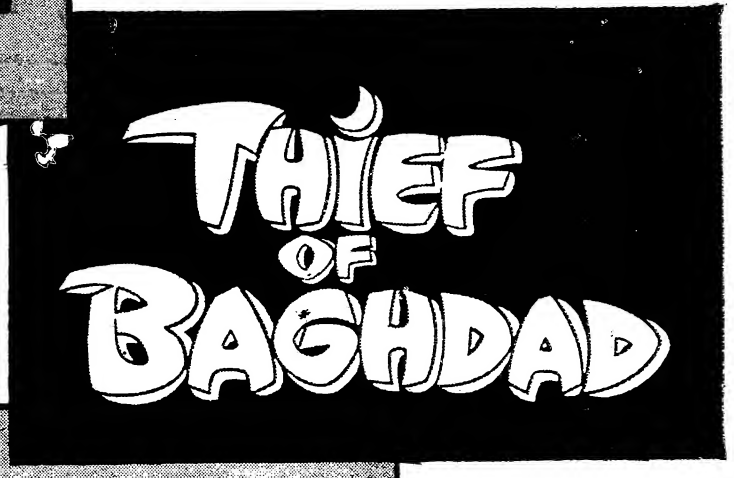

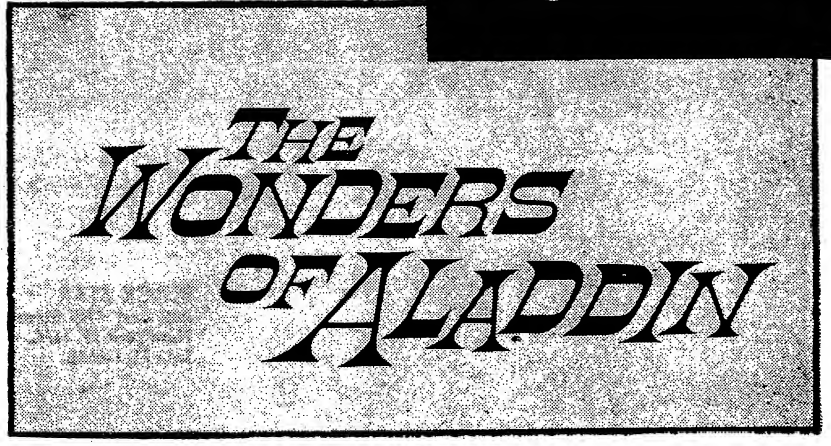

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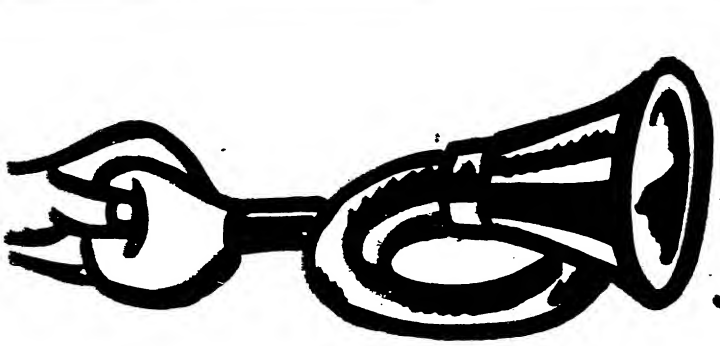

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Five motion pictures released during 1960 made Variety's list of the fifty all-time money makers. Four of these were advertised on WNBC-TV. Seems clear that the audience you reach on WNBC-TV is the one that lines up at the box office.*

*"Can Can" (20th Century-Fox), "Psycho" (Paramount), "Operation Petticoat" (Universal), "Solomon and Sheba" (United Artists). The fifth film was not advertised on television in New York.

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JOE LEVINE AND EMBASSY PICTURES

A Look At Levine's Future Films

By EDWARD S. FELDMAN

With regard to the future, Joe Levine is an independent with a production outlook many majors would relish.

Finding difficulty in purchasing pictures outright for reasonable amounts, he is concentrating on entering into various co-production deals which would provide him a continuous flow of product over the next several years. Unable to uncover ready-made films which he can tailor to his exploitation technique, he aims to increase the production values of his films and feels that the only way to do this is to actively participate in the making of them.

Here are Joe Levine's upcoming product plans:

"Two Women": Some time in March he will open, via the art house route, Vittoria De Sica's new film, produced by Carlo Ponti, and starring Sophia Loren. The film will mark Levine's introduction into the art market although he expects to use the art route only as a means to build up the prestige of the picture for national engagements. The picture will play in New York and other key cities in Italian. If the reaction is up to what both he and his associates believe, the picture will then be dubbed for national release. Levine bought the rights to "Two Women" from Ponti for the United States and Canada.

"The Fabulous World of Jules Verne," a science-fiction thriller, filmed in the process called Mystimation, and "Bimbo the Great," a circus action drama filmed in color and in a process appropriately tabbed Circuscope, are due in June Mystimation is a combined lithograph-animation-live action technique pioneered in Europe. Both films will be released nationally by Warner Brothers and will be aimed at the family and youngster markets.

"Morgan the Pirate," due in July, was made in conjunction with Lux Films of Italy. The picture, filmed on the island of Ischia and in Rome, stars the indomitable Steve Reeves as the legendary buccaneer, along with such feminine diversions as the French beauty Valerie LaGrange, Chelo Alonso and Lydia Alphonsi. Andre De Toth directed the film and the picture will be released via Metro-Goldwyn-Mayer.

"The Thief of Baghdad" (August) is Levine throughout the United States and Canada via Metro-Goldwyn-Mayer, a plush re-make of the 1924 Douglas Fairbanks thriller, again Steve Reeves. Levine co-produced this one with Titanus of Rome and owns the film for all countries of the world except Italy and France. Metro-Goldwyn-Mayer will release the picture in all territories controlled by Levine. The picture was directed by Arthur Lubin.

"The Wonders of Aladdin," an adventure fantasy of the Arabian Nights, starring Donald O'Connor, Noelle Adam and Vittorio De Sica, which Levine is now making in Tunisia as a co-production with Lux. Being directed by Henry Levin. Metro will release the picture in territories which Levine controls, which is every country of the world except Italy and France. The picture is planned for a winter release in the United States, probably in December or January.

Also in production in Rome and Morocco is Levine's most ambitions product to date, the three million dollar picturization of "The Last Days of Sodom and Gomorrah," being made in conjunction with Titanus. Directed by Robert Aldrich. Cast headed by Stewart Granger, Pier Angeli, Stanley Baker, French actress Anouk Aimee and Rossana Podesta. No distribution arrangement has been set as yet for the film.

Comedy, Too

Also completed and available in the Levine lineup is a comedy-drama called "The Passionate Thief," made in Rome recently by Mario Monicelli with Anna Magnani, Ben Gazarra, Toto, the international Clown, and Fred Clark, top cast. No release date or distribution deal has been set yet for the picture.

What of Levine's future after that? He has acquired interests in a French comedy called, "The Bear" Several other film projects are now in various stages but no details can be announced at this time.

Included in these projects is a picture to be made in Hollywood, which will mark Levine's first stab at the domestic film-making scene.

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Producer-Oriented Hollywood Concedes Levine's Flair While Asking, 'Where Are His Credits?'

By WHITNEY WILLIAMS

Hollywood.

Joseph E. Levine has made small impact upon Hollywood production but has done more to revive talk of "showmanship" than anybody around. That's the consensus in Hollywood, whose producers and execs look upon the flashy Boston Barnum with varying attitudes. Some are cagey in their remarks, others go all out, but none care to be quoted. To many, Levine is a marvel but there's a feeling expressed in the query—is he a flash-in-the-pan?

Hollywood's stand is to be expected, because Levine made his impress on the distribution, not the production, end of film biz. Hollywood producers are apt to be interested only in their own product. While appreciating his somewhat fabulous stir up of the market, they're really interested only insofar as it affects their own films.

In other words, Hollywood may laud Levine for his flamboyant sales approach but is not yet very interested particularly in the man, who has yet to prove himself in production.

Re-discoverer

Still, Levine has shown Hollywood that there is a mass market for films of no great quality, according to one producer, who turns out half a dozen or so features every year. This is a forgotten market, he' points out, adding that the tendency today is to go after markets of great stature. Some producers are already investigating this mass outlet for their product, he opines, which may lead to increased revenue.

Another producer stresses that Levine has made Hollywood filmmakers realize and appreciate "showmanship" with his circusy zest and belly, that it's vital and very necessary part of the pix biz. He stated:

"Many people up to now have thought that all they had to do to sell their picture was to plant a few stories with Louella Parsons and several other columnists. They read these stories themselves, so thought everybody else read them and will go to see the picture. Levine on the other hand has caused them to channel their thinking back to the trade's own selling, promoting, product distribution. If for no other reason Levine should rate applause, but strictly on the marketing end."

Perhaps, according to one of Hollywood's vet producers, if Levine had come up with a consistent program of good feature pix he might have made some impact on those in the production line. That Levine himself recognizes the need to upgrade his product is evident in the deals he's made, and is making, so Hollywood may yet be "impressed."

Quoting again: "Nobody knows for sure how much money he spends on his campaigns, other than what his publicity says, nor how much he makes," one producer notes. "There simply aren't enough facts and figures available here. While undoubtedly he made

(Continued on page 62)

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Cassavetes Strives for 'New Concept' And Paramount Completely Sympatico

Hollywood, Feb. 7.

Paramount is taking a forward look at filmmaking and is giving artists the freedom to express their skills without unnecessary interference from meetings of the board of directors, according to John Cassavetes. Actor-turned-director is preparing "Dreams For Sale," new title for his "Too Late Blues," and declared yesterday that Paramount is going all out to take every conceivable chance on a new approach and concept.

Cassavetes explained major studios in the past have had "justified inferiority complexes" in their dealings with artists. "It's about time," he went on, "that artists stopped complaining about the impossibility of making good films through major studios and started exerting influence and accepting responsibility in the areas in which they are most qualified."

As a director, Cassavetes has only made one film — "Shadows" — and explained why he feels Paramount is taking a chance with him: "The one picture I made was a $40,000 16mm experimental film. Paramount now insists that I produce as well as direct 'Dreams For Sale' so that no one would be sitting over my shoulder telling me what to do. That becomes a big risk when hundreds of thousands of dollars are at stake." Cassavetes said Paramount's thinking is represented in "One-Eyed Jacks," a multi-million dollar picture marking Marion Brando's bow as director, and in "Hell Is For Heroes," film project with actor Edmond O'Brien will produce and direct.

Bobby Darin and Stella Stevens will star in Cassavetes' film, but director is now working out a schedule whereby some 25 unknowns — most without previous film experience—will complete the cast. "I'm happy that Paramount gave me Bobby Darin not because he is a boxoffice name but because he's right for the role," filmaker said, explaining Darin will not sing in the film.

"I've got Edith Head to design the women's costumes and David Raksin to compose the score," he continued. With latter, Cassavetes explained composer will write lead sheets for jazz improvisations in the film, a concept fully approved by Paramount.

Most unusual aspect of the project, director explained, is Paramount's plan for previewing it. "It will encompass major universities and cultural centers," he pointed out, "and the film will be previewed in such places as the National Film Theatre in London, Cinematheque in Paris, the Museum of Modern Art and Cinema 16 in New York, UCLA and University of California here."

Summing up, Cassavetes said, "Paramount has accepted a picture and an approach that don't fall into any mold or category which could determine its boxoffice appeal. I think it's about time the artist worried only about making a good picture and not about whether he's going to have a job with a next picture."

Think Positive!

San Francisco.

Editor, VARIETY:

A rebuttal to Ted Friend's remarks on San Francisco. It is a shame that he is so bitter, that he must carry this "lashing out" attitude around with him. It's evident that the article was intended to bait and irritate. But, San Francisco, like any other city, presents to the viewer just what he is looking for and wants to see.

I love San Francisco. It is my amulet. If I am sad, it soothes me. If I am happy, is rushes forth to meet my enthusiasm. If I am tired, a new view or facet will tease my appetite, and when I walk about this city of mine, I feel more alive, more intense and more aware because the verve, the zest and the pleasure of living seem to be concentrated in the air that blankets this land mass surrounded on three sides by water.

There! I'm sure I've done just what irritated. Friend the most, in the first place, and that is that San Franciscans are even more irritating than Texans. Or Gothamites. But then, we know we're not exaggerating.

James E. Heck.

WRITERS' GUILD NOMINEES

Earnshaw Vs Schnee For President In May

Hollywood, Feb. 7.

Fenton Earnshaw and Charles Schnee have been named by Writers Guild of America-West's nominating committee for post of prexy in elections which come up in May. Former currently prexies Guild's tv branch.

The two nominations may be supplemented through petition by WGA membership, under Guild rules.

Admirable Enterprisers; Rank Saved Self Slipping Into Decline by Changes

London, Feb. 7.

A survey of the diversification policy of the Rank Organization published in the Investor's Chronicle, a leading London financial weekly, describes the operation as "outstanding in pace and scale." The author, Frank H. Happold, a writer on economic affairs, asserted that the pattern of diversification had evolved from an established position in the entertainment world and had been shaped by specialized managerial skills and experience.

The three page editorial feature analyses the way the organization has spread its investment beyond picture theatres and studios into radio, tv, bowling alleys, equipment, etc. The content of the piece is summed up by the sub-head: "It would have been easy for Rank over the last few years to slide into stagnation. Instead it has achieved what in many eyes is a genuine growth status."

$300,000 for 'Pollyanna'

London, Jan. 31.

"Pollyanna" grossed almost $300,000 in the first three weeks of London release, and is heading for inclusion in the top 10 films of 1961.

The figure was released by Cyril Edgar, managing director of Walt Disney's British company, at a sales confab last weekend attended by Roy Disney, Card Walker and Ned Clarke. The British topper claimed that the receipts had actually increased after the Christmas holidays when the children had already returned to school.

Re 'Hiroshima' in Chi

New York.

Editor, VARIETY:

This refers to an article printed on Page 5 of your Jan. 25 issue captioned "Dubbed Print Yanked in Chicago; 'Hiroshima' Is Better With Titles." The undersigned, having been out-of-town for the past two weeks, was unable to make reply until today.

The facts and reasons reported as coming from Charles Teitel are rather less than accurate. It is debatable whether the temporary drop in boxoffice receipts can be attributed to the dubbed version of "Hiroshima, Mon Amour," as Teitel so glibly reported. There were serious additional factors such as weather and seasonal playing time that had a distinct bearing on the temporary drop. Mr. Teitel's fainthearted advertising was also a factor. And — more important than all of the preceding — is the fact that Teitel chose to remove the dubbed version from the World Playhouse screen after only three days, and this without having consulted us. Any exhibitor worthy of the name would have permitted the version to run at least two weeks in order to give it a fair chance.

We sincerely doubt the reliability of Teitel's statement that some of his customers were so infuriated they even demanded their money back. Our checker and our Chicago sub-distributor mentioned nothing of this.

Teitel and your article to the contrary notwithstanding, it is a matter of record that the English dubbed version of "Hiroshima, Mon Amour" played with considerable success in Philadelphia, Pittsburgh, Baltimore and Washington, to name just a few situations. The critics there "raved" over the English dubbed version, too.

Zenith is not taking sides with respect to the "dubbed vs. original version debate." We ask you to print this reply merely in the interest of truth, and as a correction of the tendentious and inaccurate statements given to your Chicago correspondent by Mr. Charles Teitel.

ZENITH INTERNATIONAL FILM CORP.
Daniel Frankel, President

Epaulets for Nat James

Hollywood, Feb. 7.

Nat James, pub-ad-exploitation director for Hall Bartlett Productions for past four years, has been upped to v.p. of company, continuing past duties as well as taking over various production functions as assistant to producer.

Company currently is readying five films, including "The Caretakers" for United Artists release, and "Woman of Paris."

Government Management Injurious?

Senator Keating's Bill to 'Unclog' General Aniline's Ansco Division Based on Claimed Deterioration

Ansco photographic division (estimated worth, $25,000,000) of the General Aniline & Film Corp. may be headed for Paramount acquisition sooner than (earlier) expected) as the result of a bill filed in Congress by N.Y. Republican Senator Kenneth B. Keating. Paramount has been casing Ansco for some time but has been blocked in actual negotiation for the property by international legalistics.

The parent Aniline outfit, orlginally seized as alien property from German interests during World War II, has been operated by the U.S. Dept. of Justice. Being battled out in court is a claim of partial ownership filed by the Swiss Interhandel Corp.

Keating's measure sets forth that the government management is impairing the values of Aniline and because of this the assets should be sold, with proceeds, held in escrow until the rightful owners are established.

This would mean private enterprise takeover, along the lines of Par's acquisition of Ansco, if details can be worked out.

REPEATING THEIR CHORES

Previn to Handle Oscarcast Music —Ames & Kuri on Art

Producer Arthur Freed has set Andre Previn, Edgar Preston Ames and Emile Kuri to repeat assignments they fulfilled last year for upcoming 33d annual Oscar show April 17.

Previn will be musical director, which he also undertook in the 26th and 28th shows, and Ames and Kuri will be art director and assistant art director, respectively.

More Rockwell 'Nazis'; Lively Scramble Outside 'Exodus,' Boyd, Philly

Philadelphia, Feb. 7.

Enough police to halt a panzer division roadblocked a sizable section of the midtown here because of the threatened appearance of George Lincoln Rockwell, son of a vaude comic, grandson of an Illinois theatre manager, self-styled leader of the American Nazi Party, at the opening of "Exodus" in the Boyd Theatre (1).

A total of 75 persons were arrested in riot conditions outside the film house. Three of those taken in were followers of Rockwell, the remainder were anti-Nazis, mostly college fraternity members, who came with eggs, vegetables and more expressive weapons.

Black-tie audience was held up in the traffic shambles and forced to park several blocks from the theatre in zero temperatures. Police precautions were complete and commanded by city's top brass who brought everything from dogs and mounties to motorbike men armed with riot guns. Despite large haul of prisoners, film-goers suffered little discomfort except for traffic and parking delays. No one was admitted to theatre block without tickets for show. House was sold out in advance so boxoffice didn't suffer.

The three visiting "Nazis," Ralph P. Forbes, 20, and Raymond D. Goodman, 28, both of Arlington, Va., and Schuyler Ferris, 46, of Falls Church, Va., were all held in $10,000 bail the following morning on charges of inciting to riot.

British Lion

Continued from page 3

substantial bids for the distribution rights. The picture eventually went to Columbia, which is said to have provided a guarantee of over $300,000. At this point, Col picked up the N. Y. date and handled the remainder of the distribution throughout the U. S. The picture ran for 36 weeks at the 450-seat Guild and brought in net film rentals of $76,000 after the deduction of advertising costs. Present indications are that the picture will chalk up a film rental gross of $1,200,000 in the U. S.

'Two-Way Stretch'

Lion International followed the same pattern with "Two-Way Stretch," the current Peter Sellers entry at the Guild. This time Showcorpation, which also distributed "Man in a Cocked Hat," picked up the picture for the rest of the U. S., with Lion retaining the N. Y. engagement. Showcorporation is believed to have paid a $100,000 guarantee for "Stretch."

Lion planned to launch "The Angry Silence" in a similar manner and had arranged a booking at Rugoff & Becker's Sutton Theatre, but Sig Shore and Joe Harris picked up the distribution rights just before the opening and are currently releasing the entry through Fred Schwartz's Valiant Films.

"Expresso Bongo" and "The Entertainer" were acquired by Walter Reade's Continental Distrlbuting long in advance, since the Reade firm also had a piece of the productions. Continental has also picked up the U. S. distribution rights to "Saturday Night and Sunday Mornings," one of the current hits in London.

'Shadows' Special

A unique departure for Lion will be its efforts on behalf of "Shadows," the John Cassevates American-made film which U. S. distributors nixed. Company originally picked it up for the United Kingdom alone, but the picture turned out to be such a big hit in London that the British company acquired the world-wide rights. Present plans are to handle the picture on its own in the U. S., at least initially. It has been booked into the Embassy Theatre on Broadway for an Easter date. On the basis of the N. Y. engagement, Lion will set the pattern for the release for the rest of the U. S. The company is presently negotiating for a U. S. deal on "Black Tights," the ballet film (in 70m Technirama) made by the late Joseph Kaufman. If no satisfactory agreement can be made, Lion is prepared to kick off the film on its own in New York.

In stuations where Lion decides to launch a picture on its own in a half a dozen key cities, even the physical handling of the prints is looked after by the N. Y. office. Only addition to the staff is the retention of freelance p.r. man Alfred Katz to supervise the campaigns.

Today's Ad-Copy, As Features And Publicity, Go 'Freelance'

The rise of independent publicists and publicity offices as a result of the new place in the sun of independent producers has been abundantly noticed. Less known, however, is the recent emergence of the independent creative advertising groups and freelance admen and artists.

Although these new organizations and individuals are not completely taking over the functions of the established ad agencies in servicing the film companies, they are nevertheless assuming more and more of the creative functions. Reasons for this trend are two-fold. (1) There is a desire for additional thinking and a fresh approach and (2) the cost of using the ad agencies for creative services has become very costly in recent years.

Reason No. 2 stems from the cutback in national advertising. Whereas the ad agencies once enjoyed large commissions from placing film ads in national magazines, the revenue from this source is merely a trickle at present. Some companies, United Artists being a notable example, haven't placed national consumer copy in a long time, preferring to earmark their coin for cooperative campaigns on the local newspaper and radio level. To be sure, a number of picture companies still see the advantage of a national magazine campaign, but the volume isn't anywhere as much as it used to be.

Without the commissions from the space placement, the ad agencies, according to one ad-pub veepee, cannot, in many instances, afford to provide the creative functions as fully as in the past. Many of the ad agencies specializing in motion pictures now derive most of their commissions from the handling of Broadway theatres or the large circuits.

Ad Dept. Shrink

The rise of indies also has its origin in the depletion of the once-large advertising departments the film companies maintained. With the end of the mass production of pictures and the emergence of the independent producer, the need for specialized campaigns arose. In most instances, the indie ad organizations and freelancers are former staffers of the film companies they are now servicing. Instead of receiving a weekly salary, they are now paid on a piece basis, be it copywriting, layout or a combination of both. In the majority of cases, it's the distributing company which decides if an outsider should be employed, but there are instances in which the producer insists on the retention of a particular creative advertising man as, for example, Otto Preminger's utilization of Saul Bass for the campaigns on his pictures.

The stepped-up employment of the freelancers and the outside creative groups has led to the possibility of the retention of different outfits, perhaps including ad agencies, for different pictures. The situation, in some respects, would parallel the trend in the manufacturing companies which often employ different ad agencies for different products.

Of the new organizations that have come to the fore in recent years, Kaiser, Sedlow & Temple, appears to be the most formidable. Sam Kaiser is the former Warner Bros. assistant ad manager while Vic Sedlow and Herman Temple are former film company art directors. The firm is one of the few indie orgs that provides copy, layout, and finished art work. Excluding the actual placement of the advertising, it furnishes the distribution company or indie producer with a complete advertising campaign. The firm is currently engaged in helping prepare campaigns on "A Raisin in the Sun," "The Guns of Navarone," "Fanny," "Something Wild," "Lawrence of Arabia," and "The Devil at Four O'Clock." It has also worked on "The World of Suzie Wong," "Hercules Unchained," "Elmer Gantry," and "Some Like It Hot."

In other cases where the film companies have bypassed their ad agencies for creative services, they have retained freelance copywriters such as Lester Dember, Jose Shor and Barry Fremont, freelance layout men such as Sam Weissman, Roy Winkle, and Ben Rogers, and freelance art services such as Dave Carson, Fran Jones-Jack Barry, Bill Gold Associates, Fieldston (David Sternberg), Summit, Al Siegel, and Scotty Maltz.

U. S. Producers View British Film Prod. Fund as Important, Sez Exhib

Glasgow, Feb. 7.

American pix producers look upon the British Film Production Fund as "very important," Alfred Davis, national prexy of the British Cinematograph Exhibitors Assn., stated here.

"They have made this very clear to me," he told the annual Scottish CEA meeting. "If the fund were not here, we might, in fact, see American-sponsored production in this country disappear altogether.

"In our own interest, we should have this fund. Without it the effect might be quite disastrous on production."

"There are hopeful signs that we are beginning to see the end of the decline. Our first need now is for films, and for that we have to rely on the producers. We must do all we can to help them."

Davis said he had been very impressed by the way his American colleagues were doing all they could to boost cinema attendance. They were making cinema seats more comfortable.

"If we want the public to leave their homes and tele sets, then we have got to make our cinemas more attractive and more comfortable."

Arts Festival Planned For U.K. in 1964

London, Jan. 31.

A Commonwealth Arts Festival, first of a series to be held once every three years in different countries of the Britsih Commonwealth, is planned for the U.K. in 1964. Centered in London and certain key provincial cities, the Fest is intended to attract performers, artistic groups and teachers from all overseas territories linked with Britain.

Designated director-general of the affair is impresario Ian Hunter who is one of several show biz personalities on a committee which sponsors the proposal, with support from the London County Council. Committee also includes Alfred Francis, chairman of the Old Vic governors; Sir David Webster, the general administrator of Covent Garden Opera House; violinist Yehudi Menuhin, and actress Margaret Rawlings, conductor Sir Malcolm Sargent and the Earl of Harewood, who is artistic director of the Edinburgh Festival.

Government support is seen as necessary before the 1964 festival can be considered a firm fixture, and discussions have accordingly begun with the Ministry of Commonwealth Relations. Tentative plan is that in London the affair would run 22 days, with the Stratford Ontario company from Canada and the Elizabethan Trust Company from Australia among those contributing in addition to local outfits such at Sadler's Wells Opera and the Royal Ballet.

'ALAMO' EARLY HIGH GROSSER IN JAPAN

Tokyo, Jan. 31.

Playing concurrently at five houses (three in Tokyo and two in Osaka), "The Alamo," (UA) has run up grosses exceeding $302,800 in its first three weeks, making it the biggest early earner of any picture in Japan's history. While its splash roadshow policy makes statistical comparisons impractical, no matter how examined, the figure is impressive, especially considering that it does not include sales for future dates, which are also brisk.

In trying to explain the film's boffo biz, Geza Polaty, UA's Japan manager, pointed to strong selling points that make the big click. Firstly, he said, the film itself hit at the heart of the public's taste. Secondly, the star name of John Wayne was right. He also said the title song and music in general helped.

Japan's Film Exports Climb to $2,327,082

Tokyo, Jan. 31.

Japan's motion picture exports for the 1960 calendar year totalled $2,327,082 as against $2,210,113 for the previous year, according to statistics compiled by the Motion Picture Producers Assn. here. Figures include both Japanese product and foreign film which on Japan distribs hold area rights.

Biggest volume of exports of Japanese films went to (numbers give features only): Okinawa, 64; U.S., 25; Hong Kong, 21; Thailand, 16; Brazil, 13; Taiwan, 12; Peru, 7; and Vietnam, 6.

Carroll in Deal For Aussie House

Sydney, Jan. 31.

Garnet Carroll, indie legit producer and former partner of the late Sir Ben Fuller, is setting a deal for the lease of the Palace, 900-seater, here, from the Adams' Estate in association with the Elizabethan Trust. House has been on long lease to Hoyts' film loop, mainly on second release pix.

Deal will give Carroll a Sydney outlet. Presently he's operating the Princess, Melbourne, and leases Sydney spots either via J. C. Williamson Ltd. or Tivoli loop. Presently he has "The Music Man" and "West Side Story" playing Sydney and Melbourne respectively. Carroll, with his son, John, has planed abroad to set deals for several new shows for Down Under including "Lock Up Your Daughters" and "Most Happy Fella."

The Elizabethan Trust has been operating for several years in Newtown, strictly an industrial area, and has been seeking a key city house for a long time. Trust plans to do "A Taste of Honey," and later "The Glass Menagerie" on house moveover.

Fewer U.S. Films Shown In Hong Kong Last Year But Net Returns Climb

Hong Kong, Jan. 31.

Fewer American films were shown in Hong Kong during 1960 but boxoffice net receipts, incongruously enough, went up a recent survey discovered. About 200 foreign films shown here in first-runs last year, dominated by 181 Hollywood pix. These netted $2,650,000 as against 1959's 233 films (213 U.S. product) with net returns of $2,380,000.

The spectacle, "Solomon and Sheba" (UA) was the top b.o. hit. Second on the b.o. list for 1960 was a European sleeper, "European Nights."

This French pic was followed by "South Pacific" (20th), "Pillow Talk" (U) and "Can-Can" (20th) in that order at the b.o.

Here are Hong Kong's eight top films of 1960, with their net returns:

"Solomon" (UA), $75,824; "European Nights," $58,571; "South Pacific" (20th), $54,572; "Pillow Talk" (U), $49,113; "Can-Can" (20th), $45,952; "FBI Story" (WB), $44,446; "Operation Petticoat" (U), $44,145; and "The Miracle" (WB), $43,698.

Todd-AO met its Waterloo here, one critic said. Exhibitors handled it the wrong way, not taking into consideration that although Hong Kong has a swollen population of over 2,500,000, less than 20% of them are first-run patrons. Hence, the cost in setting up an enlarged screen was not justified by the returns. Incidentally, the reluctance of Hoover and Gala, which show Metro product, to show "Ben-Hur" in its 70m version has held up the showing of this film.

There were some "sick" films here last year. "Suddenly Last Summer" (Col) got nowhere. Another entry in the "sick parade" was "Psycho" (Par) which, despite the gimmick of compelling the patron to adhere strictly to the advertised showing time of the film, failed to make top 10.

British Teenagers Pay 28% of Cinema Take

London, Jan. 31.

Britain's teenagers, defined as between 15 and 25 and unmarried, pay just over 28% of all money collected at cinema boxoffices while their spending on disks and record players represents 42.5%. These are the figures arrived at for 1959 by Dr. Mark Abrams, research director of the London Press Exchange Ltd.

Total cash spent per year by the 5,000,000 youngsters at the cinema b.o., according to Abrams, is $56,000,000, this being 2.4% of their total expenditure after settling family obligations, putting aside money for savings, etc.

W. German Actors' Week 84 Hours?

Frankfurt, Jan. 31.

While throughout West Germany many of the factory laborers and folks employed in industry are now sweating it out on their jobs via a shortened 44-hour week, the most overworked and underpaid group in West Germany are the stage actors according to a plea just entered here. It's quite customary for the actors and actresses employed by the West German city stages to put in a 15-hour day of rehearsals, and an 84-hour-week is generally part of the regular schedule, according to an attack by the Socialist Party of Germany.

The left-leaning laborers' group has maintained that the actors of the professional stages are simply overworked and underpaid, and it's possible that this theme may be a small part of the SPD election campaign.

While actors on Broadway may starve between jobs, in West Germany the situation is different. Every town of 10,000 population or more supports at least one city-run stage where the actors are employed full-time. They can expect to work constantly and to earn a salary of from $200 a month on up. Not a luxurious income, of course, but it is enough to get by one. And the actors so employed are assured of constant stage work and thus plenty of experience.

Only trouble is, a full-time actor may be rehearsing for one role during the day and playing another part the same night. The city stages generally operate with a constant repertoire of about 10 plays for a season, and the nightly performances mean trodding the boards during the day to get the next play into production.

Col Waives Rights To Foreman for '40 Days'

London, Feb. 7.

Columbia has waived its rights to the exclusive services of Carl Foreman under its multi-picture deal with his Open Road Films to enable him to write the screenplay of Franz Werfel's novel, "The 40 Days of Musa Dagh."

The pic will be lensed next year in Europe as an independent production for release through Metro.

Marco Polo Looks to Be Cause Of Another Involved Pic Title Hassle

Rome, Jan. 31.

Marco Polo looks to be the cause of another one of those title disputes or production conflicts, at least on the basis of repeated and conflicting announcements made here recently.

Hassle perhaps was triggered by a visit here by French producer Raoul Levy, who has been contemplating a biopic of the Venetian traveller for some time. Levy, reportedly here to talk with Dino DeLaurentiis, was quoted locally as planning on October start for his "Polo," directed by Christian Jacques from a script by Romain Gary and Jacques Remy.

Alain Delon would play the title role, with Jean Marais, as his father. Brigitte Bardot, as the Empress of Cathay; Yul Brynner, as the Great Khan, and likely Alberto Sordi (who has an exclusive with DeLaurentiis) in a key feature role.

Vides Films' Franco Cristaldi, who likewise has been mulling a "Marco Polo" for some time, has now revealed that he will star another French thesp, Jean Paul Belmondo as his Marco Polo, with the director still unset. Cristaldi's script is by Italo Calvino.

Now a third vehicle has come into the picture via local announcements. This would be produced by Gea Films, Rome, together with Film Kontor, Berlin, and Saham Film, Cairo. It will be shot in Technicolor under the direction of Renzo Merusi. No other details on this third film are available.

Mex, Spain, Argentina In 3-Way Film Pact

Mexico City, Feb. 7.

The Mexican Association of Film Producers revealed that general manager Hector Fernandez signed Mexico-Spain-Argentina pact at the recent Mar de Plata festival. Project to create a Spanish language film bloc is now definitely under way, the association explained. While only three initial nations have agreed on the pact, the ultimate goal is to incorporate all nations producing Spanish-language films.

Provisions of agreement stipulate, aside from coproduction activity, that member nations will push distribution of product of bloc members in their respective countries.

SS Men Attack 'Lebensborn' Pic

Frankfurt, Jan. 31.

Of all the people to arise in protest, it's the former SS men of West Germany who are mad at a new West German film that "subjects them to scorn and ridicule." The pic is "Lebensborn" which means roughly "source of life." It's been subjected to organized protests in Germany, stones have been hurled against show cases in theatres daring to play the controversial film, and photos have been ripped out of the theatre cases.

The film, an Alfa production based on the popular novel by Will Berthold, was released by DFG here, with world release rights being held by Transocean-Film. The plot concerns Hitler's "master breeding plan" to produce the new pure German-Nordic master race.

Under the organization of Hitler henchman Heinrich Himmler, who was chief of the SS corps, girls were assembled in 18 special "lebensborn" hotels to make love to selected "worthy" males, most of whom were allegedly SS members. Current statistics reveal that this alarming stud farm turned out about 11,000 children.

The SS veterans are furious about the film, which opened in 40 West German cinemas Jan. 13. They claim that they they weren't the fathers, and that about 90% of the Lebensborn children were fathered by army, air force or navy men who did not belong to the SS troops. They claim, in addition, that the movie belittles the excellent role of the Lebensborn program.

In Kiel and in Hameln, the SS men charged on the theatre and tossed stones at the photos and "unknown criminals" ripped photos out of the cases, according to the West German police reports.

Word from the Munich distributors is that the film has kicked up such a fuss that they're releasing an additional 60 prints, and plan to have the picture playing in 100 West German cinemas by the end of the month.

Mex Indie Film Prods. Seeking Outside Coin

Mexico City, Feb. 7.

Mexico's independent producers, seeing the handwriting on the wall, are getting set to protect their interests which they feel may be affected by the new federal distribution and exhibition policy within the republic. Independents apparently will seek deals with American distributors for release of their product, and perhaps partial financing. Private capital will also be approached to finance new pictures.

While the independent effort is not a major factor within the Mexican industry, producers have been turning out six to 12 pictures a year. But one of the stronger outfits, Productora Independiente, financed with money of Venezuelan distributor Carolos Plaza Izquierda, appears to have been having difficulties. Izquierda turned to production since he had trouble obtaining sufficient Mexican films to supply his Venezuelan circuit.

Rafael Baledon, director and minority shareholder in Producciones Independientes, said that the firm will not seek federal aid in distribution of its products, with this year's production reportedly to be a minimum of five films. Instead, Baledon is flying to N.Y. to confer with Columbia Pictures execs to handle distribution.

Other indepedents, usually producing no more than one film or so, may follow the lead set by Producciones Independientes. There is report, too, that if favorable reactions are received from American distributorships, then there may be greater production activity by the more serious independents still in business in Mexico.

Urge French Govt. Help Bally Pix For Home, Market, Foreign Field

Paris, Feb. 7.

Many film people here feel that the government should pay some attention to propagandizing French films for home release as well as in the foreign market. Recently producer George Lourau suggested that a special governmental film commission be created to look into this since there is already one lookseeing foreign propaganda, Unifrance Film.

Most observers concur. They point out that if releases and filmgoing did not fall too much in 1960 (less than in previous years), something still has to be done to draw more public attention to the cinema. France gets 50% of its own mart but the overall film attendance has to be hypoed.

One plan is to go in for big publicity campaigns and opening of certain pix simultaneously all over France in the keys and some provincial spots. This would give out-of-towners a chance to see "hot" films at the same time as the Parisians. It's figured this would prevent interest cooling as films mark time before subsequent releases. It is felt that clicking in Paris will also have an effect via newspapers even if the pic opens at the same time around the country.

However, others feel this may not be so and that the number of extra copies needed might not be worth the investment in ratio to the possible returns on this operation. But it is definitely felt that programming has to be stepped up here. Some producers have started making dramatic shorts with stars to go out with their films.

'SOUTH PACIFIC' INTO 3D YEAR IN AUSSIE

Sydney, Jan. 31.

For the first time in the history of the Aussie film industry, a loop management has repainted the entire facade of a city theatre to proclaim its current film has entered the third year of an unborken run. This record has been established by "South Pacific" (20th) at Mayfair, Sydney, for the Hoyts' circuit.

At the end of 1960, the total Aussie attendance for "Pacific" exceeded the 2,000,000 mark. Ernest Turnbull, Hoyts' chief, said the pic was "a phenomenon

Legal Fees Darling As Loew-Laskey, Gone Sour, Untangle 17 Theatres

By GUY LIVINGSTON

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The consent decree was issued by Chief Judge Roszel Thomsen of the U.S. District Court in Maryland, and came only a few minutes before the Governor Ritchie Drive-in Theatre in Glen Burnie, Maryland, was to be sold at auction Wednesday (25).

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The other properties included in the agreement are: Milford Drive-in, Milford, Conn., in which Laskey and Rittenberg will purchase Loew's and Richmond's stock; Mt. Vernon Drive-in, Alexandria, Va., in which Laskey and Rittenberg will buy Loew's and Richmond's stock; Center and Stuart theatres, Boston, in which Loew will buy the stock owned by Laskey and Max Finn, former E. M. Loew general manager, who is a stockholder with Laskey in several of the properties; property at 680 Washington St., Boston, in which Loew will buy Laskey and Finn's stock.

30 Days Leeway

The consent decree binds all parties to carry out the agreements and the closing date for all these trasactions is 11 a.m., 30 days from the signing of the agreement, which took place Wed. (25).

The court ordered that "all accounting problems and disputes arising out of the provisions of the attached agreements shall be referred to the accounting firm of Haskins and Sells, and determination and solutions from an accounting standpoint, which determination when filed with the court in proper form shall be binding upon all parties hereto."

The consent decree, which winds up these corporations, reads in part: *"The Court shall have full and complete power to enforce its decisions hereunder, including the power to issue declaratory judgments or decrees, decrees of specific performance, decrees of injunction, including mandatory injunctions, and further including the usual full contempt powers of the Court, in the absolute discretion of the Court, whether or not the normal prerequisites for the exercise of said remedies, decrees, and powers shall exist."*

Scheduled for a court hearing in Boston today, Tuesday (31), is the matter of the Kingston, Mass. Drive-in Theatre, in which Loew owns 50% of the stock; Laskey 25%, and Finn, 25%. Unable to reach an agreement in the Wells Beach, Me. Casino Corp., in which Laskey and Loew each own 50% of the stock, the property will be sold to the highest bidder Monday (6) in Portland, Me.

Also pending in Maine courts is the division of the Augusta and Bangor Drive-in theatres, in which Loew owns 50% of the stock; Laskey 25%, and Finn, 25%. Additional cases in litigation include the Thompson Square Theatre and Puritan Theatre, Boston; Hollis Theatre, Framingham, Mass.; Springfield Mass. Drive-in; Hartford, Conn. Drive-in, and Civic Theatre in Portsmouth, N. H.

The decree marked the first breakthrough in the Loew-Laskey tangle to have the courts make an equitable division of the properties of all 17 theatres as the parties themselves are unable to agree. Laskey and Finn together own 50% of the stock in some the these theatres, with Loew owning the other 50%.

Attorneys for Laskey, Finn and Rittenberg were Hale and Dorr of Boston, represented by David Burstein, James St. Clair and Jerome Fasher, and Theodore Sherbow of Baltimore. Lawyers for E. M. Loew were Philip Fine of Boston and Edwin Ira Ulman and William Somerville of Baltimore. Lawyers for Richmond were James Peacock of Baltimore and Peter Parker.

School Kids Luncheon Period Will Be Enlivened By Hollywood Product

Milwaukee, Feb. 7.

Milwaukee Public School Board last week voted down a resolution which would have curtailed the exhibition of "Hollywood-produced" films to students during their lunch hours, a practice followed in some of the local schools.

Board director William E. Hintz asked for the ban, saying that some of the pix being shown were "stinkers" which he would not want his own children to see. Principal who shows The Three Stooges is "taking the easy way out," he said, adding that schools should instruct, not entertain. Among the pix which he claimed had been shown at one school were "The Deadly Mantis" and "The Mole People."

School board's appointment and instruction committee did not back Hintz. Harold S. Vincent, superintendent of Milwaukee schools also disagreed.

CARNEGIE LEGIT HALL CONVERTING TO FILMS

Currently being refurbished for a spring opening as a new Manhattan firstrun art house is the Carnegie Hall Playhouse, a downstairs site, facing Seventh Ave, recently home of a number of off-Broadway legit shows. Auditorium, in the Carnegie Hall building, will be known as the Carnegie Hall Cinema. There is also the Little Carnegie on 57th St.

House will be operated by Robert Ferman, Meyer Ackerman and Eve Schlosser, who for several years have been operating arties in The Bronx, Scarsdale, Syracuse and Irvington, N.Y.

15 'Pepe' Exploiteers

Columbia has assigned 15 exploitation specialists to work on openings across the country of "Pepe," according to ad-pub director Robert S. Ferguson. Each field man, under the supervision of exploitation manager Richard Kahn, will cover several cities as the film bows.

For example, the man who covers the premiere in Los Angeles will be moved next to such other areas as San Diego and Phoenix.

Infra-Lite Motion Picture Productions Inc. has been authorized to coduct business in Huntington, Suffolk County. Capital stock is 200 shares, no par value. Alan J. Sanders of Huntington Station, was filing attorney at Albany.

Six State Film Reviewers Would Lose Positions If Rocky's Budget Prevails

Albany, Feb. 7.

A potentially warm wind blew for the motion picture industry on Capitol Hill the same day last week that a probable cold one hit the State Education Department's Motion Picture Division.

The Executive Budget, submitted to the Legislature by Governor Nelson A. Rockefeller, eliminated the position of assistant director and three of the six reviewers in the MPD.

At almost the same time, Senator John J. Marchi, Richmond County Republican, introduced a bill providing for an increase in the rate for license fees on original films from $3 to $3.50 per thousand feet, but for a change in the charge for prints from $2 per thousand feet, to $3 for each "entire copy"—plus an additional $1 fee for each one thousand feet.

There appeared to be some indirect connection between the actions. The Governor, in vetoing last year's Marchi-Savarese bill which called for a hike to $4 per thousand feet on original films, but a cut to $6.50 for each additional entire copy, had, in effect, directed a "reexamination of the effect of the present fees on the distribution of motion pictures.

Commenting that "It is recognized there should be a reexamination," the Chief Executive wrote that "The budget and workload of the Division of Motion Pictures should be carefully reviewed by the Commissioner of Education and the Director of the Budget prior to the preparation of the proposed 1961-62, with a view toward reduction of administrative costs without adversely affecting the quality of the services performed by the Division of Motion Pictures."

The elimination of four positions at the heart of the MPD's operation—a step recommended by the Budget Division, after a "time and motion study"—was the result.

The Education Department, which believes the 50% reduction in the reviewing staff and the lopping off of the assistant director, unwarranted and unwise, will seek to have the jobs reinstated in the supplemental budget.

Director Louis Peace and three reviewers will be left—with inspectors, projectionists and secretarial-clerical workers—if the Executive Budget "holds."

Rockefeller vetoed the 1960 film license fees measure "because the revenues which the State would receive under it would not even suffice to cover the administrative costs of the licensing function."

He did recommend that "The motion picture industry and the Budget Division should further study the factors underlying this bill, so that an agreed solution may be achieved for effectuation on April 1, 1961, the effective date of the bill now before me." The new bill would take effect June 1, 1961.

John Frankenheimer to direct one of three Metro productions John Houseman is prepping.

Smart Sell & Complete Sell

[DAVE LIPTON MARKET CREDO]

Universal's marketing approach was outlined to the company's sales executives last week at a N. Y. conclave by pub-ad v.p. David A. Lipton.

He said the company's effort to create public interest in its product was characterized by the "smart sell" combined with the the "complete sell." He defined the "smart sell" as the careful consideration of every possible selling avenue in a given motion picture, selecting what would appear the smartest aspect, be it "soft" or "hard" sell.

Elaborating on U's use of the "complete sell," the pub-ad exec said this phase started out with double-truck tradepaper ads announcing the start of production of each important picture. He indicated that this not only provided exhibitors with advance information on forthcoming pix, but that it also conditioned the motion picture editors of newspapers nationally and those interested in film news in all media. Editors made initially aware of upcoming important pix are believed by Lipton to be more receptive to use of the publicity and photographic material provided by the company during production and continuing until release.

Another characteristic of U's "complete sell," Lipton indicated, is the company's practice of pre-selling through national advertising in newspapers, magazines, television and radio. U is one of the few companies that utilizes national magazines extensively for pre-selling purposes. Lipton stressed that during the next year U was among the top motion picture advertisers in national media.

Enjoined From Use of 'Exodus' Tag, Hoffer Releases 'Earth Cries Out'

Although stymied in his efforts to present a 1948 Italian film, "The Earth Cries Out" under the title of "Exodus," Bernie K. Hoffer, a newcomer to the film industry, is proceeding with the reissue of his film under the original title. Ajay Film Distributors, headed by Arnold Jacobs, is handling the distribution and has obtained an initial date—the Symphony Theatre on Upper Broadway in Manhattan.

Hoffer's film, known in Italian as "Il Grido della Terra," deals with a similar theme as the Otto Preminger production which United Artists is releasing as a hardticket entry. It tells the story of the exodus of the Jews from Europe to Israel shortly after World War II and details the conflict between the Haganah and the Igrun. The film was originally shown in N.Y. in 1948 at the Ambassador Theatre, now a legit house.

Hoffer's attempt to offer "The Earth Cries Out" as "Exodus" was based on his contention that the film was made in Italy under that title although it was never released as "Exodus." He also argued that the company that produced the film was known as Exodus Production Co.

UA, however, blocked Hoffer by obtaining a court injunction against the issuance of his picture under the "Exodus" title. At present, Hoffer is being particularly careful about using the word "exodus" in his advertising or in a special prolog which he wrote for the film. In describing what his film is about, he talks about the "egress" of the Jews from Europe to Israel.

Hyman, Levy Scanning Product in Hollywood

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, and his assistant, Bernard Levy, are due in Hollywood from New York today (Wed.) for a survey of new production.

This is an annual junket for Hyman, who's scheduled to visit all the studios, view completed productions and rushes of films in work and confer with production officials.

Following this he'll put together a "Report from Hollywood," which will list, with his comments, forthcoming releases.

Not Yet Rolling But 'Nuremberg' Trial Film Already Set in Berlin

Stanley Kramer's "Judgment at Nuremberg," which deals with the German war crime trials, is already scheduled to open in West Berlin on Dec. 14 this year. The premiere date was set this week although the picture does not face the cameras until Feb. 22 in Hollywood.

The West Berlin opening was heralded in a full-page ad in the N.Y. Times on Friday (3). It also appeared in yesterday's (Tues.) international edition of the newspaper. The picture has been booked into the Kongress Halle, home of the Berlin Festival, and is being hailed as the international premiere in "the tinder-box of Europe."

The Times ad is headed "Der Tag" and features a large representation of a Nazi swastika being smashed by a fist, which Kramer has chosen as the symbol for his film. The ad says that the participants in the West Berlin showing will be "the global press," brought together from the four corners of the earth in an unprecedented congress, to be eyewitnesses to a motion picture that will profoundly affect the thoughts, the emotions, the lives of people everywhere."

Varied Guesses

Continued from page 2

leans toward properties or personalities whose life stories are in public domain.

"Baby Face Nelson," which producer wrote from headlines; "Valley of the Dragons," career of a comet from an idea by Jules Verne, and next pic after winding "Dragons," Kiki Roberts yarn based on gangster moll, are typical of basic script cost between $5,700 to $6,000. Vital items like these fall into general pattern of cutting corners. If scripts farmed out, Zimbalist tallies cost as prohibitive and beyond his ken.

Getting back to "Baby Face," domestic gross of $6,000,000 will net $2,000,000 for producer and others allied with him. Pic is due for another $1,500,000 foreign net.

Zimbalist, naturally, doesn't mention 16 to 18 hours per diem he puts in on each pic, and fact he never draws salary but waits for profits to roll in before ordering a new T-bird.

Peter Holm Moves

San Francisco, Feb. 7.

Peter Holm has been shifted from house manager of Fox West Coast's 4,600-seat Fox here to manager of FW's Lido, Los Angeles artie. Kenneth King moves into vacated spot.

Robert Apple remains managing director of the big theatre.

Main Street Phobia On N.Y. Ads; Amateurs Alter Professional Copy

Film advertising men, long weary of the constant complaints of exhibitors about the contents of the press books, blame the theatremen for misusing these promotional guides.

The main exhibitor beef, according to one ad exec, is that the ads in the press books are too large for small town newspaper insertions and that the ads have big-city appeal.

Statements such as these rile the admen in N.Y. who feel that the exhibitors, who alter ads to their own taste, aren't qualified to do so and, as a result, frequently destroy a picture's appeal.

Rather than exhibitors clamoring for more small space ads, the admen believe it's about time that theatremen thought in bigger terms and took large insertions in their newspapers. Perhaps this practice, said one ad chief, would convince theatregoers of the importance of pictures the exhibitors are trying to sell.

The argument that the ads are geared for New York and not for Dallas, Omaha, and Kansas City is another illusion the admen are out to destroy. They contend that advertising if it's right, apneals to basic emotions and instincts of all people, whether you're trying to sell comedy or sex. They point out, for example, that all products —cigarets, autos, cereals, shoes, etc.—employ the same advertising across the country whether they use newspapers, magazines, radio or television. Local dealers, it's stressed, never take it upon themselves to alter the ads of the manufacturers. A Ford ad in New York would be the same one inserted in Omaha. The emotions film advertising are designed to convey have the same basic appeals in Paris or Paducah and in New York or New London, say the admen.

Perhaps, argue the admen, if exhibitors used large ads without changing the art work and the copy, they might discover that these ads aren't so bad after all and that they are capable of bringing people into theatres.

From the depths of degradation she rose to seek redemption at the hands of the woman her silence had condemned to the gallows... this is the story of Temple Drake and Candy Man, her Creole lover ...of Gowan, her husband, and their children....the one who lived, and the one who died; of her father, the Governor of a great state... and of Nancy, the woman who laid down her life to save them all.

Darryl F. Zanuck Productions, Inc. presents A CinemaScope Picture

WILLIAM FAULKNER'S **SANCTUARY**

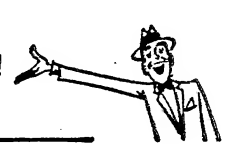
RELEASED BY 20th CENTURY-FOX

starring

LEE REMICK · YVES MONTAND · BRADFORD DILLMAN

Produced by *Richard D. Zanuck* Directed by *Tony Richardson* Screenplay by *James Poe*

One of the national advertisements for this great motion picture!



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30 Days Leeway

The consent decree binds all parties to carry out the agreements and the closing date for all these trasactions is 11 a.m., 30 days from the signing of the agreement, which took place Wed. (25).

The court ordered that "all accounting problems and disputes arising out of the provisions of the attached agreements shall be referred to the accounting firm of Haskins and Sells, and determination and solutions from an accounting standpoint, which determination when filed with the court in proper form shall be binding upon all parties hereto."

The consent decree, which winds up these corporations, reads in part: *"The Court shall have full, and complete power to enforce its decisions hereunder, including the power to issue declaratory judgments or decrees, decrees of specific performance, decrees of injunction, including mandatory injunctions, and further including the usual full contempt powers of the Court, in the absolute discretion of the Court, whether or not the normal prerequisites for the exercise of said remedies, decrees, and powers shall exist."*

Scheduled for a court hearing in Boston today, Tuesday (31), is the matter of the Kingston, Mass. Drive-in Theatre, in which Loew owns 50% of the stock; Laskey 25%, and Finn, 25%. Unable to reach an agreement in the Wells Beach, Me. Casino Corp., in which Laskey and Loew each own 50% of the stock, the property will be sold to the highest bidder Monday (6) in Portland, Me.

Also pending in Maine courts is the division of the Augusta and Bangor Drive-in theatres, in which Loew owns 50% of the stock; Laskey 25%, and Finn, 25%. Additional cases in litigation include the Thompson Square Theatre and Puritan Theatre, Boston; Hollis Theatre, Framingham, Mass.; Springfield Mass. Drive-in; Hartford, Conn. Drive-in, and Civic Theatre in Portsmouth, N. H.

The decree marked the first breakthrough in the Loew-Laskey tangle to have the courts make an equitable division of the properties of all 17 theatres as the parties themselves are unable to agree. Laskey and Finn together own 50% of the stock in some the these theatres, with Loew owning the other 50%.

Attorneys for Laskey, Finn and Rittenberg were Hale and Dorr of Boston, represented by David Burstein, James St. Clair and Jerome Fasher, and Theodore Sherbow of Baltimore. Lawyers for E. M. Loew were Philip Fine of Boston and Edwin Ira Ulman and William Somerville of Baltimore. Lawyers for Richmond were James Peacock of Baltimore and Peter Parker.

School Kids Luncheon Period Will Be Enlivened By Hollywood Product

Milwaukee, Feb. 7.

Milwaukee Public School Board last week voted down a resolution which would have curtailed the exhibition of "Hollywood-produced" films to students during their lunch hours, a practice followed in some of the local schools.

Board director William E. Hintz asked for the ban, saying that some of the pix being shown were "stinkers" which he would not want his own children to see. Principal who shows The Three Stooges is "taking the easy way out," he said, adding that schools should instruct, not entertain. Among the pix which he claimed had been shown at one school were "The Deadly Mantis" and "The Mole People."

School board's appointment and instruction committee did not back Hintz. Harold S. Vincent, superintendent of Milwaukee schools also disagreed.

CARNEGIE LEGIT HALL CONVERTING TO FILMS

Currently being refurbished for a spring opening as a new Manhattan firstrun art house is the Carnegie Hall Playhouse, a downstairs site, facing Seventh Ave, recently home of a number of off-Broadway legit shows. Auditorium, in the Carnegie Hall building, will be known as the Carnegie Hall Cinema. There is also the Little Carnegie on 57th St.

House will be operated by Robert Ferman, Meyer Ackerman and Eve Schlosser, who for several years have been operating arties in The Bronx, Scarsdale, Syracuse and Irvington, N.Y.

15 'Pepe' Exploiteers

Columbia has assigned 15 exploitation specialists to work on openings across the country of "Pepe," according to ad-pub director Robert S. Ferguson. Each field man, under the supervision of exploitation manager Richard Kahn, will cover several cities as the film bows.

For example, the man who covers the premiere in Los Angeles will be moved next to such other areas as San Diego and Phoenix.

Infra-Lite Motion Picture Productions Inc. has been authorized to coduct business in Huntington, Suffolk County. Capital stock is 200 shares, no par value. Alan J. Sanders of Huntington Station, was filing attorney at Albany.

Six State Film Reviewers Would Lose Positions If Rocky's Budget Prevails

Albany, Feb. 7.

A potentially warm wind blew for the motion picture industry on Capitol Hill the same day last week that a probable cold one hit the State Education Department's Motion Picture Division.

The Executive Budget, submitted to the Legislature by Governor Nelson A. Rockefeller, eliminated the position of assistant director and three of the six reviewers in the MPD.

At almost the same time, Senator John J. Marchi, Richmond County Republican, introduced a bill providing for an increase in the rate for license fees on original films from $3 to $3.50 per thousand feet, but for a change in the charge for prints from $2 per thousand feet, to $3 for each "entire copy"—plus an additional $1 fee for each one thousand feet.

There appeared to be some indirect connection between the actions. The Governor, in vetoing last year's Marchi-Savarese bill which called for a hike to $4 per thousand feet on original films, but a cut to $6.50 for each additional entire copy, had, in effect, directed a "reexamination of the effect of the present fees on the distribution of motion pictures.

Commenting that "It is recognized there should be a reexamination," the Chief Executive wrote that "The budget and workload of the Division of Motion Pictures should be carefully reviewed by the Commissioner of Education and the Director of the Budget prior to the preparation of the proposed 1961-62, with a view toward reduction of administrative costs without adversely affecting the quality of the services performed by the Division of Motion Pictures."

The elimination of four positions at the heart of the MPD's operation—a step recommended by the Budget Division, after a "time and motion study"—was the result.

The Education Department, which believes the 50% reduction in the reviewing staff and the lopping off of the assistant director, unwarranted and unwise, will seek to have the jobs reinstated in the supplemental budget.

Director Louis Peace and three reviewers will be left—with inspectors, projectionists and secretarial-clerical workers—if the Executive Budget "holds."

Rockefeller vetoed the 1960 film license fees measure "because the revenues which the State would receive under it would not even suffice to cover the administrative costs of the licensing function."

He did recommend that "The motion picture industry and the Budget Division should further study the factors underlying this bill, so that an agreed solution may be achieved for effectuation on April 1, 1961, the effective date of the bill now before me." The new bill would take effect June 1, 1961.

John Frankenheimer to direct one of three Metro productions John Houseman is prepping.

Smart Sell & Complete Sell

[DAVE LIPTON MARKET CREDO]

Universal's marketing approach was outlined to the company's sales executives last week at a N. Y. conclave by pub-ad v.p. David A. Lipton.

He said the company's effort to create public interest in its product was characterized by the "smart sell" combined with the the "complete sell." He defined the "smart sell" as the careful consideration of every possible selling avenue in a given motion picture, selecting what would appear the smartest aspect, be it "soft" or "hard" sell.

Elaborating on U's use of the "complete sell," the pub-ad exec said this phase started out with double-truck tradepaper ads announcing the start of production of each important picture. He indicated that this not only provided exhibitors with advance information on forthcoming pix, but that it also conditioned the motion picture editors of newspapers nationally and those interested in film news in all media. Editors made initially aware of upcoming important pix are believed by Lipton to be more receptive to use of the publicity and photographic material provided by the company during production and continuing until release.

Another characteristic of U's "complete sell," Lipton indicated, is the company's practice of pre-selling through national advertising in newspapers, magazines, television and radio. U is one of the few companies that utilizes national magazines extensively for pre-selling purposes. Lipton stressed that during the next year U was among the top motion picture advertisers in national media.

Enjoined From Use of 'Exodus' Tag, Hoffer Releases 'Earth Cries Out'

Although stymied in his efforts to present a 1948 Italian film, "The Earth Cries Out" under the title of "Exodus," Bernie K. Hoffer, a newcomer to the film industry, is proceeding with the reissue of his film under the original title. Ajay Film Distributors, headed by Arnold Jacobs, is handling the distribution and has obtained an initial date—the Symphony Theatre on Upper Broadway in Manhattan.

Hoffer's film, known in Italian as "Il Grido della Terra," deals with a similar theme as the Otto Preminger production which United Artists is releasing as a hardticket entry. It tells the story of the exodus of the Jews from Europe to Israel shortly after World War II and details the conflict between the Haganah and the Igrun. The film was originally shown in N.Y. in 1948 at the Ambassador Theatre, now a legit house.

Hoffer's attempt to offer "The Earth Cries Out", as "Exodus" was based on his contention that the film was made in Italy under that title although it was never released as "Exodus." He also argued that the company that produced the film was known as Exodus Production Co.

UA, however, blocked Hoffer by obtaining a court injunction against the issuance of his picture under the "Exodus" title. At present, Hoffer is being particularly careful about using the word "exodus" in his advertising or in a special prolog which he wrote for the film. In describing what his film is about, he talks about the "egress" of the Jews from Europe to Israel.

Hyman, Levy Scanning Product in Hollywood

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, and his assistant, Bernard Levy, are due in Hollywood from New York today (Wed.) for a survey of new production.

This is an annual junket for Hyman, who's scheduled to visit all the studios, view completed productions and rushes of films in work and confer with production officials.

Following this he'll put together a "Report from Hollywood," which will list, with his comments, forthcoming releases.

Not Yet Rolling But 'Nuremberg' Trial Film Already Set in Berlin

Stanley Kramer's "Judgment at Nuremberg," which deals with the German war crime trials, is already scheduled to open in West Berlin on Dec. 14 this year. The premiere date was set this week although the picture does not face the cameras until Feb. 22 in Hollywood.

The West Berlin opening was heralded in a full-page ad in the N.Y. Times on Friday (3). It also appeared in yesterday's (Tues.) international edition of the newspaper. The picture has been booked into the Kongress Halle, home of the Berlin Festival, and is being hailed as the international premiere in "the tinder-box of Europe."

The Times ad is headed "Der Tag" and features a large representation of a Nazi swastika being smashed by a fist, which Kramer has chosen as the symbol for his film. The ad says that the participants in the West Berlin showing will be "the global press," brought together from the four corners of the earth in an unprecedented congress, to be eyewitnesses to a motion picture that will profoundly affect the thoughts, the emotions, the lives of people everywhere."

Varied Guesses

Continued from page 3

leans toward properties or personalities whose life stories are in public domain.

"Baby Face Nelson," which producer wrote from headlines; "Valley of the Dragons," career of a comet from an idea by Jules Verne, and next pic after winding "Dragons," Kiki Roberts yarn based on gangster moll, are typical of basic script cost between $5,700 to $6,000. Vital items like these fall into general pattern of cutting corners. If scripts farmed out, Zimbalist tallies cost as prohibitive and beyond his ken.

Getting back to "Baby Face," domestic gross of $6,000,000 will net $2,000,000 for producer and others allied with him. Pic is due for another $1,500,000 foreign net.

Zimbalist, naturally, doesn't mention 16 to 18 hours per diem he puts in on each pic, and fact he never draws salary but waits for profits to roll in before ordering a new T-bird.

Peter Holm Moves

San Francisco, Feb. 7.

Peter Holm has been shifted from house manager of Fox West Coast's 4,600-seat Fox here to manager of FW's Lido, Los Angeles artie. Kenneth King moves into vacated spot.

Robert Apple remains managing director of the big theatre.

Main Street Phobia On N.Y. Ads; Amateurs Alter Professional Copy

Film advertising men, long weary of the constant complaints of exhibitors about the contents of the press books, blame the theatremen for misusing these promotional guides.

The main exhibitor beef, according to one ad exec, is that the ads in the press books are too large for small town newspaper insertions and that the ads have big-city appeal.

Statements such as these rile the admen in N.Y. who feel that the exhibitors, who alter ads to their own taste, aren't qualified to do so and, as a result, frequently destroy a picture's appeal.

Rather than exhibitors clamoring for more small space ads, the admen believe it's about time that theatremen thought in bigger terms and took large insertions in their newspapers. Perhaps this practice, said one ad chief, would convince theatregoers of the importance of pictures the exhibitors are trying to sell.

The argument that the ads are geared for New York and not for Dallas, Omaha, and Kansas City is another illusion the admen are out to destroy. They contend that advertising if it's right, appeals to basic emotions and instincts of all people, whether you're trying to sell comedy or sex. They point out, for example, that all products —cigarets, autos, cereals, shoes, etc.—employ the same advertising across the country whether they use newspapers, magazines, radio or television. Local dealers, it's stressed, never take it upon themselves to alter the ads of the manufacturers. A Ford ad in New York would be the same one inserted in Omaha. The emotions film advertising are designed to convey have the same basic appeals in Paris or Paducah and in New York or New London, say the admen.

Perhaps, argue the admen, if exhibitors used large ads without changing the art work and the copy, they might discover that these ads aren't so bad after all and that they are capable of bringing people into theatres.

From the depths of degradation she rose to seek redemption at the hands of the woman her silence had condemned to the gallows... this is the story of Temple Drake and Candy Man, her Creole lover ...of Gowan, her husband, and their children... the one who lived, and the one who died; of her father, the Governor of a great state... and of Nancy, the woman who laid down her life to save them all.

Darryl F. Zanuck Productions, Inc. presents A CinemaScope Picture

WILLIAM FAULKNER'S **SANCTUARY**

RELEASED BY 20th CENTURY-FOX

starring

LEE REMICK · YVES MONTAND · BRADFORD DILLMAN

Produced by *Richard D. Zanuck* Directed by *Tony Richardson* Screenplay by *James Poe*

One of the national advertisements for this great motion picture!

Oscar Value Lost to Subsequents; Fine Presses Academy Separation Of 'Road Shows' & 'Releases'

Cleveland, Feb. 7.

Marshall H. Fine, recently- elected president of Allied States Assn., has written to Valentine Davies, president of the Academy of Motion Picture Arts and Sciences, and to each member of the Board of Governors requesting the establishment of a separate Oscar award for the so-called roadshow pictures.

Fine's move stems from a resolution passed at the Allied convention asking for the setting up of a separate category of major awards for those pictures not in general release.

In his letter to the Acad members, Fine points out that nominations for Oscars have always been made in separate classifications. "The Academy," he stressed, "has properly recognized that dissimilar achievements cannot be evaluated or comparatively judged." He indicated that "the many excellent features which will continue to be produced for general release to the motion picture theatres of the world obviously cannot compete for awards against these new super productions."

In arguing his case, Fine pointed out that the Academy Awards have gained appeal and stature because they have been flexible in tailoring the kudos to a changing industry. He noted that if a separate classification were not established, it is inevitable that "all future major awards will be monopolized by one or two super productions each year" and that the awards will lose their popular appeal.

General Drive-In Quarterly 12½c

Boston, Feb. 7.

General Drive-In Corp. has declared a 12½c quarterly dividend payable Feb. 25 to stockholders of record on Feb. 6. The company last paid a 12½c dividend on Nov. 25.

General Drive-In, headed by Phillip Smith, is a diversified amusement company operating film theatres and bowling centers.

Harry Joe Brown Film Co-Financed on-Coast By Pathe & Investors

Hollywood, Feb. 7.

Pathe-America Distribution Co.'s co-financing deal with Motion Picture Investors will extend to a second production, Harry Joe Brown's "O'Brien's Navy." The arrangement started with "Deadly Companions," currently in production.

According to Pathe-America topper Budd Rogers, the firm's booking goal is at least 10,000 theatres for each picture. Rogers' first step toward obtaining the booking pledges will be the setting up of five divisional sales heads in Los Angeles, Chicago, New York, and two cities yet to be determined. Talks, according to Rogers, have been held with one or more men in each area. Franchise holders are out, Rogers said, with the men working for Pathe in each selected city and Universal routing the prints for each division.

"Enemies," Rogers said, will be in the can and ready for playing by the end of April. It's budgeted at $1,500,000.

EX-AGENT RADIN SETS FILM FOR SINGAPORE

Paul E. Radin, former exec v.p. and associate producer of Alciona Productions, has formed his own production company. As his first project, he plans to make Mark Derby's "Echo of a Bomb," published by Viking Press.

Radin, now headquartering in Switzerland, has a screenplay by Decla Dunning. He is setting up details for location shooting in Singapore and Indonesia.

A Radin was v.p. of the Jaffe Agency and a partner in the Astley-Stelner Agency.

Palanca Sets Cinerama

Deal has been closed for the exhibition of Cinerama in the Philippine Islands.

B. G. Kranze, v.p. of Cinerama Inc., made the agreement with Sebastian C. Palanca, president of the Philippine International Motion Picture Distributor Corp.

Palanca left for Manila via stopover in Washington, D.C.

V.I.P.'s In Salvo To Variety Clubs National 'Week'

The deeds of Variety Clubs International will be publicly acknowledged during the third annual celebration of Variety Clubs Week from Feb. 12-18.

Through editorials in the press, spot radio-tv announcements, and proclamations by mayors and governors, the public will be appraised of the Variety Clubs' humanitarian activities.

International Chief Barker Edward Emanuel, of Philadelphia, said that every "Tent" city has scheduled a week-long program of activities saluting the organiation As national chairman of the "week," tv personality Lawrence Welk will feature a special salute on his Feb. 11 ABC-TV program.

Ed Sullivan, Arthur Godfrey, Perry Como, Art Linkletter, Dick Clark, and Don McNeil are among others who have pledged air salutes.

Tenn. Governor Sets Up February Variety Week

Memphis, Feb. 7.

Tennessee Gov. Buford Ellington has proclaimed Feb. 12-18 as "Variety Week" throughout the state. The state's chief exec has called on people of the state to help support the many worthwhile charity projects of the Variety Club's International. This marks the 34th anni of the clubs throughout the nation.

Memphis Variety Club members of Tent No. 20 headed by Chief Barker Howard Nicholson made the trip to Nashville's state capital last week to meet with Gov. Ellington. Other Tent No. 20 members and state Variety leaders on hand were Dan Coursey, Ed Doughtery, Evans Sprott, Nathan Flexer, Fred Massey and Judge Lunn McKeel. Memphis' Variety club supports and maintains a hospital for Heart research.

Mike Ellis Installed By Buffalo Variety

Buffalo, Feb. 7.

Officers of Buffalo Variety Club, Tent 7, for 1961 have been installed by John Fitzgerald, of Toronto, Deputy Grand Chief Barker.

Officers are Michael Ellis, Jr., Chief Barker; James Hayes, first assistant barker; Nathan Dickman, second assistant barker; Thomas Gross, dough guy.

Fenno, property master, and Myron

Wurtele Heads Tent 13

Philadelphia, Feb. 7.

Lester H. Wurtele, branch manager of Columbia Pictures, was installed as chief barker of Variety Club, Tent 13, at the annual dinner last night in ballroom of the Bellevue-Stratford Hotel.

Highlight of the affair was the presentation of the "Great Heart Award" to Mrs. Ethel Jackson Evans, for her work on behalf of handicapped children. She is the principal of the Widener Memorial School for Crippled Children.

The entertainment was headed by Joey Adams and Al Kelly and screen actress Rita Gam was the only other femme present in the gathering of 600 man.

Script & Bally

Continued from page 12

"The main idea is to do a thorough selling job in a compressed amount of time with material tailored to the taste of the individual community."

Company has gone in for national magazines on those occasions when a pic was scheduled to get a national "saturation" release, but has not as yet employed tv on a national network basis. If he had to choose between national mags and local newspapers, Solomon would probably go for the dailies, despite the impressive circulation and readership figures the mags can produce. Idea is that a national ad, in a magazine, may be seen at least once by many people, but once seen, it's discarded, while the dailies hit the reader over and over again to create a continuity of impression.

Interesting point made by Solomon in connection with use of tv is that medium has been found to be most effective in sustaining a run already underway. That is, company may concentrate on newspapers pre-opening, and then hit hard with tv while show is in progress. But even this, to a certain extent, depends on the opening day, he says. If you open on Wednesday, for example, you'll push your campaign in radio, tv and newspapers towards that first weekend's business.

Another interesting angle: drive-ins seem to prefer to concentrate almost all of their ad budgets on the current run, rather than using it to create interest in advance. Solomon says he's never heard any particular reason for this approach, but suggests that drive-in exhibs feel their patrons do more "impulse buying" than patrons of conventional theatres. It may be the same philosophy used by the department stores, says the Embassy veep. "After all, Macy's doesn't announce 'we're going to have a fur sale in three days.' They say: 'Fur Sale Today. Come And Get It.'"

Hollywood Views

Continued from page 56

a great deal of money on his first picture, on some he's taken losses."

There's no question, however, about the impact Levine has had on theatre exhibs throughout the country with his methods of salesmanship, it's conceded. His effect in N.Y., too, undoubtedly is immense, where he's shaken up the ad departments and made them reconsider some of their methods.

Foreign producers have really cashed in on Levine, too, producers here admit. As a result of his successful marketing of some of their output, they've been inspired to repeat the type of films which have gone over well here, concentrating on the heroic type of product Levine launched with "Hercules." Levine's creation of a great market for Italian producers particularly, who go in for the mythological scene, lends no benefits for American producers, who have pretty well let this area alone.

Field Men

Continued from page 3

between sales topper Glenn Norris and the field, seems to indicate that present local autonomy is quite far from what was originally envisioned. Company has not gone back to the pre-local autonomy divisional setup, it's true, but both changes seem to have returned the field business operations a little closer to the New York h.o.

When the sales cabient was appointed four months ago announced purpose was to increase the flow of information between the h.o. and the branches—both ways—with the managers still authorized to "make their own deals." This apparently still holds, but now with the ad-pub men back under the wing of the homeoffice, and with "increased liaison" inevitably meaning a certain amount of increased supervision, 20th's domestic setup is beginning to look more and more conventional.

Themeatically Consistent

Boston, Feb. 7.

Morrie Steinman, pressagent from St. Paul-Minneapolis, made the Boston and New England scene for the first time ahead of Universal's "The Great Imposter," and set up the stage for the world preem skedded for the Keith Memorial Theatre, Boston Feb. 16.

Among Steinman's razzle dazzle stunts were: An "imposter" appearance at the Massachusetts state legislature where he tried to get a bill passed while impersonating an absent legislator; private showing of the film for Women's Reformatory at Framingham, with Joan Blackman, femme lead in the film, in personal appearance; honorary nurse honors for Miss Blackman from Massachusetts General Hospital; key to the city from Hub's mayor; guest p.a. at state legislature, and 11 guest radio and tv shots.

In addition, Steinman won heavy newspaper space with contest to be held in front of theatre opening night with "imposters" taking off famous historical personalities in a sort of "Masquerade" game; plus big press on author Robert Crichton visit to Boston in conjunction with the film made from his book, "The Great Imposter."

Offbeat Selectivity As New Ideal

'Trend' Moulding Policies of Ed Gray's 'Exclusive International'

Increasing success here of different, offbeat and/or foreign product, plus the success of the small (500-600-seat), selective-policy theatre, demand a new approach to the distribution of films in the U. S.

It's with this thought in mind that Exclusive International Films is being reorganized to provide both producers and exhibitors with a film releasing service which they haven't been getting heretofore. Idea, as explained in New York last week by prexy Ed Gray, is to have a national distrib organization covering the 25 major exchange areas, designed to sell to both the straight commercial houses as well as the arties, and backed by national advertising and promotion when necessary and feasible.

Exclusive International was originally formed two years ago on the coast to handle exploitation product. Current reorganization has resulted in the transfer of its headquarters to New York, and the bringing in of Leo Samuels, former prexy of Buena Vista, as executive assistant to Gray, and Sanford Weiner as sales topper. Firm now is geared not only to handle its own wholly-owned releases, but also outside product on a straight distribution-fee arrangement.

Company is eschewing the subdistributor arrangement, but at the same time has succeeded in setting up a national releasing org without going into the unwieldy expense of opening up its own offices around the country. According to Gray and Samuels, the company has its own reps in 25 exchange areas—reps who are in on a profit-sharing basis but who are free to handle outside films. Eventually, if the company sets up a "continuity" of releases as it now hopes, these reps are expected to drop their outside interests and work exclusively for Exclusive.

Firm's aim is to handle between 18 and 25 pix a year, both foreign and domestic. It already has 12 films ready and has concluded negotiations to rerelease to theatres 17 pix which NTA has been handling for tv. Many films in the latter group, according to Gray, are film classics which continue to do well in selective theatres, whether or not they have had free tv exposure. In the case of these films, however, company will not attempt to promote them as it will new product, but will simply "service" them to theatres as they are requested.

As sales topper of EIF, Weiner, with the blessing of Gray and Samuels, will strive to create a national "image" for the kind of different and offbeat films which heretofore have been promoted and sold regionally, usually with a New York premiere followed by slow key city playoff.

As an example, Weiner says that approximately 45% of the revenue of a foreign film in the U. S. comes from the New York area. That is, a pic which earns about $60,000 in New York, will do no more than about $130,000 nationally. His aim is to tap a greater national audience for this product through (1) national ad-promotion, and (2) carefully supervised selling out of a central New York office. He feels he's in a strong position to do the latter by having his own reps in the field, rather than having to work through subdistribs, which are the bane of most indie distribs working out of New York.

Exclusive International toppers emphasize, however, that they are not confining themselves to servicing only the small seaters. According to Gray, the increasing tendency of the major U. S. companies to utilize the art houses in many key cities has resulted in a dearth of good domestic product for the commercial houses, and EIF intends to service these accounts on the same basis at it does the small seaters.

Fred Schwartz

Continued from page 4

Corp. with the thought of obtaining from the latter sufficient financing for the steady product lineup. This didn't work out "after seven months of trying"—Scranton along with the allied Hal Roach Distribution Co. got into a hassle with the Securities Exchange Commission—and he's now emerged from this with Valiant. Latter company is now linked with Vitalite Films, which provides part of the Valiant program (importing and the like) and which is headed by Sig Shore and Joseph Harris.

Valiant, said Schwartz, has built up nicely, with 12 of its own offices in the United States and no franchise holders. Company is now going with four releases, these being "Sword and the Dragon," "The Young One," "Angry Silence" and "Mania" and all look to be hitting click proportions. "Sword" ought to do $1,000,000 to $1,200,000 in domestic rentals and might even exceed the $1,250,000 he brought in with "Rodan," Schwartz said. He added that "Sword" has had 1,800 dates so far "with no soft spots" and is set to play 75 houses in the Cincinnati area for a week's stand in April.

Pursuing the idea of product availability on a continuing basis, Schwartz said he has in mind to enter production but has yet to plot the actual specifics.

As for exhibition, like when he was helming Century Theatres, well, those were the leisurely days, Schwartz recalls. In comparison with operating theatres, to ply the field of distribution can be awfully hard, he claims.

Rex Taylor's New Job

Rex Taylor, formerly press chief for the European Theatre of Operations under then-General Ike Eisenhower, has been named v.p. of Famous Artists Schools and its new Famous Writers School subsidiary.

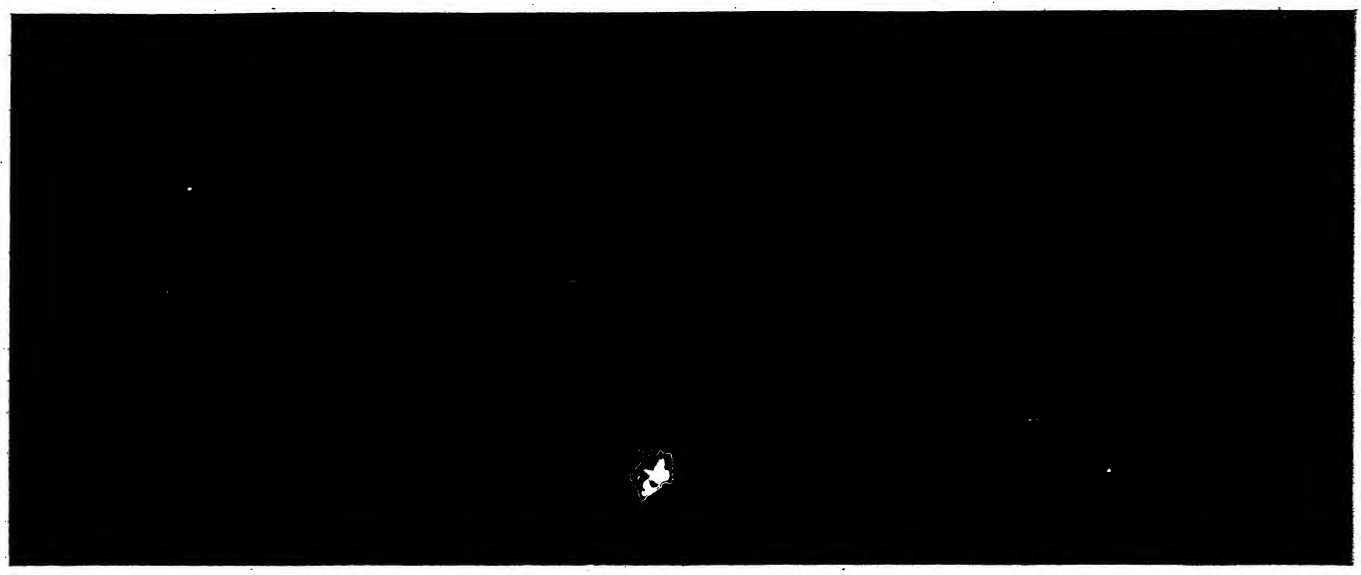
He at one time was connected with Paramount.

DAYTON HOUSE NO MORE

Dayton, Feb. 7.

Davue, nabe house here built in 1940, has been sold by Midwest Theatres Inc. of Cincinnati, to three brothers, Albert, Norman, and Zimmel Miller, all of Dayton. Work starts April 1 in slicing the main auditorium in two with construction of an additional floor to create a two-story office building.

Remodelling costs of the $90,000 building will reach about $300,000, new new owners said.

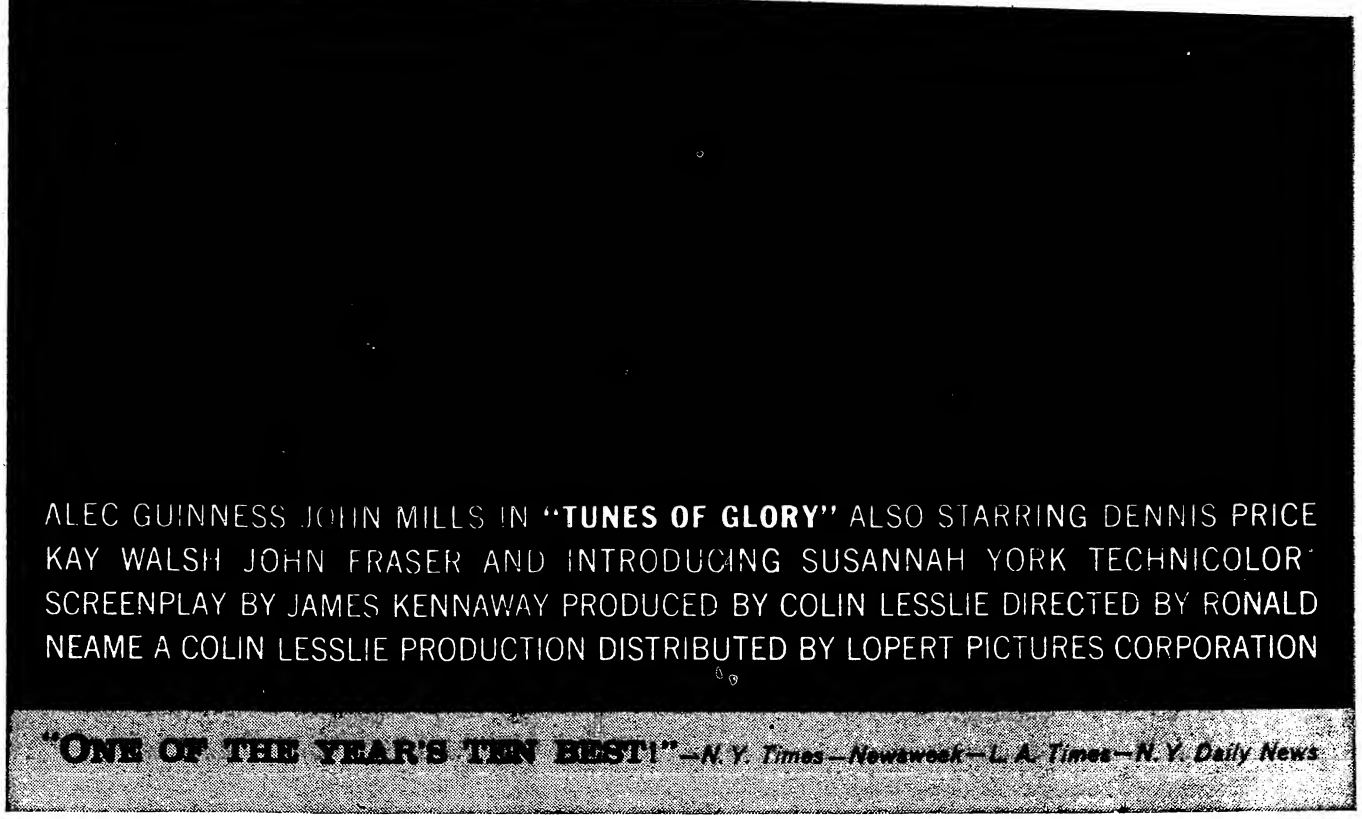


JANUARY 16, 1961

ILYA LOPERT 50 W 57 ST. N. Y. C.

GROSSES FOR "TUNES OF GLORY" AT LITTLE CARNEGIE THEATRE ARE AS GRATIFYING AS THEY ARE AMAZING. SECOND WEEK GROSS OF $30,945 CERTAINLY MUST BE WORLD RECORD FOR ART THEATRES OF COMPARABLE SEATING CAPACITY. VERY BEST WISHES FOR CONTINUED SUCCESS.

JEAN GOLDWURM LITTLE CARNEGIE THEATRE, INC., N.Y.



Panacolor Release Print Process Aims to Start Processing in 1962

Hollywood, Feb. 7.

Panacolor is name of a new release print process which is said to considerably reduce the cost of color release prints. Developed by Panacolor Inc., which has bought the old Motion Picture Research Council building, new service will be made available to the industry in about 12 months, after the plant has been physically equipped.

In the development stage for past five years, process is reported now to be far enough along so that its availability awaits only the manufacture and setting up of equipment. Harlan Baumbach, former prexy of Unicorn Engineering and who has been active in process' development, is vp in charge of engineering and Leo Nicastro is general manager.

Principle involved is believed to use black-and-white positive, which, when treated with the new process, will emerge a color release print. Heretofore, it's been necessary to use color positive for color prints. Considering that present cost per foot of color positive is 3.6 cents and black-and-white cost is 1.6 cents per foot, the savings here can be monumental. One major studio reported that in 1959 a total of 80,000,000 feet in color prints was utilized.

Still another advantage of new process is reported to be color control, and uniformity of color prints with equivalent color quality.

Metro for several years during its development was interested in process, but did nothing with it. However, it's now reported by a studio spokesman that company still is taking great interest in process and has hopes of making use of its facilities.

C'Est La Gore

Xenia, O., Feb. 7.

City Commissioners dug up an 1898 ordinance to show their resentment of the way the Xenia theatre, owned by the Chakeras circuit, promoted next Friday's (3) offering of a horror show, "Cannibals." The city has charged Nick Condello, manager, violated the old ordinance by posting advertising on utility poles. Conviction carries a $5 fine.

The posters allegedly were put on light poles near the city junior high school. In addition, printed handbills ballyhooing the film were distributed to students. This brought calls from members of the school staff and the Ministerial Assn. expressing concern over the program. The ads say the film offers "regurgitating horrors," and invites patrons to "see and gasp as your stomach is sliced open."

Besides filing an affidavit charging violation of the utility pole advertising ban, the City Commission ordered Phillip Aultman, city law director, to write to the Chakeres owners and protest the showing here of "Cannibals" and similar horror programs.

Free After Anti-Zionist Uproar Outside 'Exodus'

Minneapolis, Feb. 7.

Butch Levy, 260-pound professional wrestler, has been cleared of disturbing the peace charges arising from a ruckus during the "Exodus" (UA) premiere at the Academy Theatre two weeks ago.

Preem was picketed by two men representing the National Society for the Preservation of the White Race. Pickets claimed a sign they carried labeled "Read 'What Price Israel?'" was seized by Levy and destroyed. Banner referred to an anti-Zionist book.

According to Levy, one of the pickets ripped up the sign after Levy noticed its back was a dart board target. Levy said he suggested a game of darts to the pickets but that one of them became enraged and tore the sign. A string of witnesses backed up Levy's contention.

Municipal court case brought out that neither of the pickets had seen the film against which they were demonstrating or read the book they were promoting.

Skouras Keynoting

Continued from page 5

three-day confab are Fred Souttar, Fox Midwest exec; Beverly Miller, drive-in theatre owner; Richard Orear, president, Commonwealth Theatres.

A Polynesian "South Seas" motif will pervade the conclave as a harbinger of the box office warmth expected on spring and summer playdates which will be spurred by enthusiasm emanating from the Show-A-Rama.

In addition to the Skouras address, appearances on the rostrum will be made by a number of other industry notables, including Mrs. Margaret Twyman of the MPPDA office.

Key attention of the meeting will center on a "How-I-Will-Sell" clinic on 8 major spring releases. Details of ad-pub campaigns on the selected pictures will be explained by exploitation men from 8 different circuits. This is being chairmanned by M. B. Smith, Commonwealth ad-pub chief.

For the first time the mid-west conclave will devote special attention to the small town exhib, with a half day clinic devoted to the promotion and problems involving small town exhibition. There will also be a concession clinic, and the usual schedule of luncheons and receptions.

Registration, as last year, will be $15 per man, $10 per wife, and will admit to all convention sessions, two breakfasts, two luncheons and two receptions.

Details of the Motion Picture Investment plan for saturation booking of three reissues also will be revealed at this meeting.

Bilgrey

Continued from page 3

Court with an amicus curiae brief, will continue to support Times in its petition. It's also expected that representatives of other communications media will join in the petition, especially in light of the minority opinion written by Chief Justice Warren, who expressed the fear that the majority opinion meant the way is now open for prior restraint-type censorship of newspapers, books, magazines, radio and tv, among other media.

Tap Television Public For 'The Facts of Life' On Lucy-Bob Angles

Thanks to the tv association of Lucille Ball and Bob Hope, United Artists is discovering that video blurbs are paying off handsomely for "The Facts of Life," the Ball-Hope starrer. Although the picture hasn't opened in New York, UA is convinced it has a hit on the basis of the returns that are coming from dates throughout the country.

New York was not deliberately by-passed or did UA plan to test the effectiveness of the picture's appeal sans a Broadway buildup. The delayed Broadway booking is simply due to the inavailability of the Astor Theatre, U.A.'s Gotham showcase. "Facts" was originally scheduled to follow "Inherit the Wind" at the Astor, but UA, which operates the house, decided to take an outside booking when it didn't think "Facts" would be ready on time. However, the picture will move into the Astor immediately following the run of Universal's "The Grass Is Greener."

BELMONT, NASHVILLE LOST TO COMMERCE

Nashville, Feb. 7.

Nashville's Belmont Theatre, the house that launched Crescent Amusement Corp. in 1921, has been sold to a local real estate group which will convert it into an office building. House shutters March 15.

Initially a vaudefilmer and operating more recently as an art house, the Belmont was the first theatre to be built by the late Tony Sudekum, founder of the Crescent chain, who went on to build and acquire a total of 90. His partnerships in other theatres at one time brought Sudekum's count to nearly 200, giving Crescent claims to being the largest theatre chain in the South. Recently a group of 46 other Crescent theatres were sold to Martin Bros. of Columbus, Ga.

Syndicate that purchased the Belmont is headed by Wilbur Creighton 3d and includes Roy H. Slaymaker and Richard M. Miller. Purchase price is not disclosed.

Shifting of Roger Caras

Columbia has confirmed the appointment of Roger Caras as assistant to Paul N. Lazarus, v.p. Shifting from the post of radio-television publicist at Col, Caras previously was director of animation for Michael Myerberg's "Hansel and Gretel," ran the story department for Myerberg and Jed Harris and was casting director on United Artists' "Patterns."

Replacing Caras in the radio-tv job is Charles M. Powell, who had been trade press contact.

Film Row to IA & Walsh: 'Now Fix Exchange Scale'

Now that Richard F. Walsh has concluded a new contract covering Coast studio workers, the International Alliance of Theatrical Stage Employees topper is expected to step into the stalemate negotiations involving a new contract for Film Row exchange workers throughout the country.

The exchange talks between IA officials and distributor representatives broke up in N. Y. after three sessions when an impasse developed on the issue of a wage hike. Walsh's successful conclusion of the Coast pact, a 50c an hour package, served to encourage the 2,500 employees in the exchanges. The Coast deal is regarded as a highly satisfactory one, and the exchange unions are hopeful that Walsh's entry will bring about a comparable agreement. The exchange talks, which started in November, collapsed when the IA negotiators nixed a 15c an hour package deal.

Plato Skouras

Continued from page 4

en route from Italy to Hollywood, where he'll continue with the editing and other post-photography work on "Francis" and make preparations for his next, which will probably be "California Street," an adaptation of a novel set in contemporary San Francisco. Unlike "Francis," which was shot entirely abroad, "Street" will be a studio production with some exterior work done in Frisco. According to present plans, "Street" will start shooting in June, and "Francis" will go into release in August.

Concerning his experience with "Francis," Skouras reported he completed the picture in 66 days, which was a little over the schedule, principally because of bad weather which, in turn, brought them up into the Christmas holidays. Approximately 50% of his footage was shot in Roman studios, with the rest location work in and around Assisi and other "actual" locales.

Producer feels he may have found a "virgin" location in Sardinia, to which the cast and crew repaired for a long weekend to shoot some "desert" scenes. Originally, these had been scheduled for shooting in Spain, but when an eager scout reported the desired landscape in nearby Sardinia (two hours by air from Rome), a detour was made. The Sardinia dune country, he reported, is more like the average film fan's idea of the Sahara than many parts of the Sahara itself.

In addition to family films, Skouras touched on another subject of interest to him as a comparatively new producer, that is, the building of new players. For "Francis," he said, he had purposely cast one of 20th's most promising new faces (Bradford Dillman) in the title role, feeling that a more established film personality would have turned the story into an image of the older player's professional personality, which would have detracted from the impact of the picture. Also, he believed that the story was strong enough to stand on its own.

Generally speaking, however, he feels that new faces must be carefully handled to make sure they aren't old and through before their time. That is, and he cited examples to prove his point, he felt it wrong to cast a new face in a property and expect him or her to carry it alone.

If the youngster fails to carry the property, he may well be blamed for it by his producer as well as the public, and thus become a "has-been" before he's ever been a "has."

One of the more striking examples cited by the producer was that of a young male tv personality, who left a popular and extremely profitable tv series to make a couple of theatrical films, both of which wound up flops. Now the actor is having difficulty both in films as well as tv. Before he's 30, he's created a "flop image" for himself that is as hard to overcome as his original obscurity.

The average young player should be introduced gradually, said Skouras, in properties with established names, to protect the investment in the specific picture as well as the future of the youngster.

New York Sound Track

Continued from page 4

Fernandel-Zsa Zsa Gabor starrer (made some years ago) "The Most Wanted Man in The World," French pic featuring extensive footage filmed on New York City locations . . . **Fae Miske**, head of the Joseph Burstyn Organization, has the U. S. rights to "European Nights," filmed in some of the best boites of Europe.

Gil Golden appointed by 20th-Fox veep **Charlie Einfeld** to direct merchandising campaign on company's upcoming March-April release, "The Trapp Family."

James Woolf bought screen rights to **Lynne Reid Banks'** novel, "The L-Shaped Room," from **Walter Wanger**, skedded for filming late in 1961 under direction of **Jack Clayton** and probably for Warner Bros. release . . . **Jack Lemmon** with **Shirley MacLaine** again in **Billy Wilder's** "Irma La Douce" for Mirisch Co. and United Artists release . . . **Ted Richmond** takes over producer reins on **Bob Hope** starrer, "Bachelor in Paradise," at Metro . . . **Ray Stark** signed **Sydney Boehm** to write screenplay of "Kowloon," for Paramount release . . . Deal is on for **Phil Karlson** to direct "The Bridge at Remagen," which **Budd Schulberg** will film for Mirisch Co. and UA . . . "Hell Is for Heroes," title originally set by Paramount for **Edmond O'Brien's** starrer, is new tab for **Robert Pirosh's** "Separation Hill," with O'Brien film bow tagged "Deadlock."

Arthur Manson headed for Columbia as ad manager. He's been assistant to **Harry Goldberg**, ad-pub chief at Stanley Warner.

Toronto now has seven Italian cinemas in its "Little Italy," with 400-seat prima visione (first run) Pylon most successful. **Gilbert Sterling**, English speaking manager, switched to Italo product five years ago. It's imported by Italiafilm (Canada) Ltd., which says the customers like period pieces best, with no special accent on sex.

Hye Bossin, editor of Canadian Film Weekly, tells of a banker, intro'd to an actor, who said, "You may not believe this, but I haven't been in a theatre for five years." Actor answered, "That's nothing. I haven't been in a bank in 10 years."

Fred Majdalany, for 15 years film critic of the London Daily Mail, has left the paper and, for awhile, will concentrate on book writing. **Edward Goring**, showbiz reporter of the same sheet, has also quit the paper. Majdalany is temporarily replaced by columnist **Eve Perrick**, while Goring's successor is general reporter **Barrie Norman** . . . Britain's Museum Press is to publish Stan Laurel's book, "Mr. Laurel and Mr. Hardy" in the fall.

Al Floersheimer of Theatre Owners of America is now providing the exhibitor organization's members with long-range weather forecasts on theory that the information can be particularly helpful to drive-in operators.

Maximilian Schell in from Paris and to the Coast today (Wed.) to begin his assignment in **Stanley Kramer's** "Judgment at Nuremberg" . . . **Mike de Lisio**, usually connected with film publicity, is on special assignment with the Orion Press working on "Outlaws," a book by **Danilo Dolci**, the controversial Italian architect-engineer who has devoted his life to helping the poor in Sicily. "I'm handling Danilo Dolci," de Lisio told one of his contacts on a national magazine. "I'm so glad you're working on it. I hear it's a wonderful picture," came the reply. The mag ed was obviously thinking of the highly-touted "La Dolce Vita."

Efforts are being made to line up a package starring **Frank Sinatra** and **Dick Clark**. The untitled picture, a comedy western, would be made Sinatra's Essex Productions and released through United Artists . . . **David Opatoshu** has left the Broadway production of "The Wall" and is off to Rome to join **Ernest Borgnine** in the **Dino DeLaurentiis** film, "Black City" . . . Ross-Gaffney Inc., headed by **Angelo Ross** and **Jim Gaffney**, has opened larger quarters for its film editing services . . . The Children's Asthma Research Institute and Hospital of Denver, of which United Artists' **Max E. Youngstein** is honorary chairman, will sponsor the performance of the Moiseyev Dance Company at the Metopera on April 22.

Adolph Schimel, Universal's general counsel and v.p., is again heading the motion picture division of the Legal Aid Society's annual fund drive . . . **Robert Pik**, head of the Robert Pik Organization, to Europe on a product prowl . . . **Larry Tajiri**, film-legit critic of the Denver Post, is the editor of a newly-created entertainment department on the paper, consolidating the drama-film-music operation with tv-radio. **Del Carnes** will cover tv-radio and **Douglas Bradley** will handle music and ballet.

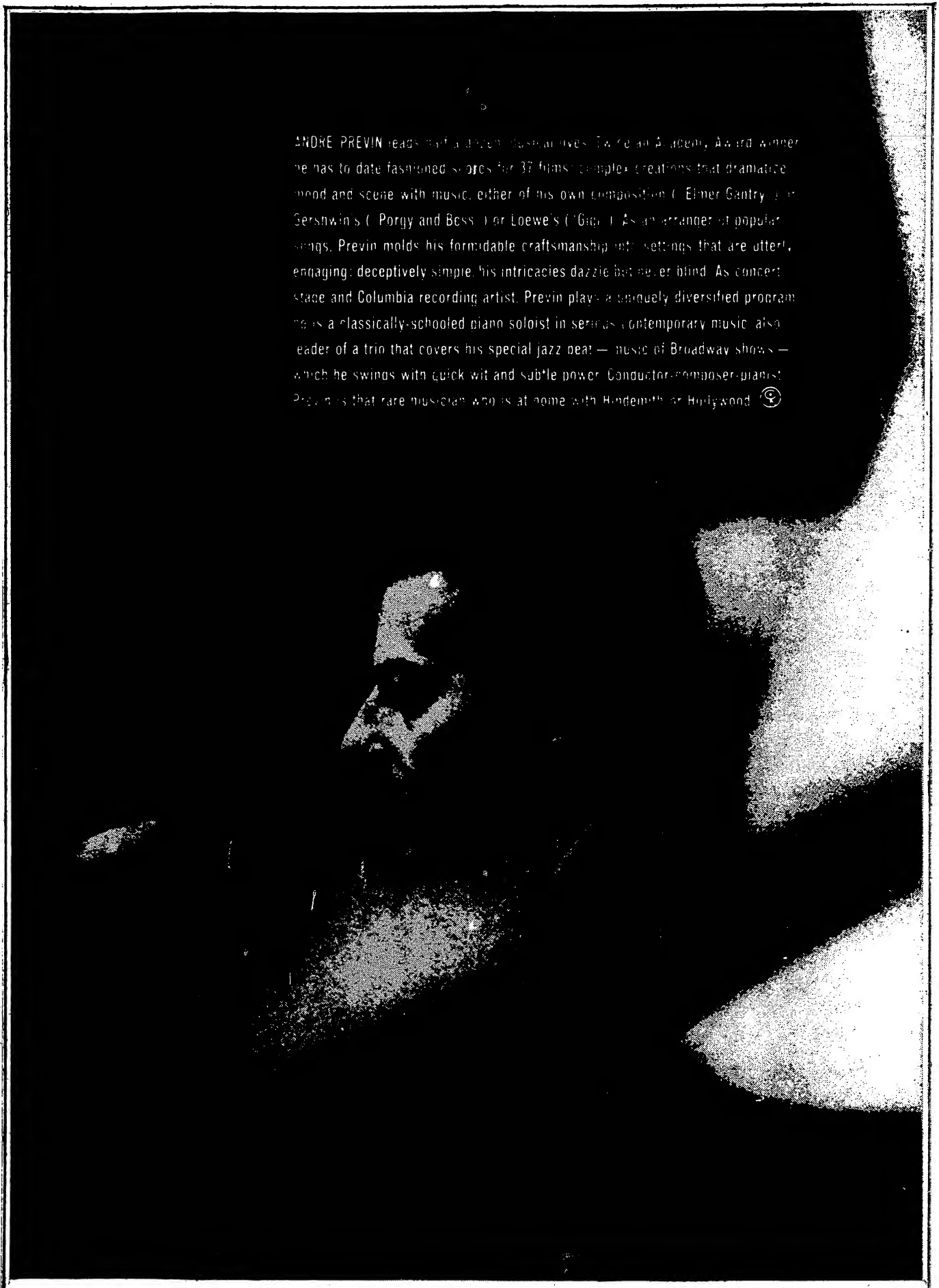
Anthony Quinn, currently starring as the king in the legit "Becket," will also be wearing the ermine as the king of the N. Y. Junior League's annual Mardi Gras ball at the Astor Hotel Friday (10) night. Pageant, which highlights the charity affair and features film and stage names, will be telecast by WCBS-TV . . . **Irving Wormser**, prexy of Continental Distributing, is swinging through the south selling "Hippodrome."

Max Youngstein, UA veepee, at the Mt. Sinai hospital for minor surgery.

Ad message on metered mail from United Artists in the past few months has plugged **Otto Preminger's** "Exodus." However, mail room attendants at the UA homeoffice are warned not to use the "Exodus" stamp on letters going to the Arab countries.

Al Stern, former NTA publicity head on the Coast and onetime RKO publicity director in New York, has been named associate producer for Phoenix Film Studios. He's been handling the company's pub-ad activities for the past six months . . . Italian star **Marcello Mastroianni** (how's that for a marquee name?) has been cast opposite **Brigitte Bardot** in Metro's film version of **Noel Coward's** "Private Lives," which **Jacques Bar** will produce in Paris. Mastroianni will be first seen in the U. S. in "La Dolce Vita." "Private Lives" is the second film being produced by Bar in association with Metro. He's now winding up "Bridge to the Sun" in Paris . . . **Jewel Curtis**, widow of **Joseph (Cohn) Curtis**, son of Columbia Pictures' late **Jack Cohn**, is entering film production. She has acquired "Born Innocent," which **George Sloan** is fashioning into a screenplay. **Harry Joe Brown** will be associated with the project as co-producer. Mrs. Curtis is presently on the Coast for talks on the production . . . Connecticut theatremen find themselves in a tough spot. Their state, which has one of the nation's best safety programs, is considering new laws to stop teenagers from driving after dark. Obviously, a large portion of the drive-in trade comes from these same teenagers . . . **Joseph I. Mazer**, of Universal-International's executive sales staff, is making a survey of the West African market for the company.

ANDRE PREVIN leads [illegible] Academy Award winner he has to date fashioned scores for 37 films: complex creations that dramatize mood and scene with music, either of his own composition ("Elmer Gantry") or Gershwin's ("Porgy and Bess") or Loewe's ("Gigi"). As an arranger of popular songs, Previn molds his formidable craftsmanship into settings that are utterly engaging: deceptively simple, his intricacies dazzle but never blind. As concert stage and Columbia recording artist, Previn plays a uniquely diversified program: he is a classically-schooled piano soloist in serious contemporary music; also leader of a trio that covers his special jazz beat — music of Broadway shows — which he swings with quick wit and subtle power. Conductor-composer-pianist Previn is that rare musician who is at home with Hindemith or Hollywood.



Exclusively on Columbia Records

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Thanks to U.S. Top Court, Illinois Proposing a State Censorship

Chicago, Feb. 7.

As anticipated, proponents are again trying to create a state board to censor pictures. Latest measure was introduced last week in the Illinois General Assembly. While deeming it too early to know how sentiment shapes, filmites attuned to the legislature fear proposal could make it this time, with U. S. Supreme Court sanction in the Times Film case seen as the scale tipper.

Legislature okayed censorship last time it was up, but the measure then ran into gubernatorial veto.

Latest measure provides for a three-man panel to rule on films, with the governor to appoint the board. So far, only a handful of states (New York and Kansas, among them) have censorship.

Stiff exhibitor opposition is already shaping. Industry testimony against the bill will be spearheaded by circuit owner George Kerasotes, ex-prez of Theatre Owners of America and its present board chairman. Motion Picture Assn. of America may also get into the act when the hearings are held, expected some time this spring.

And Illinois Allied is also expressing deep anxiety. It has slated a special meeting within the next week or so to firm up resistance moves to the latest measure.

NEW DISTRIB OPENS SHOP IN HONG KONG

Hong Kong, Feb. 7.

A European film-distributor, Rental Film (Hongkong) Co., has just opened its doors for business. Unable to show its opening picture, "Call Girls," at a first-run theatre, it came to terms with the Cathay, a second-run managed and owned by Chinese Communists interests.

An official of the company told VARIETY it has lined up some 54 pictures for general release this year in the Colony and that he was hopeful some of the pictures would be shown first-run among the better known theaters which are mainly showing Hollywood and British product.

The company, he said, had its headquarters in Tokyo, but the Hong King office would be responsible for distribution of West German, Italian, Austrian and other European films in Southeast Asian countries.

Of the 54 pictures in mind, two of them, "So This Is Our Rommel" and "Nuremberg War Crimes Trial," which were documentaries, had done well in Japan.

'Exodus' Start for Tent

Cleveland, Feb. 7.

When "Exodus" starts its road-show run at Loew's Ohio Theatre here March 15, the first performance will be a benefit sponsored by Cleveland Variety Club, Tent No. 6.

David Rosenthal of United Artists branch was named chairman of the fund-raising affair which will be scaled at $25 for lodge seats, $10 in orchestra section and $5 for balcony tickets.

Variety Club, now located in Hotel Tudor Arms, is setting up new headquarters March 1 at 1610 Euclid Avenue in the downtown section. The club's charity committee recently presented $500 to Mirabeau Kraus, founder and chairman of board of Ohio Boystown, Inc. raising money through donations.

WANTED
Copy "Motion Picture Agreements"
Lindley (C. 1949)
Box V-2087, VARIETY
154 W. 46th St., New York 36

'Spartacus' As of Now

Universal reports "Spartacus" racked up a theatre gross of $2,500,000 in 21 road-show engagements in the U.S. and Canada. The majority of the dates started just before the Christmas holidays. Three got under way last week.

The picture is currently in its 17th week in New York, 16th in Chicago, 15th in Los Angeles, 14th in Boston, 13th in Philadelphia and Detroit, seventh in Miami, and sixth in Atlanta, Cincinnati, Cleveland, Houston, Montreal, Pittsburgh, St. Louis, St. Petersburg, San Francisco, Seattle and Toronto. It opened last week in Washington, Denver, and Baltimore. The Universal release is also playing in 13 foreign cities.

Ran Films, With Ph.D.: Rex Barrett Retires; 'Mr. Columbia,' Missouri

Kansas City, Feb. 7.

One of the midwest's ranking theatremen, Rex P. Barrett of Columbia, Mo., has retired after 25 years with Commonwealth Theatres and almost a half-century in the industry. Born into a show business family, Barrett's 47-year career spanned much of the history of motion pictures. He began as a knee-pants projectionist in his father's theatre in Collinsville, Okla.

Even before entering the U. of Missouri, Barrett had owned and operated three theatres. Between time, he spent 22 months with the AEF in France and married his schoolgirl sweetheart, Lula Parker.

While working toward an eventual PH.D. from Missouri, Barrett operated the Cozy Theatre which he founded and later headed the Missouri Theatre which introduced talkies. In 1935, he resigned this affiliation and joined Commonwealth Amusement of Kansas City to rebuild and reopen a new theatre on the site of the former Cozy. This became the Uptown Theatre which was a success from its first matinee.

Serving later as district manager for Commonwealth with a territory from Iowa to Arkansas, Barrett proved an exceptional appraiser of possible situations for purchase. A former mayor of Columbia, a Mason, Shriner and active church and civic volunteer, Barrett has been called "Mr. Columbia."

John Cowles Papers Kinder to Amusements

Minneapolis, Feb. 7.

Show biz is getting an improved space break currently from the John Cowles-owned Minneapolis Star and Minneapolis Tribune, this city's only daily newspapers. The evening Star has innovated reviews by Bob Murphy, long-time film critic for the Sunday Tribune. Latter paper has augmented its entertainment news and feature coverage.

Both the Star and Tribune have also expanded their coverage of nightclub openings and performers and of other entertainment activities. Star has introduced the printing of symphony program notes on evenings preceding concerts by the Minneapolis Sympsony orchestra.

While the Sunday Tribune is continuing to run film reviews with staffer Ben Kern now handling the assignment, Bower Hawthorne, Star & Tribune executive news editor, says that in the future the movie column will concentrate on selected films instead of covering all fresh entries as it has done.

Recently formed production corporation is compiling a staff of creative writers on subjects of:

DRAMA, COMEDY, HISTORY, RELIGION, POLITICS, CURRENT WORLD AFFAIRS, EVENTS, ETC.

Style, knowledge of language and ability to research will be important in making the decision.

Box V 2077, VARIETY, 154 West 46th St., New York, 36

HOME AND PARENTS

As Judges of Films Morality, Per JFK

Washington, Feb. 7.

President J. F. Kennedy has endorsed as "quite proper" the sharp limits on Federal influence over the contents of motion pictures.

He was asked at a news conference what he could do about crime and violence in films and on television which "contribute" to juvenile delinquency.

"In movies," he said, "the amount of influence which the Federal government can exert is quite limited —quite properly limited."

He made no direct comment about tv.

Responsibility for delinquency properly rests with the home and parents, he asserted.

TOA Hints

Continued from page 5

classification by which certain pictures are marked for "adults only."

Pickus' remarks to the Texas ozone operators appear to be carefully worded. In advocating the two-channel approach, he said: "One is to make the code seal so important that it would not be profitable for a picture-maker to try to market his film if he does not get a code seal. The other appears to be to adopt some procedure by which parents will know when a picture is of provocative nature, aimed at adult audiences. Such a procedure would place the burden of child attendance where it belongs".

Pro Classification?

Another hint that TOA may come out boldly for a system of classification is contained in its most recent bulletin which notes that Mitchell Wolfson, a past TOA president, came out for classification in a recent trade interview.

In advocating the self-regulation program, Pickus said: "We must do this if we exhibitors are to avoid outside censorship and retain the trust and confidence of the people of the world, who have made motion pictures a universal form of entertainment, and our theatres the amusement centers of the world."

Concern Widespread

It's obvious from Pickus' talk that exhibitors are extremely concerned about the censorship situation. He pointed out that the House Postal Committee claims to have received so many protests about the contents of films that it is planning a full-scale hearing. He noted, too, that most of the state legislatures are about to go into session and there is every indication that a majority of them will consider bills to censor or classify pix.

Pickus said that exhibitors are aware that if films continue to cause public resentment, the industry will be eventually saddled with outside, government censorship. "We of TOA know we must provide leadership in this problem," he said, "because no one else—certainly not the film companies—are going to give it."

The censorship problem, Pickus stated, is one of three major issues facing the industry, the others being the product shortage and toll television. Again comparing release schedules of the past with the present Hollywood output, he said the only way the shortage can be relieved is by exhibitor efforts. He plugged the program of the exhibitor-supported Pathe-America company and the proposed ACE Productions which, he said, is hopeful of beginning the financing of pictures by this summer. As Pathe and ACE begin turning out pictures, according to Pickus, "the Hollywood companies will begin making more pictures to protect their seller's market."

On the pay-tv issue, he said that to date no tollvision attempt "has succeeded once the public realized that it would have to pay, and that programming would be similar to free television."

In closing, Pickus made what seemed a pitch to the Texas association to join the TOA ranks. He cited the recent groups that have become associated with TOA and stressed that 91% of TOA's membership own and operate less than 10 theatres and that 60% own and operate only one theatre.

Impression Made on Foreigners By U.S. Films Told to Studes

Eric A. Johnston, addressing the Annenberg School Of Communications of the U. of Pennsylvania last Thursday (2), disclosed results of a survey looking to determine the impression of America created by Yank motion pictures in the minds of foreign viewers. More than 1,000 features were considered and, of these, 85% created a "favorable attitude, 10% were neither favorable nor unfavorable and 5% were unfavorable, he reported.

Johnston related that 29 of the pictures so brought into focus—less than 3%—"were specifically singled out for their adverse effects."

President of the Motion Picture Assn. of America offered the findings as another demonstration of good-will values of American pictures around the world. Bolstering this thought, Johnston added, is a message he received from ex-President Kubitschek of Brazil, who said: "The importance of the American motion picture in Brazil cannot be over-emphasized. The people of this country greatly appreciate Hollywood movies and have learned in large part the real meaning of the democratic life of our Neighbor to the North through its famous films."

In light of this portrayal of the United States film abroad, it is especially deplorable that the Supreme Court has "placed the yoke of censorship" on films and has placed all other media in jeopardy, Johnston said in effect! He expressed the hope, however, that sooner or later, with time as an ally, "the supremacy of freedom of expression throughout the land" will be restored.

Jerry Allan on Own Anew, But In Indianapolis

Indianapolis, Feb. 7.

Publicist Jerry D. Allan has left Greater Indianapolis Amusement Co. to hang out his own shingle here in the Hoosier capital, as Variety Publicity Associates (no connection to this paper). He formerly operated in Chi under that handle before joining Greater Indianapolis about a year ago.

Allan plans to scope pix, records and talent promotion. He's a member of the Screen Publicists Guild.

Oscar Confuses Swedes, But Submit Bergman's 'Virgin Spring' as Entry

Hollywood, Feb. 7.

Academy of Motion Picture Arts and Sciences has received final papers from the Swedish Film Academy, officially entering Ingemar Bergman's "The Virgin Spring" in the 1960 Oscar race. Pic will be among the foreign pix screened by Academy's Foreign Film Committee, starting Feb. 2.

Sweden declined to enter a film in last year's Academy Awards competition, and at that time Swedish Film Academy prexy Bertil Lauritzen explained, "This decision was due to the fact that the Academy feels uncertain as to what kind of film to enter, keeping in mind that, for instance, the two previously entered films, 'The Seventh Seal' and 'The Magician,' did not even appear among the films nominated for the Award."

Lauritzen, in his letter to B. B. Kahane, late Academy prexy, declared, "With a view to possible future participation from Sweden in the competition, I feel that our Academy would be very happy to receive information that might clarify the standards and intentions symbolized by the Award."

Two previous entries—"Seventh Seal" and "The Magician"—also are films by Bergman. Director has never been to the United States, and Swedish pressures—including those from the royal family—are now being brought to urge Bergman to make trip. If Bergman agrees, the trip likely would be made for Oscar night providing his film is among the five nominated for the foreign film award by the Academy.

Church Paper: 'But Your Second Feature Was B'

Albany, Feb. 7.

Strand theatre here, by using adventure that is "offensive and otherwise undesirable," is inviting a "crackdown," according to the Evangelist, official weekly of the Albany Catholic Diocese.

Evangelist was prompted to editorialize on the subject after the Strand ran an ad pointing out that although "The Sundowners" has been judged a very good film, business at the theatre has been just average. Strand asked, "Where have you been?" of all those people who are always wondering why no one makes good movies.

The Catholic paper found the ad somewhat deceitful, since it did not mention that the co-feature with "Sundowners" was "Sex Kittens Go to College," given a B (objectionable in part for all) rating by the Legion of Decency.

Evangelist commented: "To deliberately solicit patronage on the score that a high class unobjectionable picture is offered, and at the same time to try to 'cover the bet' with a sexy come-on, is dishonest."

Memphis' Big Tenting

Memphis, Feb. 7.

Eli (Slim) Arkin, manager of the downtown Warner Theatre here, has been named chairman for the celebration of Variety Week here, Feb. 12-18. Arkin is also press Guy for Memphis Tent 20.

This will mark the 34th anniversary of the Variety Club tents around the country. Harold Nicholson is Memphis' chief barker, with the club rooms located in the Gayoso Hotel here.

Undeciphered Dixie

Continued from page 5

adds, perhaps significantly, "Most take attitude that their business is nobody's business, and they point out that if they did reveal how they're doing, competition would be in a more favorable position in bidding for film." South Carolina newspapers themselves cannot get even percentage indications from local merchants as a pulse-reading.

Wilby-Kincey circuit is blunt about the "nobody's business" slant. Other circuits are more tactful; some say they would reveal fiscal data if their competitors would, too. Trans-Texas Theatres which recently sent a pleased handout to the trade press that it's 1960 volume was notably improved over 1959 received congratulations from VARIETY and a request for the 1960 figures and the 1959 figures, please. The courteous reply from Norm Levinson was the usual fear of whether the competition would remain silent.

The film business in the rest of the U.S. varies in candor level but in general, making all allowances for tightly-held, family or tight-lipped managements, the day of the "none of your business" point of view has passed along with business feudalism generally.

New Orleans was long reported owing to the private bravery of the late O. M. Samuel, a VARIETY stringer who had the advantage (in dealing with New Orleans showmen) of his being a millionaire. Interestingly, Louisville, across the river from "De Noth" has long quoted weekly grosses though showing some reticence on corporate finances. One Louisville house, the Ohio, follows the "won't talk" policy typical in Dixie.

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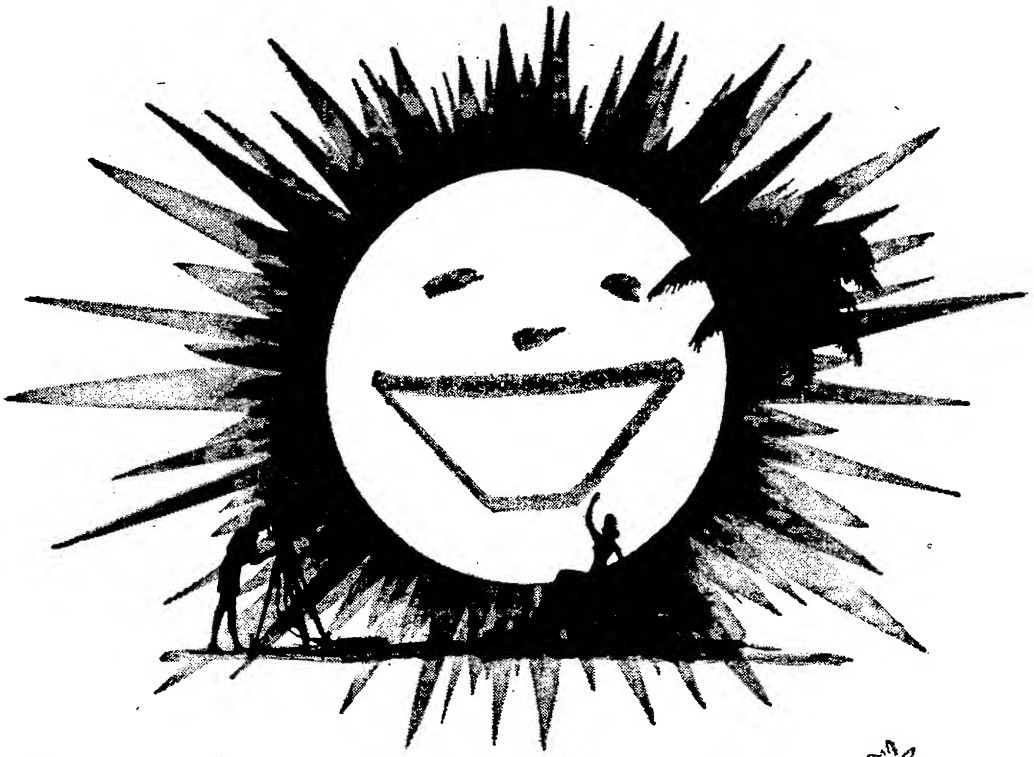

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NBC Int'l in Big Merchandise Mop-Up With a 12-Game Spread; $8,000,000 'Concentration' Sales

If NBC-TV does carry the Sunday "National Velvet" beyond this season, one of the reasons will be the weekly half-hour telefilm's merchandising potential.

As a merchandising vehicle, "National Velvet" is expected to mean a "six-figure income" in the next several months for NBC, NBC International, which handles all the network's merchandising activities and has been as hot as a pistol with regards its contribution to the company's 1960 profit picture, has some 40 manufactured "Velvet" items lined up for distribution, from some 26 book titles to tops and a complete line of young girl's apparel.

The "Velvet" products are already returning to NBC the best sales in the International's merchandising history, according to the web.

NBC's merchandising arm, managed by Bob Max, did twice the sales in 1960 as in the previous year (which, NBC says, was no slouch either). One of the chief factors in the sales upbeat in merchandising, Max recently observed, is "the wave of enthusiasm for adult games."

NBC's quizzer "Concentration," just to name one "adult game," has returned roughly $8,000,000 in retail sales during the last 18 months. Figure NBC's share, via its licensing arrangement with the manufacturer, Milton Bradley Co., at anywhere from 5 to 10%, which is the general range for tv merchandising royalties. It's quite a sum.

So happy is NBC International veep Alfred Stern with the "Concentration" boodle that orders went out recently to license games for the new daytimer, Jan Murray's "Charge Account." Some 10,000 "Charge Account" games are being produced and marketed daily in the early stages of manufacture, according to NBC. Additionally, "Play Your Hunch," another quiz show on NBC now in the merchandising mill, is doing "exceedingly well" as a retail game. In all there are about 12 games as part of the NBC merchandising stock.

In the posh world of tv merchandising, there is some small cheese, too, but this small cheese pays off. In under a year of foreign merchandising, NBC International has established 35 franchises in England alone. There are others throughout Europe—any place one of the shows, on which the merchandising is based, plays. For instance, the cowboy "Bonanza" in the Scandinavian countries must be a real charge.

Among the other merchandising features at NBC is a current attempt to revive "Howdy Doody" and his pals. "Doody" had a great merchandising history, too, when it was on the air, but now NBC is trying to sell the "Doody" characters as promotional items, much in the same way that Vaughn Monroe promotes RCA manufactured goods.

ABC 'Take a Good Look' Exits But Kovacs Stays With 'Silents Please'

"Take a Good Look" paneler will take a permanent hiatus after March 16, but host Ernie Kovacs will continue being seen in the ABC-TV 10:30 Thursday slot. Comedian will become host-narrator for 23 editions of "Silents Please," the Sterling TV production made from old silent motion pictures into a half-hour weekly package.

Additionally, Kovacs will front four other half-hours, bringing his spring-summer ABC commitment up to 27 stanzas. These 30-minute Kovac specials will go into the same Thursday time period as "Silents Please." "Please" had a run last summer on ABC-TV, but the next batch will consist of new-to-tv material.

Consolidated Cigar, "Look" bankroller, will stick out the season with Kovacs.

Three 'Murrow Reports' Still on CBS-TV Roster; Mebbe a Welch Biopic

Though Ed Murrow is already ensconced in Washington as head of the U.S. Information Agency, he'll be seen on three and possibly a fourth "CBS Reports" stanzas. The three are already completed save for a possible sentence or two of updated commentary; the fourth, if "CBS Reports" producer Fred W. Friendly can pull it together, would be a biograhpy of the late Joseph Welch which Murrow and Friendly have talked about.

The Welch biopic, if it comes off, would be culled from footage in the possession of CBS, from some of his "Omnibus" footage, and from film owned by Otto Preminger, who employed Welch in the role of the judge in "Anatomy of a Murder." Murrow, under the terms of his U.S.I.A. employment, would be allowed to do such a show.

The three completed Murrow "CBS Reports" are "A Real Case of Murder," program dealing with an actual Brooklyn murder case, following it through the courts with a discussion of how justice works; "Pilot for a Peace Corps," story of 14 American youngsters who went to work in Guineau last summer, which was filmed at the time; and "The Next to the Greatest Englisbman," an interview by Murrow of Lord Hastings Ismay about Sir Winston Churchill, along the lines of the Walter Lippmann show of last year.

"Murder" stanza is scheduled for March 2; others don't have firm dates yet.

Walker Exits NAB

Washington, Feb. 7.

A. Prose Walker has resigned as manager of engineering for National Assn. of Broadcasters, effective May 16.

Walker, who's been with NAB seven and a half years, plans to get an undisclosed job in private industry. NAB president LeRoy Collins said he accepted Walker's resignation with regret and added that his absence "will be keenly felt by the Association and membership which he served so devotedly."

ABC-TV Takes Pledge: Better Italo Image On Future 'Untouchables'

Washington, Feb. 7.

Fingered by four complaining Congressmen, ABC-TV agreed to make two concessions on "The Untouchables."

Two web execs put on a Capitol Hill carpet agreed:

(1) To state at the conclusion of each future stanza: "Fictional and designated for entertainment."

(2) To take it easy on Italo-Americans as villians.

Announcement of the agreement was made here by Rep. Alfred E. Santangelo (D-N.Y.), in whose office the meeting took place. ABC was represented by vice presidents Thomas W. Moore and Alfred R. Schneider, both down from N.Y. to hear the latest federal blowup over "The Untouchables."

With Santangelo were Reps. Victor Anfuso (D-N.Y.), Peter Rodino (D.N.J.) and Joseph P. Addabbo (D-N.Y.)). All had gripes about the bad stigma the show rubs off on Americans of Italian descent. Santangelo said he told the ABC execs the program has been "seriously injuring the good character and reputation of the great majority" of such citizens. Further, he said, the series "greatly distorts history."

Hong Kong Intrigue

The credits on CBS-TV's "Report on Hong Kong" with William Holden last week caused almost as much trouble to the network as the show itself, which took a year for the web to sell.

For one thing, network had to give Irving Gitlin, now head of his own pubaffairs unit at NBC, credit on the show as exec producer, as per the terms of his contract with CBS as it existed at the time the show was produced.

For another, web had problems with the Writers Guild of America, because in the film it used the credit "produced and written by Stanley Flink." Under WGA's telefilm contract, the "written by" credit must appear in a single frame by itself unless a special waiver is requested beforehand from the Guild.

CBS complied with the WGA demand for separate producer and writer credits for Flink. But instead of reshooting the credits and editing them into the film, web decided to handle Flink's credits live, cutting from film to telops, another minor headache. Everything came out okay, however.

'Project 20' Hits the Jackpot

Two of NBC's "Project 20" stanzas have hit the Nielsen jackpot, proving that at least some public affairs programs can pull down audiences as hefty as top entertainment shows. The "Project 20" outings, both reflected in the new Jan. 1 Nielsens, are the 90-minute version of "Victory at Sea" and the 30-minute "The Coming of Christ."

"Victory at Sea," aired Dec. 29 against "The Untouchables," pulled down a total audience exceeded in terms of homes only by six other shows during the two weeks covered by the report. "Victory" went into nearly 15,000,000 homes, pulling down an average audience of 10,000,000 homes and posting a 30% share.

"Coming of Christ" on Dec. 21 had a 30.2 total audience Nielsen, reaching 13,650,000 homes and a 26.9 average audience rating, reaching 12,159,000 homes per average minute. Share was a fat 42%.

ABC-TV Evolves a Pension Plan (3% of Earnings) in NABET Deal

ABC technicians and engineers will receive, beginning in 1963, a pension plan from the network consisting of approximately 3% of their earnings. It's a "non-contributable" plan, meaning that ABC will undertake the entire pension payment for the 900-odd people from the National Assn. of Broadcast Employees & Technicians.

Feature was negotiated by NABET last week, after the union had threatened to strike ABC if the network first refused it a pension plan.

Union and ABC agreed on a three-year contract to begin as of Jan. 31, 1961, where the old contract left off.

An ABC source said that NABET members there will also begin receiving, in time, welfare benefits. They will consist, reportedly, of a hospitalization plan.

ABC and NBC met simultaneously with NABET in Cincinnati. Both networks' contracts with the union expired at the same time, and, in the meantime, IBEW and CBS met in Washington.

Unlike ABC, the other two networks did not have to negotiate a pension plan. CBS and NBC have had one for years.

French Protest German TV Show On Algerian War

Frankfurt, Feb. 7.

Seems like everyone's knocking the West German television lately. First it was some of the television station directors who protested the sexy, immoral anti-war aspects of Fritz Kortner's "Lysistrata," and then a Jewish association charged there were anti-Semitic aspects of a performance of the comedy "Captain from Koepenick."

And now it's the French government who's mad about a documentary concerning the war in Algeria.

On one side, all this controversy is building up interest in the quiet and usually rather boring German television.

But on the other side, it means added headaches for the television officials controlling the programs.

The French ambassador in West Germany, Francois Seydoux de Clausonne, went to the West German Foreign Office to lodge the complaint about the "deep concern" of the French government at the television performance of "The Seven-Year War." The documentary, by German reporter Gerd von Paczensky, was charged with being "anti-French in character" and of being slanted toward the Algerian rebel organization the FLN. And such an attitude could seriously damage the German-French friendship, the ambassador commented.

According to a representative of the French Embassy, many Frenchmen who live in Germany had seen the show and had objected to the presentation of the French role in Algeria.

CBS-TV's New Morning Pattern Now 45% SRO; Debuts on Monday (13)

CBS-TV will get its new morning advertiser rotation plan underway next Monday (13) at about 45% of capacity in terms of sponsorship. But the web has already lined up additional second-quarter business to start in April and is talking several more deals which may come off momentarily.

In terms of conversions from current quarter-hour commitments, the web has 39 minutes sold as it kicks off the plan. In the area of new business, it also has four more one-minute spots from Lipton Tea per week, bringing the total to 43 out of a possible 100 (20 one-minute positions to be sold by the web daily).

Already in are orders from Mentholatum, with the exact distribution of its spot still to be determined, and from Bon Ami, for 10 participations to start in April. There's also a verbal assurance from Lever and Lipton of additional second-quarter biz.

Meanwhile, network is still negotiating conversions with other existing quarter-hour sponsors to the minute pattern, and should these occur, they would swell the ranks to past the 50%-SRO mark. Web views this as encouraging in view of the 25%-sold status of the morning for the past several months.

Henry Frankel to GAC As Gottlieb Successor

Henry Frankel has joined General Artists Corp. tele dept. where he will represent the agency in servicing the Perry Como show. He succeeds Lester Gottlieb, who resigned to join NBC as a veepee in charge of special programs.

In this position, he reunites with Nick Vanoff, producer of the Como show, who was in a similar capacity with the former Steve Allen show, where Frankel booked the variety acts. Frankel was also an independent agent at one time and assistant booker of the Paramount Theatres.

Diary Of A TV Show (Gleason's)

By BOB CHANDLER

This is the diary of a television show. It is unusual, but so are the circumstances and so is its star.

The diary starts in December, when CBS okayed "You're in the Picture" as a Jackie Gleason vehicle for Friday nights at 9:30 to start Jan. 20 and sold it to L&M and Kellogg. It hasn't ended yet. For brevity's sake, it will start here Jan. 16, four days ahead of airtime:

Monday, Jan. 16.—After much indecision, Gleason selects his panel, Pat Carroll, Jan Sterling, Arthur Treacher and Keenan Wynn.

Thursday, Jan. 19.—CBS tapes two shows with the above panel.

Friday, Jan. 20.—Gleason decides he wants to do the first show live and save the tapes. Discovers Wynn isn't available for the live show.

Gleason signs Pat Harrington Jr. to replace Wynn. Show goes on the air, is so bad Gleason asks what he's doing there.

Saturday, Jan. 21.—Reviews roll in, all disastrous.

Monday, Jan.23.—The calm before the storm.

Tuesday, Jan. 24.—Gleason, exec producer Steve Carlin, GAC prexy Larry Kanaga and reps of McCann-Erickson and Leo Burnett meet with Oscar Katz, CBS programming v.p. Katz tells them there must be changes, indicates simpler panel format.

Wednesday, Jan. 25. — Carlin hires Allan Sherman as producer, indicates he'll go along with any changes Sherman makes. Gleason says he'll do anything to make it a better show.

Thursday, Jan. 26.—10 a.m. Sherman and Co. meet with Katz, all in agreement on changes.

3:30 p.m. Gleason, Sherman, Carlin, Kanaga, McCann and Burnett reps appear for another meeting with Katz. Gleason wants to know if Katz, in the absence of CBS-TV prez Jim Aubrey, can make a major decision, then pitches the idea of a one-man show apologizing for last week's "bomb," reminiscing about past flops. Katz agrees enthusiastically. Gleason instructs the CBS press dept. to contact the newspapers and have them call him. But when they call, he promises only a "surprise" and tells them to catch the show.

Friday, Jan. 27.—Gleason goes on solo. Show's a hit as a one-shot.

Saturday, Jan. 28. — Another meeting between Gleason & Co. and Katz. Gleason wants to make the show a "conversation" show, drop the panel format, particularly as reviews and comment come in on the night before.

Monday, Jan. 30.—Katz takes a breather; N.Y. programming v.p. Mike Dann is back from a Bahamas vacation. Gleason & Co. pile into Dann's office for a 4 p.m. meeting that runs until 10. Subject: a suitable guestar for Friday's show, Bob Hope if available.

Tuesday, Jan. 31.—Sponsor Kellogg wants out, says it bought a panel show and not a conversation-piece and besides, it sells breakfast foods and doesn't like Gleason's references to spiked coffee. Aubrey and CBS sales v.p. Bill Hylan, in Chicago for other agency calls, make a hurry-up meeting with Burnett.

Wednesday, Feb.1.—Aubrey-Hylan meetings continue. Katz and Dann meet with Gleason, ask him to return to the panel format. Gleason says nothing doing, if you want a panel moderator get Bert Parks or words to that effect. Meanwhile, Gleason hasn't been able to line up a name guest, is considering a conversational "gimmick" for Friday's show.

Thursday, Feb. 2.—Still a stalemate. CBS doesn't want to let Kellogg out on the panel pitch for fear of setting a precedent and giving L&M an out. It doesn't particularly want the panel format, but sees no choice. Another meeting, Katz, Dann and Kanaga.

Friday, Feb. 3—Kellogg pulls out, agreeing to shift its billings to "Father Knows Best." L&M takes over sponsorship for the additional show. Gleason goes on to do a satire on—guess what?—the meeting all week. Guest star turns out to be a chimp.

Monday, Feb. 6—More meetings. Probable purposes to give Gleason something to take off on for his next show.

WHY THE BIG PANIC AT CBS?

Como Wants More Money

Perry Como will be back on NBC-TV next season — but he's returning the hard way, which spells out contract trouble. The simple fact of the matter is, that Como wants more money under a new contractual commitment and even now he's involved with the top brass at NBC in a continuing round of huddles. A high NBC source concedes that "we'll get him back," indicating that even if he doesn't get all he's asking for, the singer's coin status will be upped.

Kraft is winding up a two-year deal this season and has renegotiated for a continuance of the Wednesday 9 to 10 color spread, although there initially had been some doubts about Como wanting to stay on a week-in-week-out basis. It's anticipated now that he'll continue next season with a weekly show, but that he'll trim down his exposure the following season.

Mickelson's CBS News Departure With Salant Taking Over Reins

Virtually the last vestiges of the old CBS News stewardship were erased last week with the resignation of Sig Mickelson as president of CBS News, the appointment of Richard Salant as his successor and the selection of Blair Clark as general manager and v.p. of the division as successor to John Day, who beat Mickelson to the exit by two days.

The clean-sweep in management of the division, however, leaves some key operating personnel remaining in the saddle to maintain the continuity of operation. Bob Lang continues as administrative v.p.; Sam Zelman remains the key figure in news production; Paul Levitan is still special events boss; Bill Crawford and Ralph Paskman continue in charge of the copy and assignment desks and Bob Skedgell is still holding the radio news reins.

But in management terms, the departure of Mickelson and Day marks a major switch at the policy-making level and a major contrast in news background to the old set-up. Salant's news background was virtually nil until he was thrust into overall command of the CBS News Division several weeks ago as chairman of the executive committee; Clark has been a newsman all his adult life, but with virtually no experience in television and none on the management side of broadcast news.

In contrast, Mickelson was a newspaperman and then a longtime radio news director, at WCCO, Minneapolis. He'd been at CBS in N. Y., starting as director of pubaffairs, since 1949. Day, though new to broadcasting when he joined CBS six years ago, had been managing editor of the Louisville Courier-Journal.

Salant, as a CBS corporate veep,

(Continued on page 82)

Dick Linkroum In NBC Exit; On Own

Richard Linkroum, who recently quit as NBC-TV's special programs veepee (job then taken by Lester Gottlieb), has decided to go into indie packaging, presumably of taped or live one-shots.

Linkroum, fed up with being a staff administrator and anxious to go into creative production, quit the veepeeship in the hope of negotiating a freelance creative contract with NBC-TV. Talks had gone on for weeks, but nothing came of them. Reportedly, the big block to contract between Kinkroum and the NBC brass was that the web didn't feel it could give him a pact of the length he sought. He wanted to specialize in one-shots.

Presently, Linkroum is finishing off his production chores for NBC-TV with "25 Years of Life," due in March. His continuation as production chief on the stanza comes as part of the former veep's settlement with the network. He'd been with NBC for seven years.

Parting was described as "friendly." (It's possible that Linkroum, in his new indie status, will end up doing one-shots for NBC that he couldn't negotiate on an exclusive basis.)

$11,413 PER MINUTE FOR ABC SAT. SPORTS

With pro baseball being dropped next spring from its Saturday afternoon schedule, ABC-TV has tentatively lined up that previously reported series of sports specials to take baseball's place. Web has program marked on Saturdays from April 29 through Sept. 9.

ABC hopes to do the Penn & Drake Relays the first outing, followed by pro tennis, the Indianapolis "500" trials, a soccer match, a study of streamlined baseball (using the Chi White Sox in a special experimental game), a bullfight from Spain's Festival of San Isidoro, a golf match, Le Mans Motor Car race, water sports, etc.

Network estimated that the cost per-minute will be $11,413.

CBS-TV Reverses Itself, Reinstates Soviet Spy Story

CBS-TV pulled an-about face last week and rescheduled "The Spy Next Door" for Feb. 15 on "Armstrong Circle Theatre." The network's action in cancelling the show four days before its scheduled Feb. 1 airing had been the source of much speculation as to the motive.

Web made no attempt to explain its reasons, either for the cancellation or the reinstatement of the Talent Associates stanza on Soviet spy activities in the U.S. Instead, it merely stated that the decision to cancel was made after a reading of the script by CBS execs. "However," web's statement went on, "the producer was authorized to record 'The Spy Next Door' so that it could be considered in final form by network officials. It was necessary to schedule a substitute program at that time because of the deadlines in broadcasting."

Show was taped Wednesday evening (1) and viewed by a battery of six CBS v.p.'s, who then gave an

(Continued on page 82)

Groucho's Block Drug Coin as Ciggie Exits

P. Lorillard is quitting its half of the Groucho Marx stanza and Block Drug is moving in to take the cigaret's place on the NBC-TV weekly half-hour. It's understood that Lorillard will shift the coin it saves into a scatter plan on the same network.

Block's buy, to commence soon, calls for 13 sponsorships over 26 weeks. Toni, Lorillard's co-sponsor until now, stays with the show. Marx will continue Thursdays at 10 for the remainder of this season.

This piece of Lorillard biz is handled by the Gray agency and has nothing to do with the Lorillard order (via Lennen & Newell) for half of the nighttime "Concentration."

A NETWORK OF INCONGRUITIES

By GEORGE ROSEN

With the possible exception of last year's period of distress over the rigging accusations and other assorted industry scandals, never before has a network—in this instance CBS—been the victim of such dismal public relations as during the past 10-day period.

Capped by the most recent revelation of the resignation of CBS News president Sig Mickelson (see separate story), nothing better reflects the travails at 485 Madison Ave. than the round-robin of headlines and stories in last week's VARIETY, i.e.: Ed Murrow resolving his own personal displeasures with CBS the hard way—calling it quits to take on the $21,000-a-year directorship of the USIA; John Day exiting as No. 2 man in CBS News because "the situation was untenable"; Armstrong's blast at CBS for cancelling out a Soviet spy script; the fact that its "do good" tv enterprises ("CBS Reports," "Face the Nation") tote up to a $1,500,000 sustaining rap; prexy Jim Aubrey's "help" appeal to affiliates on daytime programming support, etc.

All of which adds up to an unprecedented public relations rap for a single network within a week's span. Couple this with the bad CBS press vis a vis the accolades bestowed on the NBC news operation, plus the indifferent reaction to the new shows premiering on CBS this season and the unhappy lot of the Columbia image perpetuators becomes even more pronounced.

But with the subsequent rise in jitter fevers around the network and the recurring "what next?" as the dominant theme of the day, there's an incongruity in the whole situation which is causing many to wonder at the CBS top command's willingness and readiness to push the panic button.

It's true that, with the decline in CBS news prestige, administrative changes were inevitable. Coming one on top of the other (Day and Mickelsen) merely served to dramatize the situation. It's true that in view of changes in policy stemming from D. C. pressures, the network got clipped in the Armstrong blast, although the web's subsequent reversal and decision to go ahead with the program next week merely served to compound the embarrassaments and spotlight the questionable nix in the first place. But a look at "the other side of the picture" only serves to accentuate how totally incongruous is the picture of a network "running scared" at a time when:

(1) The forthcoming annual statement will show that the television network profits for 1960 (before taxes) will hit an estimated $30,000,000;

(2) CBS-TV holds undisputed leadership in the National Nielsens, averaging six out of the top 10 shows, and with eight of the top 10 daytime;

(3) The same National Nielsens give CBS a dominance in half-hour wins with 24 as against 17 for ABC and nine for NBC;

(4) Take away Dave Brinkley (who single-handedly seems to have brewed up the revolution in the three - network competitive news sweepsfakes) and, man for man, show for show, in the words of a rival newscaster, "what has CBS to be ashamed of?";

(5) In the area of public affairs, the CBS "image" remains the one to beat;

(6) Of the eight highest-rated entertainment shows among the season's new entries in the National Nielsens, CBS has five (Andy Griffith, "Checkmate," "Candid Camera," Tom Ewell and "Pete & Gladys"); ABC has two "Flintstones" and "My Three Sons"); NBC has one ("Tall Man.")

Yet strange indeed are the behavior patterns around CBS these days.

Could Be Rough Going for TV's Technical Unions From Here On In In Bid for Job Security at Webs

By ART WOODSTONE

The technical unions in radio and live and taped television are expected to face greater and greater difficulty in their attempts — like labor groups everywhere—to establish job security.

The contract negotiations last week between the National Assn. of Broadcast Employees & Technicians and ABC are considered in some quarters as an important, if somewhat oblique, indication of just the kind of trouble the technical groups will face. After threatening to strike ABC if the network did not supply a pension plan and an adequate one at that, NABET settled for what is described as considerably less than the union had been asking.

Compromise is invariably a part of contract negotiations between labor and management, and, to some, taking a deferred 3% pension plan (see separate story) instead of a full 5% pension at once might seem nothing more than a compromise. Compromise it was, but the settlement is also looked upon as an inevitable defeat for the union.

This year NABET was no longer willing to accede to ABC's complaint that it was a poor network, that, unlike NBC and CBS, it still couldn't afford a pension plan for its camera, sound men, switchers and the other technicians, who together number over 900. But 1961 was possibly the wrong year to start resisting ABC's plea of impoverishment. If, say, in 1958, NABET resisted, it might now have as much in pensions for its ABC rank-and-file as it is getting from NBC and IBEW is getting from CBS.

This is not meant as a study in hindsight, for possibly no one could have envisioned how the balance of power between networks and their technical unions was to turn three years later. Yet, as it appears to many observers, the technical unions in live and taped tv and all radio cannot really afford the risk of strike.

Nobody likes strikes, the networks always say, but these same networks today seem well equipped to take a strike and keep operating for an indefinite period of time. For years, the networks have been developing a body of "substitute" engineers and technicians. During the weeks before every contract negotiation with IBEW and NABET, the three webs train and retrain staff executives in the art of handling a camera or levelling a boom mike.

They're admittedly not expert, and if ABC, NBC or CBS had to take a strike five years ago, when they all aired many more live tv programs than they now do, they might have fallen apart—with all their training as substitutes. But

(Continued on page 82)

PILOT TO ROLL ON JOEY BISHOP SHOW

Hollywood, Feb. 7.

Joey Bishop will film a pilot for Danny Thomas' Marterto Enterprises. Seg will be filmed this week and is tentatively titled "The Joey Bishop Show." It will be run off March 27 as an episode of "The Danny Thomas Show."

Thomas is also backing a Dick Van Dyke pilot in association with Sheldon Leonard. Carl Reiner will produce. Episode is not scheduled as a seg of Thomas' regular skein.

Van Dyke took a week's leave from his Broadway lead in "Bye Bye Birdie" to film show at Desilu-Culver. Morey Amsterdam guests in the pilot.

Lorillard Rescues NBC From Ticklish Hugh Downs Spot

P. Lorillard saved the day (it's really more correct to say the "night") for Hugh Downs. Cig company, via Lennen & Newell, wants to buy half the forthcoming nighttime version of "Concentration" on NBC-TV—with Downs as host.

Until late last week, Downs, who hosts the current daytime version of "Concentration" and is announcer for the latenight Jack Paar show, was not going to get the prime time version of the quizzer. NBC-TV was afraid that "Concentration" at night would be harder to sell if Downs took it, because his announcing chores elsewhere in the schedule might produce a sponsor conflict.

NBC-TV was close to a deal instead with Hal March, who emceed the defunct "$64,000 Question," and in the meantime Downs is said to have expressed -both anxiety and anger at not being allowed to do nighttime "Concentration." There was even talk he might retaliate by quitting either or both of the other two shows he does for NBC.

Lorillard, which is a Paar sponsor, made it easy for NBC to change its mind. With a half-sponsor like that in tow, the problem of sponsor conflict is halved.

"Concentration" will assume a half-hour once weekly Monday nights at 9 in April. The daytime stripped version will confinue.

Crosley in Shakeup At Atlanta WLW-A

Atlanta, Feb. 7.

Major shakeup at Crosley Broadcasting Corp.'s WLW-A found James W. Burgess, for nearly four years television station's sales manager, upped to general manager post with a vice presidency to go along with his new title.

Burgess succeeds Harry A. Le Brun, who resigned last week due to what he and Crosley officials (mutually) termed "a conflict in the matter of policy."

Appointment of Burgess was announced by Robert E. Dunville, prez of Crosley outfit, after meeting of Board of Directors in New York City.

In addition to sales manager job he vacated, Burgess must hire a program director to fill post open due to resignation of Bob Hendrickson.

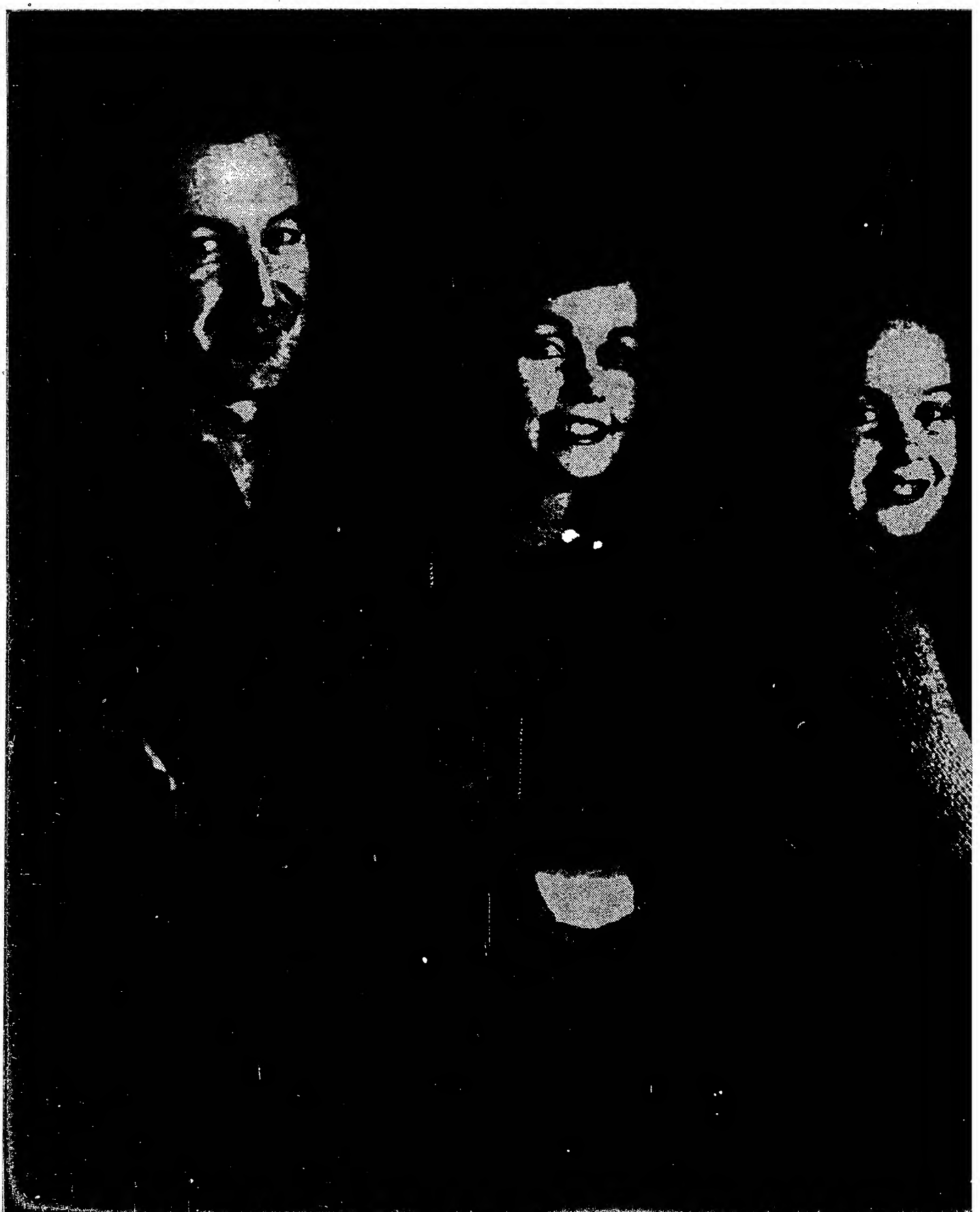
While other affiliates of ABC-TV in comparable cities are racking up good ratings, WLW-A has been dragging its electronic feet in this respect.

Purex Decides To Stay With NBC-TV

Purex has confirmed that it is returning its money to NBC, despite the CBS attempt to attract the sponsor's $4,000,000 business over to its own part of the spectrum. First purchase announced with NBC-TV under the new Purex contract is the purchase of five hourlong biographies by producer Don Hyatt known as "The World Of . . ."

Also, Purex will probably announce shortly a plan to repeat Irving Gitlin's daytime specials, in the "Woman" series, at night during the summer of '61.

Bankroller will probably announce the disposition of the rest of its tv budget on NBC over a period of several more days.



There is nothing harder to stop than a trend.

NETWORK	MONDAY THRU FRIDAY	MONDAY THRU SUNDAY
ABC-TV	21.0	20.4
NET Y	16.7	19.2
NET Z	16.7	15.9

*Source: Program Appraisal Supplement to National NTI Report for 4 weeks ending January 22, 1961. Nielsen 24 Market TV Report, Average Audience Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

ABC is off and winging again. *Every Nielsen rating thus far this year** continues to show ABC-TV the strong network on week nights and the leader all week.

It figures when you check program performance. The current Nielsen TV Report* gives ABC-TV five out of the ten top shows. And the only two brand new shows to make it in the top ten are My Three Sons and The Flintstones. ABC shows, that is.

The trend in '61 is to ABC-TV

Those ASR-Schick-B&B-Timex Blowups & Sundry Ruminations —On Other Madison Ave. Fronts

By BILL GREELEY

Madison Ave. rumor and rumination in a high season for shifting accounts:

Schick's switch from Benton & Bowles to Norman, Craig & Kummel was alleged to be caused by B&B's taking on the ASR Products (Gem razors etc.), but a bad tv season could be a major reason.

"We were badly burned with Witness, says Schick ad manager William Seigal in explaining the company's all-out investment in newspapers for the first quarter of '61. Schick had a fourth of the CBS-TV hour, plus four participations in the same web's "Face the Nation" Monday night pubservice outing. Same time, he says, the "Peter Pan" Christmas special on NBC was a highly successful holiday promotion for Revlon subsid.

Seigal says the company may be back in tv before the year is up, but no definite plans are current, It may be more network, it may be spot.

Another close observer, on the other side of things, describes ASR-Schick-B&B this way: "Revlon has a diversity of products to sell, and primary among them is Righteous Indignation. They get a lot of oil, a lot of oil."

The long expected exodus of Timex from Doner agency materialized over the weekend with the $3,500,000 biz landing at Warwick & Legler. Since the hassel over tv program plans that saw agency tele topper Sylvan Taplinger ankling, the client has been pitched from all sides.

Timex tv season of entertainment and pubservice specials has been so so. An Art Carney outing was disappointing to the point of cancelling a second go. NBC's "White Papers" have proved a solid buy, but the exponents of a special rate for pubservice are saying that the Timex tab, close to $600,000, was high, and the word may have reached the client.

With the new Shell biz at Ogilvy, Benson & Mather, the often repeated quip is, "When is that newspaper campaign going to start?"

Early indications are that Shell's multi-million exclusive newspaper campaign is a solid success in some important markets, and a complete flop in others. This may be the reason for reported Shell-OB&M discussions anent a partial split to tv soon.

Strong possibility is a trouble-shooting spot campaign to shore up markets where newspapers are not building sales; and others where there's a lot of dealer nervousness.

Radford Stone, former NBC-TV account exec, was hired by Ogilvy in September as broadcast supervisor for Shell. What he's been up to during the last few months of feverish one-media planning is not known, but the word is that he's now actively plotting Shell's tele future.

Up and down: George Oswald, formerly a Kenyon & Eckhardt veepee, joins Geyer, Morey, Madden & Ballard as a senior veepee.

Stripes for Marion McDonald and Wallace J. Gordon at Grant Advertising.

Charles W. Young joins Ogilvy, Benson & Mather as personnel director. He's been with the Associated Merchandising Corp., Lever Bros. and R. H. Macy as a personnel exec.

New Biz: Transogram, toys and other juve products, to Mogul Williams & Saylor.

With the Station Reps

Stations and reps are experiencing a relatively soft first quarter in spot tv, volume, and industryites predict there may not be a leveling off until the second six months of the year.

One of the prime reasons is a slackening by automotive advertisers in all media. Car makers are retrenching, attempting to get rid of inventories, saving the big push for next year's models.

Slide in spot volume is evident in the number one market, New York, with such primetime carriers as the late features films and WNBC-TV's Jack Paar chainbreaks obviously off. Latter show has been filling with pubservice announcements and promos where there were sold minutes before.

There's new biz in the offing, however, which may help the leveling off. Rheingold beer is making a big swing to tv. Cott, east coast beverage firm which was formerly in newspapers, is reportedly swinging the whole budget to tv. On the national level, Pet Milk has pulled out of network in favor of spot.

Briefs: H-R Representatives have picked up WEMP, Milwaukee, and KWK, St. Louis, both formerly repped by Headly-Reed . . . Joseph Friedman has been named manager of H-R's San Francisco office . . . RAB has released co-op plans of 50 more national and regional radio advertisers to its 1,200 member stations. Book now covers 600 . . . Avery-Knodel opens a Boston office this week with Santo J. Crupi as manager. He was with Middlesex Broadcasting, heading up local, regional and national sales.

WBBM'S KUP RUNNNETH OVER VS. SUSSKIND

Chicago, Feb. 7.

Irv Kupcinet's "At Random," which has swamped all Saturday post-midnight competition for two years, is doing ditto to David Susskind's syndicated "Open End," which, curiously, it's somewhat patterned after. WBKB installed the Susskind show head-on against Kup several months ago, as a fight-fire-with fire measure, but the WBBM-TV entry has been outpointing it more than four to one.

Latest Nielsens show the Kupcinet talkfest starting at midnight with a 17.6 as against a 4.3 four-week average for "Open End." At 1 a.m., Kup maintains a 9.9 average while Susskind depreciates below Nielsen's minimum count. Interestingly, at 1:45 a.m. Kupcinet still carries a 5.0 rating, which is higher than Susskind's at the start.

52 TV-AM Canada Licenses Come Up for Renewal

Ottawa, Feb. 7.

Board of Broadcast Governors will meet in Ottawa Feb. 22 to scan applications for renewal of broadcast licenses from 52 Canadian television and AM stations, expiring March 31.

Of the 52, only three have been called to appear before BBG. They are CKOY, Ottawa; CKEY, Toronto, and CKLW-TV, Windsor. Scheduled to confer with the board on programming problems are CKCH, Hull; CHNC, New Carlisle, P.Q.; CKPC, Brantford, Ont., CJCX, Yorkton, Sask., all AMers, and CKNX-TV, Wingham, Ont.

Chi FM'er Air Coin

Chicago, Feb. 7.

Foreign airlines apparently are high on FM. Chi's fine arts station, WFMT, is SRO for the month of March in the category of European flights, per its policy of separating competing commercials by a minimum of two hours.

Air France last week doubled its spot schedule on the station, and Sabena Belgian World Airlines and KLM Royal Dutch Airlines came in as new spot accounts. Renewing for third year are Japan Air Lines and Scandanavian Airlines System. Station has also plucked the Swiss Tourist Office and French National Railroads this month.

Push Kenya TV Plans

London, Feb. 7.

Norman F. Harris, Kenya's Minister for Information and Broadcasting, who was in town last week for talks with the Colonial Office, took time out for meetings with several of the groups who have declared an interest in operating a tv service in the area.

Among the groups reportedly interested are Granada TV Network, Rediffusion, and a syndicate which includes Scottish TV, TWW, NBC and 20th-Fox.

CBS-TV Coast Shifts On Production Personnel

Hollywood, Feb. 7.

CBS-TV has done some juggling among its Coast production personnel, with Seeleg Lester moving up to become producer of "The Gunslinger" under Charles Marquis Warren, who takes the exec producer spot on the new western, and Andre Boehm succeeding Warren as producer of "Rawhide."

Lester has been producer of "Perry Mason," and replacing him there will be Arthur Seid and Arthur Marks, who will alternate as producers. They've served as assistant producer and associate producer respectively on the "Mason" stanza.

Boehm has been associate producer on "Rawhide," but with Warren moving over to "Gunslinger" on a fulltime basis, Boehm is taking over the Friday night series.

Lee Vogel's WMAQ Slot Up for Grabs

Chicago, Feb. 7.

Jack Eigen, "bad boy" of Chicago (and previously Gotham) radio, may yet get his old job back as latenight celebrity interviewer on WMAQ. NBC-owned station had bounced him a year ago because his brand of controversy didn't jive with the outlet's new dignified tone. But ratings have gone into a tailspin since then, and WMAQ brass is admitting that he's again under consideration. From the sound of things, however, they'd rather not have him if they didn't have to.

WMAQ has elected not to renew Eigen's successor, Lee Vogel, and for the next few weeks will be testing other local personalities to see if there are any positive vibrations. If not, Eigen will undoubtedly claim the prize. First to get a crack at it is Sig Sakowicz, former Polish newspaper columnist who branched into radio a few years ago and now has interview shows on WGN and WTAQ.

Though he's caused them plenty of headaches, Eigen always did get ratings for his WMAQ bosses. And the situation is critical because it's been discovered that, for some reason, the latenight show has been affecting the ratings of the station's prime early morning strip. When the late ratings were good, WMAQ's morning man, Henry Cooke, was running second in the market; and since they've dropped, during Vogel's tenure, Cooke's fallen to about fourth. Only explanation is that latenight listeners apparently tend to leave their dials in place when they turn on the set the next morning

Eigen had taken a job on a St. Louis station last year but left after a few months to try his luck in Chi again.

Stable of 6 Writers For ATV 'Theatre 70'

London, Feb. 7.

Associated Television Ltd., commercial web covering the Midlands area weekdays and the London region at weekends, has put six writers under a year's contract to write plays exclusively for its "Theatre '70'" series of Saturday night 70-minuters. Hopes are that the roster will be increased.

Each writer is expected to turn out three originals during his first contract year, this meaning that ATV can rely on 18 new plays when planning its 1961 drama schedules. The half-dozen scribes pacted Jacques Gillies, Philip Levene, Louis Marks, Jeremy Paul, Gilbert Phelps and Bruce Stewart.

BBC-TV Shuffle

London, Feb. 7.

Effective April 1, when Stuart Hood becomes BBC-TV controller of programs in succession to the incoming director of television broadcasting Kenneth Adam, Donald Baverstock will be assistant controller. And Leonard Miall gets the job of assistant controller of tv current affairs and talks, while also remaining head of the tv talks department.

BBC-TV has abolished the post of deputy director of tv broadcasting. As a result, Cecil McGivern is transferred to a special writing assignment.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Lester Gottlieb gets a veepee stripe when he moves into NBC on Feb. 15 . . . **Jane Pickens** hosts WNBC Radio's special "Answering Heart Problems" for the N. Y. Heart Assn. next Sunday (12) . . . New appointments at CBS News: **Robert Rheineck** upped from chief engineer to manager of technical operations, **Egon Pohoryles** named manager of motion picture photography, and **Stan Losak** named assistant manager of photography, all under **Jack Bush**, manager of film production . . . **Ed Kemmer** of CBS-TV's "The Clear Horizon" gets a two-week vacation from the Coast-originated soaper and arrives in Gotham Feb. 19 with producer **Manya Starr**, as guests of the Signal Corps (Kemmer plays a Signal Corps captain stationed at Canaveral in the series) . . . WNBC Radio director **Bill Weyse** recuperating after surgery at Roosevelt Hosp . . . **Arnold Raskin** joined WNBC as production assistant, **Tony Thermopolis**, who moves to NBC International . . . **Doris Storm** signed for a series of location blurbs for Lever Bros.' Imperial margarine . . . **Joseph J. Jacobs** has resigned as general attorney for Metropolitan Broadcasting to resume private practice in N. Y., specializing in broadcast, entertainment and Federal regulatory matters . . . **Lee Hanna** moves up to post of director of news and special events at WNEW, succeeding **Martin Weldon**, and **Dick Merson** moves up to Hanna's post as assistant director . . . **Paul Melton**, formerly assistant to WCBS-TV documentary producer **Warren Wallace**, now producing "New York Forum" and "Face New York" for the station . . . **Craig Gilbert** and **Earle Luby**, both of whom have written "Twentieth Century" scripts for CBS-TV, turning out "Sunday Sports Spectacular" scripts for the web on "Army-Navy Weekend" and "Baseball Field General" (Paul Richards of the Orioles), respectively . . . **George Malko**, production coordinator of WCBS-TV's "Eye on N. Y.," leaves for a nine-month stint with the Australian Broadcasting Commission in Sydney to produce and direct local pubaffair shows . . . Oops—that's Schaefer Beer sponsoring the Sports Network's Florida horse racing (22-city hookup) and not as erratumed last week . . . Actress **Jimsey (Jocelyn) Somers**, Gothamite who shifted to the Coast recently, has the femme lead in tonight's (8) NBC-TV "Death Valley Days."

Paul Anka guestars on Sunday's (12) "Ed Sullivan Show" . . . NBC-TV producer **Ed Pierce** left for Marineland, Fla., in preparation for his underwater variety special, titled "Marineland Circus," to be telecast Easter Sunday. Pierce already has signed **Lloyd Bridges, Buster Crabbe** and **Judy Joy** as headliners . . . Italian film star **Rossano Brazzi** will be the host of WNBC-TV's fashion show, to be filmed in Rome, and telecast March 12. Show is sponsored by Alitalia Air Lines.

IN WASHINGTON . . .

WWDC prexy **Ben Strouse** is the new Broadcasters Club prez; other officers: first v.p., **Joseph Goodfellow**, NBC v.p.; second v.p., **Arthur Scharfeld**, broadcasting attorney; treasurer, **Richard Stakes**, WMAL-AM-FM-TV; and secretary, **Vincent Wasilewski**, National Assn. of Broadcasters . . . WMAL has launched editorials on both radio and tv . . . Newest addition to the Mutual news gathering staff is **Dorese Bell**, a looker formerly of ABC radio, N. Y. . . . **Talbot Wright** named editorial and production assistant at WMAL-TV, with **Henry Wilson** joining the news staff there as a writer-reporter . . . **Inga**, WRC-TV's femmecaster, is now facing the cameras seven days weekly, more than any other local personality . . . **Drew Pearson** set to give his views on the New Frontier in an interview Thursday (9) on WTOP-TV's new "Portfolio" series.

IN LONDON . . .

"Mrs. Dale's Diary," for 13 years on BBC radio, is to be "zipped up" with producer **Betty Davies** as overall producer and other producers taking over for refresher spells . . ."Winston Churchill; The Valiant Years" gets its first screening on BBC-TV Saturday (11) . . . North of Scotland Television Ltd., has been renamed Grampian Television Ltd. . . . **Richard Meyer**, who recently quit Associated TeleVision, has formed his own company to advise operators of commercial stations abroad . . . **George Cole** stars in a new "Life Of Bliss" skein for BBC-TV starting Feb. 15 . . . An Associated-Rediffusion unit, headed by features boss, **Peter Hunt**, writer **Elkan Allan** and director **Bill Morton**, is in South Vietnam preparing the second British contribution to the Intertel series skedded for May transmission . . . **David Warwick**, Granada director-producer, to Sweden today (Wed.) for a looksee at Swedish broadcasting . . . WNTA-TV (New York) has bought four programs in the BBC's "Lifeline" series, produced by **Hugh Burnett** . . . Jesse Conrad "guests" as singer in ATV's Midland "Cover Girl" show on Friday (10).

IN PHILADELPHIA . . .

Paul Sullivan, vet newscaster recently with WIP, joins WCAU . . . **Pete Boyle**, longtime children's favorite, returns to WRCV-TV with an hourlong Sat. morning session, "Pete's Gang". . . **David Susskind** to keynote the Allied Jewish Appeal's leader dinner at the Warwick Hotel (27) . . . WFIL-TV's "University of the Air" chalks up its 11th anni (6) . . . **Al Melnick**, of A&L Record Distributors, staging a record hop for his son's bar mitzvah (12) with deejay **Hy Lit** doing the honors . . . WFIL-TV's d.j. **Bill Webber** named chairman of the 1961 Easter Seals Parade . . . **Benedict Gimbel Jr.**, veepee of Metropolitan Broadcasting Co., appointed by Mayor Richardson Dilworth to Philly's Arts Advisory Council . . ."Talk of Philadelphia," with **Ed Harvey**, a two-hour stanza on WCAU will feature a surgeon, an osteopath and a chiropractor discussing treatment for "your aching back" (10) . . . **Jim Leaming**, WIP sports director, now station's public relations director in addition to regular chores . . . **Bob Williams**, Evening Bulletin tv columnist has attached a plow to his jeep and is much in demand for clearing Main Line driveways and biz districts . . . WIP seeking new midtown location . . . **Dick Clark** taping nine "Bandstand" shows a week, because of film commitments ("The Young Doctors") in New York.

IN MILWAUKEE . . .

On Sunday, March 5, facilities of WTMJ-TV and WTMJ will be combined in presenting a complete stereophonic concert. Milwaukee Journal stations will broadcast the Sixth Annual Brotherhood Concert, direct from Shorewood High School Auditorium, kicking off at 7:30 p.m. A specially recruited orchestra of 65 pieces, under the baton of **Dr. Julius Ehrlich**, will play in concert Beethoven's "Fidelio" opera. **Bill Reynolds**, WTMJ staff announcer will do the narration . . . WTMJ-TV is telecasting all NBA Saturday basketball battles, with 1 p.m. tipoffs into April. It includes regular league games during the final weeks of the basketball season. Divisional and championship games will also be beamed. As a tieln, on Saturdays at 3:15 p.m., a 15-minute program "Inside Basketball," has bowed.

IN MINNEAPOLIS . . .

WPBC and WPBC-FM are new Twin Cities outlets for Mutual. Pact goes into effect Feb. 10 . . . KUOM, Univ. of Minnesota radio station, preemed new series of classical plays Saturday with dramatization of Anton Chekhov's "The Marriage Proposal." **Walter R. Mills** is production supervisor of the series which is entitled "Minnesota Theatre

(Continued on page 86)

TV IN-FIGHTING GROWS HOT

Nielsen's Top 10 (24 Markets)

(Week Ending Jan. 29)

The pattern continues the same on the multi-city Nielsens, with ABC-TV again coming out in front for the week ending Jan. 29 with an average audience tally of 20.9 and CBS trailing in second place with a 20.2. NBC was again third with a 16.8. Ratings span the 7:30 to 11 p.m. periods (6:30 to 11 on Sunday.)

While ABC nosed out CBS on half-hour wins (21 to 20, with NBC getting 10), this time out CBS captured most nights of the week. ABC won Thursday and Friday by a wide margin; CBS was out in front on Sunday, Monday Saturday and Tuesday. NBC won on Wednesday.

Following are the Top 10:

Gunsmoke (CBS)	39.7	Wagon Train (NBC)	30.5
Untouchables (ABC)	33.9	Andy Griffith (CBS)	29.7
My Three Sons (ABC)	33.1	Flintstones (ABC)	29.1
Candid Camera (CBS)	32.1	Have Gun (CBS)	28.4
Real McCoys (ABC)	31.0	Jack Benny (CBS)	28.0

Trade Union Congress Backs BBC Claim to Third TV Web

London, Feb. 7.

Though backing the claim of BBC-TV to the third network, the Trade Union Congress in a memorandum to the Pilkington Committee on Broadcasting, criticizes the web for having "wrongly allowed itself to be drawn into the competitive process of matching program with program and overlapping in time in order to limit viewers' choice and reduce the attraction of the alternative service." The TUC, which speaks for most of Britains trade unionists; also proposes that the BBC should retain sole rights to sound broadcasting.

Among the major recommendations made by the TUC is one to the effect that newspapers should not be allowed to have an interest in television program companies. It suggests that this could lead to a concentration of power in the provision of news which would be inimical to the public interest. It also proposes that the Independent Television Authority should, at the earliest opportunity, renegotiate contracts with the program contractors and reduce "the exorbitant profits."

The TUC recommends that whoever has the right to the third service, should make its programs complementary to the one it already provides, and this service should have a minority appeal. It asserts that commercial interests neither could nor would provide this type of program. If the third channel had to be financed out of advertising revenue the program contractors would have to compete more strongly than now for the custom of advertising.

Toll tv is also given a thumbs down in the report as the TUC does not believe it could attract and hold the causual viewer. Its social, educational or cultural impact would therefore be strictly limited.

Betty Furness In WNTA-TV Entry

Betty Furness leads the new daytime show parade on WNTA-TV, Newark-N.Y., with the former Westinghouse pitch gal anchoring a daily midweek 90-minute show.

Other daytime program highlights are two new half-hour quiz shows, repeats of that station's "Picture of the Week" and "New Movie" showcases, specialized news shows, repeats of "Mike Wallace Interviews," and a bandstand show consisting of big bands of yesteryear culled from Paramount shorts.

Revamp of the daytime lineup followed the demise of Storevision's "Daywatch," which failed to garner adequate advertising support.

Miss Furness, returning to tv with a regular show after a 10-year association with Westinghouse commercials, will front "At Your Beck and Call," to be stripped Monday through Friday at 1 p.m. The 90-minute show, to bow Feb. 20, could be called a "viewer participation show." Format will have a variety

(Continued on page 84)

NBC INT'L BATTING .1000 IN BRITAIN

London, Feb. 7.

With the sale of "The Outlaws" to Associated Television, NBC International has now sold all its hourlong western series to British tv. The others are "Laramie" and "Bonanza."

The skein will bow on the commercial tv network on Sunday, March 12, and will be picked up by several of the regional webs.

Thorny Problem: Who's Entitled To Operate Brit. TV?

London, Feb. 7.

The knotty problem of the position created when the operator or part-operator of a British commercial tv outfit suffers a change of ownership has once again come to the fore here with a proposed merger between Odhams Press Ltd. and Thomson Newspapers. Since one of the Thomson interests is Scottish Television Ltd., Members of Parliament and others are again asking the Government to consider the whole question of the granting of commercial tv licenses. Not long back, the closure of the national daily New Chronicle and London evening paper The Star and their takeover by the Northcliffe group raised similar misgivings, inasmuch as the vendors of the two publications were stakeholders in Tyne Tees Television Ltd.

And this time, the Government and Prime Minister Harold Macmillan admit that they are concerned, albeit more precisely with the implications of giant press mergers of which this tv aspect happens sometimes to be part. The Opposition is demanding an inquiry into the press, but it seems doubtful at the moment whether the Government will accede. Statements by Macmillan are expected to be made in the House of Commons on Thursday (2).

MINNESOTA TWINS PACTS BOB WOLFF

Minneapolis, Feb. 7.

Sportscaster Bob Wolff, for 14 years "the voice of the Washington Senators," has signed a contract as the new "voice of the Minnesota Twins," handling tv and radio play-by-play. Working with Wolff will be Ray Scott, Pittsburgh sportscaster, and vet Minneapolis newspaperman and broadcaster Halsey Hall.

Sponsor for both the radio and tv games to be carried by WCCO and a regional network of six states will be Hamm's Beer.

Wolff's business manager, Milt Fenster, is negotiating also for a pre-game show for both tv and radio, plus a daily sports program.

$12,000,000 GF SHOWS AT STAKE

The comparative peace that has reigned among the three tv networks over the past few years was shattered this week when the webs let out all the stops in attempted talent-program raids. The specific target at stake was the Danny Thomas-Andy Griffith Monday night tandem and the $12,000,000 in General Foods billings that goes along with it.

Both ABC and NBC—the former in retaliation for CBS-TV's unsuccessful passes at its "Rifleman" and "Peter Gunn"—were bidding for Thomas and Griffith, and both were making with attractive offers of leadin programming to nail down the GF business. CBS, on the other hand, was maneuvering to hold onto the two shows, among its hottest properties and the foundation of its Monday night lineup.

A decision by General Foods is expected momentarily, and as of presstime, it appeared that dark-horse NBC would emerge with the spoils, thanks to some fancy scheduling footwork and a guarantee to General Foods of renewal rights on the Monday 9-10 period into which it would move the comedy shows.

First off, NBC has promised to shift "The Price Is Right" from Wednesday night to Monday at 8:30, immediately ahead of Thomas and Griffith, to insure a big leadin. Secondly, it would shift "Bonanza" from Saturdays to the Monday 7:30-8:30 slot as additional insurance. As further bait, it's offering General Foods the Wednesday 8:30-9 berth behind "Wagon Train" to GF for its Gertrude Berg starrer, "Mother is a Freshman." That's the time slot currently occupied by "Price Is Right."

Besides these major concessions, NBC is also offering to guarantee renewal rights to General Foods on the Monday 9-10 period, a commitment to the sponsor that it can retain its hold on that period come what may. This is a key consideration in GF's thinking, since both CBS and ABC reportedly have refused to relinquish their control over the Monday time periods. (It was CBS prexy Jim Aubrey's refusal to guarantee Bristol-Myers and MCA the Sunday 9:30 time last season that cued the "Alfred Hitchcock Presents" switch to NBC.

The NBC combination of renewal guarantee and schedule juggling far outweighs the offers of both CBS and ABC. Columbia's bid to retain Thomas and Griffith in their current Monday at 9 period consists of a pitch to move "Hennessey" down to 8:30 from its current spot. CBS figures "Hennessey" has a potential kiddie audience which it's missed to date and this could swell the "Hennessey" ratings considerably and at the same time augment the Thomas audience. One point in CBS' favor is that "Hennessey" is half-sponsored by General Foods, although out of the Young & Rubicam shop rather than Benton & Bowles, the key agency in the inter-network maneuvering.

ABC's pitch, also assuming a Monday 9-10 berth for Thomas and Griffith, is to program "The Rifleman" ahead of the two shows at 8:30 Monday. Web defeated CBS' attempted raid on the western, and promised Procter & Gamble and

(Continued on page 84)

Kennedy's 'Count Me In' Virtually Assures TV Debate In '64 Campaign

Washington, Feb. 7.

"Great Debates" seem assured for the 1964 Presidential campaign.

Asked specifically if he would participate in such programs as the incumbert President, John F. Kennedy told a news conference he would. This cleared a major hurdle, as his brother, Attorney General Robert F. Kennedy, had said right after the election victory that President Kennedy wouldn't take part in 1964 "Great Debates."

On Capitol Hill, meanwhile, passage of the Magnuson Bill seemed certain. It would exempt Presidential and Vice Presidential races henceforth from Sec. 315 equal time restrictions.

Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) called the face to face encounters between major Presidential candidates "a new American institution," adding: "I don't believe anybody is going to avoid them or change them.

Pastore also served notice that he wants the views of radio-tv network execs and others on the possibility of commercial sponsorship of 1964 "Great Debates." Such thoughts are to be given when Senate hearings open on the Magnuson Bill, he said.

Pastore made the comment during the roundup of hearings on broadcasting political activity in 1960. On that final day of testimony, Alfred R. Beckman, ABC v.p., said last year's coverage of the Presidential race from pre-convention until the election was over cost his net "over $1,500,000." He injected a strong (and early) plug for the Magnuson Bill, saying, "The broadcasting industry rose to the occasion (in 1960) to afford the American public an opportunity to enlighten itself."

Stephen J. McCormick, Mutual v.p. and the only other witness on the last day, agreed completely and stressed the "mature responsibility" broadcasting had displayed in the Presidential contest.

CBS-TV'S AFFIL MEET MAY 4-5

CBS-TV will hold its annual Network Affiliates Conference in N.Y. May 4 and 5 at the Waldorf-Astoria. The first CBS-TV affil meeting set for N.Y. in several years, it will precede by two days the opening of the National Assn. of Broadcasters convention in Washington May 7.

In a letter advising affils of the conference, CBS-TV prexy Jim Aubrey said the meet would take up such diverse topics as sales, programming, program practices, the web's competitive position, pending broadcast legislation and other matters.

Kellogg Bows Out Of Gleason Show In Billings Shift

Kellogg and CBS-TV hammered out an agreement Friday (3) whereby the sponsor was permitted to withdraw from its alternate-week sponsorship of the Jackie Gleason show, with the billings involved being shifted to "Father Knows Best" reruns.

Agreement was reached only hours before Gleason went on the air. It pulled both CBS and Kellogg out of a ticklish spot, particularly the network, which was unwilling to establish a precedent by allowing Kellogg to cancel its contract and at the same time was reluctant to conform to the original commitment with Kellogg of providing Gleason in a panel format.

Hassle started on Tuesday (31), when Kellogg was informed that Gleason planned to drop, with CBS' approval, the "You're in the Picture" format and switch to a conversation show with Gleason and a guestar. Cereal company claimed it had bought a panel show and that's what CBS had to deliver, and added it didn't like Gleason's references to spiked coffee on the air.

Network simply didn't want to return to the panel format, feeling that the game show wasn't very good to begin with whereas Gleason in his formatless conversation-piece was a hot item. However, it refused to let Kellogg out because any other sponsors involved with Gleason could use the same excuse to demand out. CBS talked to Gleason about going back to the panel show, but he refused.

CBS took adventage of the Kellogg pull out to sell L&M an extra minute on the show. Since it was L&M's "union" week, a crossplug was already scheduled, so that L&M had the whole show to itself.

Dow's Easter Parade Coin

Dow Chemical will pick up the tab for the "Easter Parade," to be telecast by WPIX, N.Y., on Easter Sunday from 11:30 a.m. to 1:30 p.m.

Co-hosts of the outing will be John Tilman and weathergirl Gloria Okon.

Bob Drew Sets Up Own Prod. Outfit

Bob Drew, who until approximately two weeks ago was a salaried employee of Time Inc., has formed his own production company, Robert Drew Associates to make the additional "Close-Up" pubaffairs programs for ABC-TV and sponsors Bell & Howell.

Arrangement was made so that the producer can get an ownership cut and perhaps ultimately branch out into other public affairs series for ABC consumption, although at the moment, even with the new company, he's pinned to work exclusively on "Close-Up."

Time Inc. is financing the series and is responsible for selling "Close-Up" to the sponsor and ABC-TV. As an employee of Time, Drew for some five years was trying to peddle pubaffairs to the networks and the "Close-Up" deal was made with ABC while he was yet a staff exec for the mag empire.

10TH WPIX SEASON FOR YANKEE GAMES

WPIX, N. Y., for the 10th consecutive year, will carry this season's telecasts of the Yankee baseball games.

Mel Allen and Red Barber again will do the honors. Schedule calls for 133 game telecasts, including pre-season exhibition games. breakdown includes 80 home game telecasts, 48 road games and four exhibition matches.

Batter up day is expected to fall in early March with an exhibition outing, with the opening season game slated to be April 11. Additionally, there will be pre- and post-game shows helmed by Allen and Barber.

NAACP's 'Black Monday' Protest

Pressure groups take unexpected positions at times. National Assn. for the Advancement of Colored People, for example, protested Reginald Rose's "Black Monday" on WNTA-TV, Newark-N. Y. indie. NAACP protest centered around the depiction of the organizer in the Negro community seeking school integration. The play, in favor of integration, received the congratulations of the Inter Racial Council.

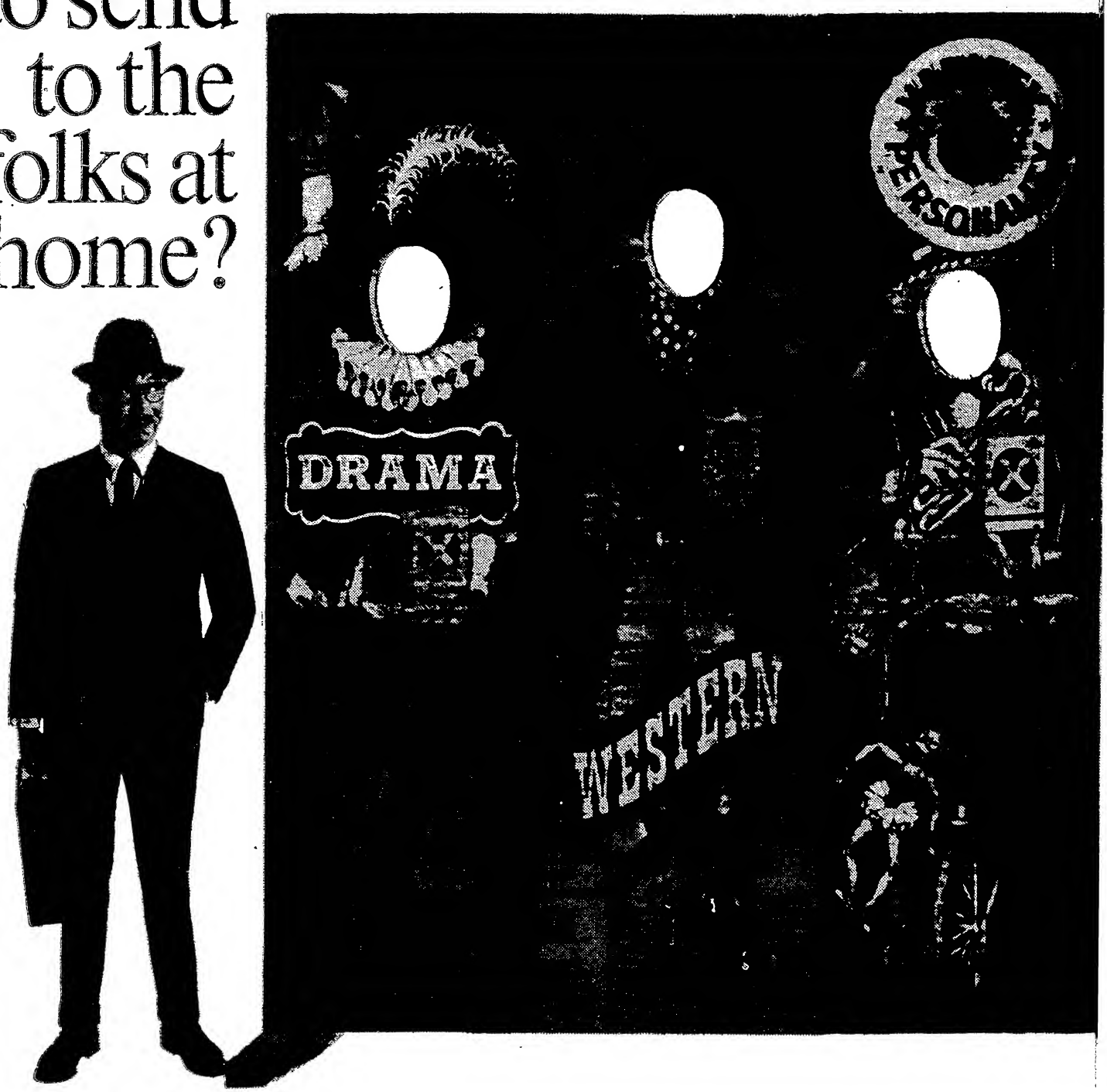
In a different field, WNTA-TV to date has yet to come up with a panel of American doctors for its planned showing of a BBC documentary dealing with how socialized medicine has worked in Britain. Position of the medical men is that they don't want to make themselves available to rebut a documentary which they feel shouldn't be on the air in the first place.

What picture do you want to send to the folks at home?

Which makes you look most appealing? The cloak of mystery...the mantle of drama...the tilt of a six-shooter? The answer is important, for the sophisticated advertiser knows that his sales-impact can be greatly affected by the kind of program he chooses. To him, the crucial test of a network is: How well is it doing with the kind of program he wants to sponsor?

Any advertiser who applies this test will find that one network attracts the biggest average audience in every entertainment category—as shown by nationwide Nielsen ratings for all regularly scheduled shows (6-11 pm, Oct '60-Jan '61):*

	CBS●	NET B	NET C
COMEDY	20.0	18.4	16.8
DRAMA	16.2	NONE	13.6
VARIETY & PERSONALITY	20.6	14.9	18.3
WESTERN	25.3	20.5	22.4
MYSTERY & ADVENTURE	19.6	18.4	14.6
NEWS, PUB. AFFAIRS, SPORTS	13.5	9.8	13.9
TOTAL NIGHTTIME	19.5	18.1	17.6



The CBS Television Network also wins the biggest average audience for all nighttime programs with the most evenly balanced schedule —as shown by these percentages of network time devoted to various types of programs:

	CBS®	NET B	NET C
COMEDY	25%	20%	9%
DRAMA	13	0	8
VARIETY & PERSONALITY	18	6	21
WESTERN	13	21	28
MYSTERY & ADVENTURE	20	47	24
NEWS, PUB. AFFAIRS, SPORTS	11	6	10
TOTAL	100%	100%	100%

This unique achievement of audience leadership and program balance gives advertisers their greatest assurance of success with the kind of program that makes them look best.

It also explains why for the past six consecutive years the nation's advertisers have committed more of their budgets to this network than to any other single advertising medium. They just like our looks.

*Includes first January report only. Program names on request.

CBS Television Network

REPORT ON HONG KONG
With William Holden, narrator
Executive Producer: Irving Gitlin
Producer-Writer: Stanley E. Flink
60 Mins., Thurs. (2), 9 p.m.
R. J. REYNOLDS, WHITEHALL
CBS-TV (film)
(Wm. Esty; Bates)

Any resemblance between William Holden's Hong Kong as shown on CBS-TV last Thursday night (2) and the ABC-TV weekly adventure series just doesn't exist. The Holden-narrated entry out of the CBS Public Affairs shop was for real: a wholly obsorbing and revealing documentary of shocking contrasts and the struggle to survive in the swarming, incredible and fantastic harbor city on the fringe of Communist China.

This was the hour report on Hong Kong made a year ago when Irving Gitlin (now NBC) was still riding herd on CBS pubaffairs and which remained unspooled pending a propitious hour opening and some sponsorship coin. Both became available last week with the sudden demise of "Witness."

This was anything but a superficial sightseeing trip. In vivid narration, continuity and camera treatment, it explored the socio-political aspects and the economic patterns of a 12-mile area jampacked with 3,000,000 people (99% of them Chinese) and absorbing 100,000 new refugees who flee Red China each year "for a little rice, a little hope." It explored the squalor of the tenements, the communities afloat on sampans, a day in the life of a typical refugee — a tenant farmer-turned-carpenter who calls it a lucky day when he earns $1.50 for eight hours work. They're one of the lucky families, resettled in one of the new, teeming apartments where, for $2.50 a month, three adults and three children share a 12 x 10 ft. room.

But there's also the story of the rich—and when they're rich in Hong Kong they're very rich, as exemplified by Y. K. Kan, Hong Kong attorney, and Michael Turner, British banker. For them Hong Kong's a boom town, the good life spanning a day at the Happy Valley races, dining amid the splendor of their homes-with-a-view high in the Victoria hills and dancing later at the Carlton overlooking the breath-taking harbor.

The cameras were searching and rewarding in the disparate pictures; the comments telling and meaningful, as in the wealthy Hong Kong attorney's observation that our refusal to recognize Red China ("one fourth of the peoples of the world") is hardly practical.

As a frequent visitor and sometimes resident of Hong Kong, with a deep knowledge of its myriad components, William Holden did an excellent job as narrator, with a firm grasp and a sympathetic understanding of what's happening on the two-sided (Knowloom & Victoria) colony. There was, incidentally, an interesting orient-tempoed musical score, and Wade Bingham and Fred Dietrich merit high praise for the camera work. *Rose.*

MEET THE PROFESSOR
With Dr. Harold Taylor, Henry Steele Commager
Producer: Wiley Hance
Director: Robert DeLaney
30 Mins.; Sun., 12 (noon)
ABC-TV, N.Y. (tape)

An interesting talkfest about the vital ramifications of education was held on the preem of "Meet the Professor" Sunday (5) morning.

Series by ABC News Pubaffairs, done in cooperation with the National Education Assn. and Assn. for Higher Education, had as its first guest, historian Henry Steele Commager.

Commager, very much involved with the world, in his talk with the program's host and Amherst students spoke about a wide range of topics—the role of the scholar, the variety of education in the U.S., the overloading of too much educational administration, etc. Of special interest was the sequence between Commanger and his students involved in a discussion of de Tocqueville's "Democracy in America."

The host for the series is Dr. Harold Taylor, former president of Sarah Lawrence College and a well known educator. He opened the outing with a salute to President Kennedy for tapping poet Robert Frost for his inauguration and for his use of scholars in his administration. *Horo.*

BOBBY DARIN & FRIENDS
With Bob Hope, Joannie Sommers, Billy May Orch, Jud Conlon Singers
Producers-Directors-Writers: Bud Yorkin, Norman Lear
60 Mins.; Tues., 9 p.m.
REVLON
NBC-TV (tape; color)
(Grey)

Bobby Darin, who finally stepped out as the star of his own show after training in guest appearances, permits no doubt about his professional standing. A youngster who broke out of the contemporary pop singing ranks, Darin works with the aplomb of a stage-scarred veteran. He's all savvy and, if a lot of his "business" is incongruous for a singer of his age, his precocity is definitely preferable to the callowness of so many rocking vocalists.

On his own show, Darin carried the ball with a display of vocalizing, hoofing and comedy, the whole performance super-charged with his self-assured air. He used his talent to the hilt and gave this variety hour the benefit of his sharp personality edge. The show itself was an entertaining parlay of music and comedy, well-mounted and smoothly paced within a more or less standardized format for this type of presentation.

In the vocal department, Darin handled upbeat tunes and ballads and was given good support by Joannie Sommers. Darin and the songstress were spotlighted in a long and cleverly constructed medley of standards tracing the rise and fall of a romance. Darin's standout solo was his "Lucky Pierre" routine in which he essayed the roles of a Frenchman, a Briton and an Italian. The Jud Conlon Singers and a ballet troupe were slickly blended into the song productions.

Bob Hope was on for one of his gag-loaded monologs. This one was pegged to the new administration in Washington and Hope came up with a series of topical and funny one-liners about Pres. Kennedy and his family without ever losing his friendly tone. Hope also joined Darin in an old-fashioned vaude routine in which the youngster again fully demonstrated his pro calibre vis-a-vis one of the slickest comics in the business.

The script called for some informal intro remarks by Darin and it was only at this point that he permitted himself to lapse into a juvenile guise with his comment: "It's gonna be a heck of an exciting evening." If Darin wants above all to be classy, he should pay more attention to his lingo as well.
Herm.

THE FABULOUS FIVE STREETS
(Expedition New York)
With Myron Cohen, others
Producer: Larry Johnson
Director: Lou Volpicelli
Writer: Matthew Andrews
30 Mins., Tues. (7), 7 p.m.
WABC-TV, N. Y.

Myron Cohen, a distinguished alumni of the garment industry, has really never left that sector of the economy. His stories on Seventh Ave. foibles have filled nightclubs throughout the country. In this segment of WABC-TV's "Expedition—New York," Cohen returned for a taped visit to his alma mater to provide the hosting on a survey of one of New York's most important industries.

In a half-hour, the show covered a lot of ground on the presentation of "The Five Fabulous Streets" the locale of the cloak & suiters. It sloughed off the physical magnitude of the industry, a fact known to most, to concentrate on other aspects of the trade. Included was its appeal to youth as a career, many of its economic aspects, a talk with one of its top designers Anne Fogarty, and queries by a pair of student designers. There was also an interview with a manufacturer, a garment trade paper editor on some of the problems prevalent in mass producing a garment which originally had its genesis in Paris.

Cohen in his role as host probed beneath the surface in his comparatively brief period. Although spending little time in each, the questions and answers provided enough insight to indicate that the garment trade has changed considerably since his day with that trade. It's now a business that entices college grads and not merely the immigrants; it's a calling that pays extremely high rewards and by the same token has its go-for-broke aspects. It's now a melting pot of all the arts, and one of the most important economic attractions in New York. *Jose.*

THE SQUARE WORLD OF JACK PAAR
With Miriam and Randy Paar, Cliff Arquette, Hans Conried, others
Producers: Paar, Paul W. Keyes
Director: Kirk Alexander
Music: Jose Melis Orch
60 Mins., Tues. (31), 10 p.m.
CREST
NBC-TV, from N.Y. (live & film)
(Benton & Bowles)

That which Jack Paar does best—gabbing ad lib about himself and his clan—he did in a special for Procter & Gamble last week, and it made for a satisfying hour of tv. An intimate show ("Don't mistake this for a spectacular," he cautioned early), and fittingly so, it amounted to a session of home movies narrated by a lay world-traveler—but happily by a witty one.

Decidedly it was Paar's commentary that succeeded, because for the most part the film clips were neither entertaining nor enlightening. Except for Cliff Arquette's occasional whimsy in his Charley Weaver guise, and a sequence in which Paar simulated a matador in Spain, the celluloid wasn't much better than the usual "here's what we saw" 8 mm. record that ordinary tourists make. The film was amateurishly shot, and glimpses of the Coliseum, the Trevy Fountain and assorted other conventional points of interest aren't momentous on tv anymore.

Over a shot of Monaco's tiny army on drill, Paar cracked, "NBC's sales staff is bigger than that." And he explained a hat floating on a Venetian canal as a "gondolier gone to lunch." The lines were wittier in context, of course, and typical of the seemingly top-of-the-head commentary that made the routine tourism rewarding. All was lost, for instance, if the show had to depend for humor on scenes of Paar wearing a bowler in England, riding a camel in North Africa, or mimicking Communist soldiers in East Berlin with his Chaplinesque walk.

The serious moments, brief interviews with such political figures as Willy Brandt and Fidel Castro, tended to point up Paar's thematic line that "laughter is the common language of the free world," and were entirely justified. But a tape repeat of now-President Kennedy being interviewed by Paar during the campaign period was entirely pointless and even in poor taste. It seemed to suggest that Paar was claiming some credit for helping him get in. *Les.*

NUMBER PLEASE
With Bud Collyer, emcee; guest contestants; Ralph Paul announcer.
Producer: Jean Kopelman
Asso. Prods: Helen Marcus, Bill Barr
Director: Donald Bohl
30 Mins., Mon.-thur-Frl., 12:30 p.m.
PARTICIPATING
ABC-TV, from N.Y.

In "Number Please," ABC-TV has come up with a convenient way of filling out time between commercials. For half-hour, midday Goodson-Todman package has no less than six participating sponsors and plugs for their products are tossed in at relentless intervals. What little suspense is generated by this guessing game is rapidly dissipated by the blurb interruptions.

The game is simplicity itself. Two contestants face a board whose top has a row of numbers. Under the numbers are blank spaces. When a contestant selects a numeral a letter is exposed in the blank space beneath it. When all the letter spaces are filled, the name of a prize is spelled out.

However, the contestant who identifies the prize before all the letters are revealed wins the loot. On Wednesday's (1) edition of this cross-the-broad outing a Lancaster, Pa., housewife won a Sohmer baby grand piano and five music lessons. Several other players won varied prizes. If a contestant remains undefeted he gets additional loot plus a $500 check.

Withal, "Number Please" is a run-of-the-mill quizzer. Bud Collyer, who's been piloting these things for years, provides a mechanical gloss in shepherding the contestants and introing the plugs. It's difficult to see why any viewer would make a point of tuning in on the show although some channel switchers may stick with it for a time to satisfy possible curiosiay.

Participating sponsors include Jello, Red Ball Vans, Johnson & Johnson's first aid cream, Doublemint gum, Mum deodorant and Reynolds Wrap. *Gilb.*

Tele Follow-Up Comment

John Crosby Show

Those enfants terribles among the critics of motion pictures have lost their sting. This was made clear on the "John Crosby Show," the discussion stanza on WNEW-TV in which the quoted name columnist goads his guest panelists into what presumably is blueprinted as lively, perhaps even stimulating, conversation. The Sunday night (5) offering, which had New York Times critic Bosley Crowther, producer Otto Preminger, dramatist George Axelrod and playwright (among other things) Ben Hecht participating in the gabfest, demonstrated almost painfully that would-be devastating attacks upon films are not necessarily so devastating any more.

Theatrical features are still vulnerable, of course, but now only on an individual basis. The nature of the business of making films has been enormously changed in recent years; mass production is no longer, and thus the too-often result of mediocrity can be avoided; certain independent producers and other genuine talent have modern-era freedom of expression and in many instances have instilled production with fresh thinking. No apology is intended herein for the irritating cases of theatricals which hit a nadir in taste of those which simply for whatever reason are inexcusable. The point is that there are many interesting and mature pictures coming from Hollywood and, indeed, from around the world, the public has acknowledged this at the boxoffice and some of the most erudite of the professional pundits have said amen to the thought.

Thus there was the aforementioned pain in Crosby's program. Both he and Hecht launched the attacks, Crosby starting them off, and apparently trying to steer the tenor of the dialog, with such cracks as three occurences of adultery in a picture means three times the money potential. Hecht made with his familiar broadsides about pictures being a "group product" yielding only unimaginative assembly-line culture. He said the function of the writer is "almost negligible."

"Ben has a theme he has repeated over the years," rejoindered Crowther. Very true, Hecht offers the same tired cliches with which he was identified in the years ago. His familiar comments no longer have "authority," particularly when spoken rather than in permanent print.

Crosby could hardly be argued with in his observation that certain films are loaded with adult material. "From the Terrace" was among those cited. But on what grounds could he rap pictures in general when, as he himself said, "I stand on my American rights not to see movies?"

"Authority was to be found in the remarks made by Crowther and Preminger. The man from the Times noted that film criticism possibly has gotten better since the days when pictures were like a carnival—this being the time "when Ben Hecht got his education." To statements about money, Preminger submitted that an expensive picture need not be good just because it's expensive, and an inexpensive film is not necessarily a poor entertainment because of budget limitations. And what about homosexuality among film people? Preminger said he found it no more prevalent than in any other business.

Sunday's exposure of the Crosby show was disturbing in that frequently more than one of the orators was speaking at the same time. This might have been corrected. Crosby's and Hecht's contempt for the picture business was given only shallow expression, was not at all so provocative as evidently intended. *Gene.*

Sunday Sports Spectacular

CBS-TV's Sunday (5) 90-minute sports special was an absorbing exposition on road-track racing filmed in the sunny Bahamas by Bud Palmer and Dick Lerner's PGL Productions.

Show neatly established the atmosphere of Nassau's car racing fever with an investigation of "Karting," the racing of the stripped-down bugs with roaring two-cycle engines that has taken over whole families, husband, wife and child. How seriously the Kart competition is taken was clearly shown as two zealous fathers leaped out of their bugs after a turn and started belting each other with "small" baseball bats. They were lectured by a track official, and PGL crew caught the whole thing in closeup.

From Kart racing, the show moved into an hour build to the climax of the Bahamas' Racing Weeks, the 250-mile Nassau Trophy Race over the twisting coral raceway at Oakes Field.

Bud Palmer handled commentary and interviews on a fascinating tour behind scenes that graphically spelled out the month of prepping for the main event. There were interviews with drivers, mechanics and close shots of both dry-runing the track and tuning the close-tolerance engines of the $12 to $15,000 heaps that require "surgical precision" for every major race. Palmer took a turn himself in a Formula Jr., then a pro took over and easily cut a minute off the emcee's time.

Race itself was filmed with a lot of excitement via tight shots of the race, and cut-in closeups of the drivers.

Howard Reifsnyder's direction was top notch, with the only lull in some rather dull moments with the drivers and their wives on the eve of the race. Frank Herman produced. *Bill.*

Open End

A group of top Broadway press agents did something worse than making the publicity racket dull on David Susskind's WNTA-TV talk shop Sunday (5); they tried to make it respectable. Of course, Susskind was either optimistic or innocent in believing that press agents would or could talk openly about the techniques and philosophy of their trade. Essentially underground men, who frequently perform essential services to newspapermen, press agents are men dedicated to cadging free space for their clients with any means under the proposition that the end justifies the fees.

Quite a different conception emerged from this exchange between Susskind and press agents Jim Moran, Betty Lee Hunt, Bill Doll, Eddie Jaffe, Mal Braveman, and Harvey Sabinson. Against Susskind's skepticism towards the social utility and journalistic honesty of publicists, the press agents reacted with the piety of clergymen in the presence of an atheist. "Did you ever make up an item out of the whole cloth for one of your clients?" Susskind asked. "Never," was the reply. "Well, hardly ever and we never lie; the most you can call it is an exaggeration." Susskind asked: "Did you ever ghost-write a full column for a newspaper columnist?" The denials were agonized, but unanimous. The gossip columnists were defended as if they were the press agents' own life blood, which, in fact, they are.

Except for Moran, who deliberately cultivates the manner of a genius and thus has a self-publicizing personality style, the other press agents discussed their professions, as they called it, with a sober conventionality. Doll told a couple of amusing stories about his days with the late Michael Todd; Jaffe emerged as the psychoanalystic theorist of press agentry; Sabinson as a clear-headed and high-minded drumbeater for legit shows; Mel Braveman as a stout champion of the constitutional right of a publicist to inflate the egos of no-talents; and Betty Lee Hunt, as a hard worker amidst the brambles of off-Broadway.
Herm.

Bell Telephone Hour

As a peg for last Friday's NBC-TV outing, this Henry Jaffe Enterprises production came up with a quartet of birthday salutes that added up to a pleasant hour of viewing. Some zealous researcher recalled that Victor Herbert was born on Feb. 1, the term "vaudeville" was first used Feb. 23, 1871, and the preem of Gershwin's "Rhapsody in Blue" occurred Feb. 12, 1924. The fourth tribute — Valentine's Day — was an obvious one.

Grouped under the overall tag of "Almanac for February," the events were an admirable frame for the talents of Polly Bergen,

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SYNDICATION'S WINTRY BLASTS

A Syndie Windfall In Syracuse

Major break for syndicators of half-hour product and a possible forerunner of similar situations occurred last week in Syracuse when WHEN-TV, the flagship of the Meredith chain, cancelled its 5 to 6:30 p.m. feature film strip and opened a total of 15 half-hours a week to syndicated product.

A major portion of the openings were captured by CBS Films, which sold the station five series, "Trackdown," "San Francisco Beat," "Assignment Foreign Legion," "Navy Log" and "Deputy Dawg." Latter is a firstrun series, others are all reruns.

Should other stations follow the WHEN-TV lead in opening up new time for half-hours as their pre-'48 feature film backlogs grow stale or expire contractually, the end result could be a renewed flow of firstrun syndication product. Reason is that apart from firstrun shows bought to fill the slots, the stations could move their existing rerun catalogs into the remaining fringe time areas such as the WHEN-TV block, opening up new primetime slots for firstruns.

Meighan's Videotape Productions Expands in Wake of CBS Cutback

Sudden folding of CBS Production Sales was quite a setback to the video tape forces, but their reaction has been swift.

Videotape Productions, firm backed by Ampex and vidtapemaker Minnesota Mining & Mfg., has already hired three of the CBS subsid's top production talents. And VP's prexy Howard S. Meighan says the company will expand into production of programs, industrials and closed-circuit productions.

Company was originally established as an active promotion wedge for vidtape among ad agencies, and clients and until now has limited production to tv commercials.

Absorbed from CBS are producers Charles Fagan and Bill Halahan and director Louis Tedesco.

At CBS Production Sales, Fagan operated as both a producer and salesman and was instrumental in developing the industrial and closed-circuit end of the business. Halahan produced the vidtaped religious shows and the current Columbia Records "Playback" series, as well as many of the tv blurbs.

Tedesco worked up through the CBS technical and engineering staffs to become a cameraman and finally a director for the tape operation, handling both program and commercial productions.

Charles Holden continues as Videotape's production manager with Jack Kelley as his assistant. Late last week the company was negotiating with another of the CBS men with the possibility of his filling a top production post.

Prexy Meighan estimates that within a year more than half the production will be programming. While existing studios can handle some program production, he says negotiations are underway for additional space.

WB's Top 10 Re Pre-'48 Releases

The following are the Top 10 tv grossers and most in demand of the pre-'48 Warner library, as compiled by United Artists Associated.

In order of their showing, here are the pix: "Chain Lightning," Humphrey Bogart, Eleanor Parker, Raymond Massey; "Dark Victory," Bogart, Bette Davis; "Key Largo," Bogart, Edward G. Robinson; "Casablanca," Bogart, Ingrid Bergman; "Treasure of Sierra Madre," Bogart, Walter Huston; "City for Conquest," James Cagney, Ann Sheridan; "Story of Louis Pasteur," Paul Muni, Anita Louise; "Night and Day," Cary Grant, Alexis Smith; "To Have and Have Not," Bogart, Lauren Bacall.

Bogart stars in seven out of the 10. The Top 10 were selected on the basis of the pix most often requested from the 754 feature library, most often sold and booked during the initial five years of tv distribution.

USED PILOTS ADDED TO FLAMINGO SKED

Flamingo Films has picked up five-hour shows that were previously aired in 85 markets during a five-week pre-Christmas drive by Shulton, Inc., for its toiletries.

Syndicator will offer the five shows first to stations playing the company's Director's Playhouse (collection of 35 half-hours), and then to remaining markets.

Titles are "The Wonderful World of Little Julius," featuring Eddie Hodges and Sam Levene; "The Ring of Steel," with Margaret O'Brien; "Underwater Counterspy," with Reed Hadley; "The Priest and the Parolee," with Lloyd Nolan; and "Invasion by Three," with Chuck Conners.

Gerry Schnitzer In Filmways Pact

Top commercial writer-producer-director Gerry Schnitzer has resigned as exec v.p. of Robert Lawrence Productions and Lawrence-Schnitzer Productions to join Filmways under an exclusive longterm pact. He'll head up his own company, Gerald Schnitzer Productoins, to produce commercials as a joint venture with Filmways.

Schnitzer will headquarter on the Coast, using Filmways facilities at Warner Bros. and General Service Studios. His pact with the company is a contract for personal services of himself and those of his services; company will be partnered with Filmways of California on all commercials he does, with Schnitzer pulling down salary plus a split of the profits on blurbs he makes.

In addition, he'll direct some programs for Filmways—he's been doing some "Lassie" and "National Velvet" segments on the Coast—and do commercials in N.Y. and Europe as well.

Under the deal, which was negotiated by Filmways prexy Marty Ransohoff, Schnitzer will work through Will Cowan, who heads the Filmways of California commercial subsid. This end of the Filmways operation accounted for 25% of its

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MCA TV Bides Its Time

MCA TV, which once introed made-for-syndication first runners with regularity, hasn't come into the market with such an entry for about a year.

Syndie arm currently is out selling "M Squad," the off-network entry, and second year production on "Shotgun Slade," as well as other series in the catalog. About a year ago, in a one-two-three fashion, it introed three first runners, "Shotgun Slade," "Coronado Nine," and "Johnny Midnight," in a period which already was experiencing a softening of the market.

FREEZE TURNING INTO PARALYSIS

By MURRAY HOROWITZ

The syndie biz, by and large, appears frozen by an inner paralysis. The snowballing pelts are coming from a variety of directions, increased network option time, "electronic syndication," continued snubs from the National Assn. of Broadcasters, price wars, etc.

As in industry within an industry, in the face of these developments, syndication, appears as rigid—and precarious—as an icicle. Most affected by the freeze is the half-hour field, which once jumped with first-runners up and down the line.

What's paralyzing forward action in a vital area—the Governmental—is the multiplicity of hats worn by the syndicators. On one hand, they acclaim themselves to be suppliers of local programming, but, when network selling season comes along, the same syndicators are in there pitching with network shows. In these set of circumstances, how can any of the major syndicators go to the Federal Communications Commission with a strong howl about increased network option time?

For years syndicators of half-hour series in the first-run field thrived on regional and local advertisers picking up their shows for local telecasting. Many of the same syndie sponsors now are riding the spot wagon. Individual syndicators make strong pitches as to the merits of show buys versus participations, but what is lacking is an all-syndie push in that direction, under an organization similar to the Television Bureau of Advertising.

Again the multiplicity of hats worn by syndie outfits has prevented the formation of such an organization. It's not only that the syndie biz is highly competitive. So is the network biz, or any field of business endeavor in the U.S. for that matter. Many syndie execs, posed with the question of why they don't present a united front on show versus spot buys, say they can't alienate the stations, all of which thrive on spot schedules.

What is most pressing and most discouraging to a large segment of syndicators is the network option time situation seen prevailing for next season. Webs in the prime nighttime hours will be programming three and a half to four hours nightly. The FCC ruling cutting network option time to two-and-a-half hours from three hours is called "just a legal fiction" by syndie execs.

Whether some syndie houses will become so desperate as to launch a vigorous beef with the FCC is an open question. To all intents and purposes, a number of syndie houses are out of the network programming derby. Not having made any web programs sales for a number of seasons, those particular houses simply have given up and are seen as the most likely to protest.

What's for sure is that the syndie biz can't retain a frozen posture and survive in the face of what's going on—not in any healthy dimension. What's foreseen—if the network option time situation prevails—its continued mergers and acquisitions, more offbeat properties which because of their uniqueness will find station slots, and further diversification of catalogs, ranging from features to "Almanac" briefies.

Rossano Brazzi Pilot

Hollywood, Feb. 7.

Rossano Brazzi does a pilot for Four Star this week to go out as a segment of the "DuPont Show With June Allyson."

Episode, tabbed "Our Man in Rome," will be second appearance on Allyson program. He also guested last year.

Latino Telefilm Sales in Major Spurt; NBC Int'l's 425G Spread

NBC International reports a gross of $425,000 from Latino telefilm sales in a period of exactly 10 days. It's one of the hottest spurts of biz the NBC unit has had, and there is the promise of several thousands of dollars more within the next few days via pending biz.

Suddenly the Latin American tv market has burgeoned for American distribs. ABC International, relative to its newsness and size, also reports doing well below-the-border although by no means at the clip of NBC.

The NBC component, headed by Alvin Ferleger, hit the $425,000 figure, according to its report, in Venezuela, Peru, Mexico, Argentina, Puerto Rico and Columbia.

Largest sale of vidfilm by NBC (Alistair MacKenzie, NBC Latino director, handled it) was to Radio Caracas, which took 10 stanzas for a 52-week ride. "Laramie," "Bonanza," "Tab Hunter Show," "National Velvet," "Loretta Young Show," "Silent Service," "Life of Riley," "Philip Marlowe," "Panic" and "Flight" were bought for Caracas by its general manager Amable Espina.

In Peru, NBC sold "Panic" to International Petroleum via McCann-Erickson. "National Velvet" was sold in Mexico and "Bonanza" went to Home Products (also out of M-E) in Argentina.

"Bonanza" went to Puerto Rico and "Tab Hunter Show" and "Marlowe" were picked up for Colombia. Revlon bought Hunter there.

By way of a footnote, NBC says that its international division now has sold programs in 67 foreign markets.

'ROCKY & FRIENDS' SOLD TO AUSSIE TV

Hollywood, Feb. 7.

Jay Ward and Bill Scott have sold their half-hour "Rocky and His Friends" teleseries to a four-city Australian market and also are near a deal with John Manson II, head of Magnum Television, for Latin and South American distribution of a Spanish-dubbed version of "Rocky." Purchaser will finance cost of dubbing and making of Spanish language titles.

General Mills, which recently renewed two-a-week cartoon series for another 52 weeks, holds exclusive domestic rights to property, currently aired over ABC-TV.

Down Under cities include Sydney, Melbourne, Brisbane and Adelaide.

Distribs' Credo: Old Pix Never Die

No pix distribution company, ranging from Metro TV to United Artists Associated, has any plans of retiring oldies, as new pix to tv product comes into the market.

Position of the distribs runs along these lines: why should any pix be retired if it could be resold at a price. Some stations, themselves, in certain libraries have refrained from playing a number of pix simply because such films creaked with age and was thought unplayable to a public grown more used to better pix on tv. Such stations, say the distribs, are the most particular. In key markets, there's always the second and third stations not as demanding. The less than par pix won't grab good coin compared to better relicensed pix, but distribs feel that the less discriminating stations will be booking them for a long time to come.

CHI'S WGN-TV BUYS 7 ARTS WB BUNDLE

Chicago, Feb. 7.

There's revived interest in cinematics in this market, at least at the buying end. WGN-TV last week purchased the Seven Arts package of post-'50 Warner Bros. titles, making it the third station here in recent weeks to invest fresh coin in its feature film library. WBBM-TV and WNBQ preceded with other packages, leaving WBKB the only outlet standing pat.

Seven Arts group is particularly attractive to the Chi indie because 26 of the 40 films are in color, and WGN-TV will be making a big tint splash this year.

Judge to Terrytoons As Gen. Sales Manager

Tom Judge, whose job was cut out from under him two weeks ago when CBS-TV decided to disband its CBS Production Sales taping unit, has joined the web's Terrytoons subsidiary as general sales manager. He'll handle all sales except those of theatrical cartoons, specializing in commercials and program sales.

Judge was director of the Production Sales operation. Prior to that, he was an account exec at WCBS-TV, N.Y., and earlier, was eastern sales manager of CBS-TV Spot Sales, leaving that post to serve in a national sales spot with Westinghouse Broadcasting before rejoining the web at WCBS-TV. He'll report to Terrytoons v.p.-general manager Bill Weiss.

Post-'50 WB Pix In 39 Markets

Sale of the post-'50 Warner group to WGN-TV, Chicago, brings the market count to 39. Distrib Seven Arts Associated has clicked off 24 sales within the past month, indicative of the sales turn this 40-group group is taking.

New sales include WBNS, Columbus, O.; WCNY, Watertown, N.Y.; and KSL, Salt Lake City. In a specialized deal of other pix, Seven Arts sold 10 pix to CKLW, Detroit-Windsor. Latter package includes such thrillers as "Crawling Eye," "Ivan Son of the White Devil," and "Cosmic Monster."

Other deals in the post-'50 group of 40 Warners include KSYD, Witchita Falls, Tex.; and WSOC, Charlotte, N. C. Stimulating sales, according to Seven Arts execs, is that 26 of the 40 are available for colorcasting.

Foreign Market Sales Up 50% for ABC Films But Domestic Only So-So

ABC Films prexy Henry G. Plitt says syndication company's foreign market sales increased more than 50% in 1960 compared with the previous year, but that domestic syndication failed to come up to expectations.

Among the company's series that are strong on the domestic scene are the web reruns. "Meet McGraw," "People's Choice," "26 Men" and John Gunther's "High Road." Sales on the latter get a boost from stations' pubservice intentions.

The Nat King Cole special, vidtaped off British tv, was a hot heur, racking up more than 50 markets shortly after ABC took over U. S. and foreign distribution. Some suddenly became cold turkey, however, with only one sale since the recent school integration flareups in New Orleans and Georgia. Recent isolated sale was in Canada, where, incidentally, several of ABC's biggest foreign series sales were made in '60.

That Daylightful Feeling

You've met the type. Just last year he was saying that the old-fashioned winter would never come back. Five years ago he was insisting that the Brooklyn Dodgers would never move to the Coast. And 13 years ago he was confident that daytime TV would never work out, "because the housewife can't vacuum the rugs and watch the screen at the same time."

Poor fellow. His name is legion (Frank Legion, as we remember it). Last time we saw him, he was digging his way out of a six-foot snowdrift for the fourth or fifth time this season —and wishing he'd stowed away with the Dodgers when they migrated to a warmer, sunnier clime.

As for his prognosis on daytime television, he couldn't have been more off-base. Not only did he underestimate the American housewife (and, possibly, the American vacuum cleaner); he forgot to reckon with NBC's ability to nurture and develop attractive programming for just about *any* time of the day.

NBC's leadership in the daytime TV sphere comes from its recognition of several factors plus persistence in program improvement based on those factors. First, we've always felt that the daytime audience—made up predominantly of women—wants *companionship*, above all else, from the TV screen. That's why our shows are friendly rather than frantic.

This reasoning accounts for the personalities who regularly head up most of our daytime offerings. They're people whom the housewife likes having around. We need hardly add that they're the people who can sell the sponsor's product most readily.

This was borne out graphically last October in an independent coast-to-coast survey during which 1,000 housewives were interviewed on their feelings toward daytime commercials. While the general impact of *all* daytime TV was shown to be formidable, the NBC personality shows were demonstrated to have a stronger selling potential than their competing non-personality programs. More than half of our daytime viewers reported they'd bought products recommended by the personalities on the shows.

Our daytime TV leadership, by the way, was made evident in the National Nielsen during the very first week of the New Year—a result also true of the December II report.

While we're on this statistical kick, we should mention still another study, this one done for NBC by Nielsen last November on the subject of daytime TV's audience "reach." For some time prior to this analysis, a myth persisted in some quarters that daytime TV viewing was confined to a narrow base of homes that did most of the watching.

But this extremely detailed Nielsen analysis showed that daytime TV actually had greater reach and better distribution of commercial frequency than a nighttime show of comparable cost. One of the big reasons for this is that sponsors now spread their sales messages over *several* daytime shows rather than backing a single show several times a week.

All these studies, of course, simply prove the obvious to advertisers who've been using daytime TV. Several large sponsors use *only* daytime television, and only on the NBC network at that.

Among the more recent advertisers to join the swim is the Proctor-Silex Corporation, which began using network TV this past spring. A 21 per cent sales gain in the first seven months of the company's fiscal year was attributed by its president to a million-dollar increase in its ad budget. What struck our fancy, especially, was that the bulk of this increase was on NBC-TV, and the major share of the firm's spring campaign was on NBC daytime. So, there you are.

Another company which has made intelligent use of daytime TV is Purex, whose two-pronged motive has been to advertise its new wares and to give the firm a prestige image in an industry (cleansers and laundry aids) crowded with long-established brand names.

Most recently, Purex's outstanding use of daytime TV was in sponsoring the Inauguration coverage on NBC (we didn't arrange the Inauguration for daytime; it just happens that way).

But even before that, Purex was already carving a prestige niche for itself with such daytime drama-documentaries as "The Cold Woman," "The Trapped Housewife" and "The Working Mother." Next on that same agenda of specials: "The Single Woman" (February 9th).

Although our regular daytime programs are primarily personality shows, they span a range that reflects the same sort of balance NBC strives for in the rest of its TV schedule. Audience participation, quizzes, drama, comedy, celebrity-interviews . . . they're all there.

We even have a five-minute, midday newscast, a program not especially geared for women, but one which holds its audience just as ably as the shows flanking it. It's a demonstration, we feel, that today's enlightened woman is interested in just about the same current events that occupy her husband.

In a medium as many-faceted as television, there are all sorts of ways and time periods in which an advertiser can get his message across best, and the sponsor who thinks *only* in terms of nighttime TV may be limiting his horizons. Sometimes a significant modification of his schedule may be in order. If so, he may find a change daylightful.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

FRESNO

STATIONS: KFRE, KMJ, KJEO. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	KMJ	41
2.	Real McCoys (Thurs. 8:30-9:00)	KJEO	35
2.	77 Sunset Strip (Fri. 9:00-10:00)	KJEO	35
3.	Rawhide (Fri. 7:30-8:30)	KFRE	34
4.	Bonanza (Sat. 7:30-8:30)	KMJ	31
5.	Dobie Gillis (Tues. 8:30-9:00)	KFRE	29
5.	Perry Como (Wed. 9:00-10:00)	KMJ	29
5.	Pete & Gladys (Mon. 8:00-8:30)	KFRE	29
6.	Donna Reed (Thurs. 8:00-8:30)	KJEO	28
6.	Laramie (Tues. 7:30-8:30)	KMJ	28
6.	Red Skelton (Tues. 9:30-10:00)	KFRE	28
6.	Danny Thomas (Mon. 9:00-9:30)	KFRE	28

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Three Stooges (Mon.-Fri. 6:00)	KFRE	Screen Gems	29	55
2.	Death Valley Days (Fri. 7:00)	KFRE	U.S. Borax	28	54
3.	Sea Hunt (Thurs. 7:00)	KFRE	Ziv-UA	25	44
4.	Highway Patrol (Wed. 7:00) (Thurs. 10:30)	KMJ	Ziv-UA	20	53
5.	This Man Dawson (Thurs. 8:00)	KMJ	Ziv-UA	17	28
5.	Tombstone Territory (Tues. 7:00)	KJEO	Ziv-UA	17	35
5.	You Asked For It (Sat. 6:00)	KJEO	Crosby/Brown	17	40
6.	Pioneer (Mon. 7:00)	KMJ	Roebeck	16	33
6.	San Francisco Beat (Tues. 6:15) (Fri. 6:15) (Thurs. 6:15)	KMJ	CBS	16	35
7.	Lock-Up (Thurs. 7:30)	KMJ	Ziv-UA	15	27
7.	Manhunt (Thurs. 7:00)	KMJ	Screen Gems	15	26
7.	Shotgun Slade (Thurs. 7:00)	KJEO	MCA	15	26
7.	Silent Service (Mon. 6:15) (Thurs. 6:15)	KMJ	CNP	15	28
7.	Vikings (Tues. 7:00)	KFRE	Ziv-UA	15	31

PROGRAM	STA.	AV. RTG.
Shell News	KMJ	17
Silent Service	KMJ	13
San Francisco Beat	KMJ	17
Burns & Allen	KMJ	14
Huckleberry Hound	KJEO	13
Pony Express	KMJ	12
Manhunt	KMJ	15
Shotgun Slade	KJEO	15
Award Theatre	KFRE	12
June Allyson	KFRE	10
Donna Reed	KJEO	28
Vikings	KFRE	15
Outlaws	KMJ	13
Grand Jury; Phil Silvers	KFRE	19
Three Stooges	KFRE	28
Russ Powell Reports	KFRE	13
Guestward Ho	KJEO	25
Sea Hunt	KFRE	25
Sea Hunt	KFRE	25
Three Stooges	KFRE	30
Russ Powell Reports	KFRE	18
Tombstone Territory	KJEO	17

FORT WAYNE

STATIONS: WANE, WPTA, WKJG. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	77 Sunset Strip (Fri. 9:00-10:00)	WPTA	40
2.	Gunsmoke (Sat. 10:00-10:30)	WANE	37
3.	Flintstones (Fri. 8:30-9:00)	WPTA	35
4.	Wagon Train (Wed. 7:30-8:30)	WKJG	34
5.	Ernie Ford (Thurs. 9:30-10:00)	WKJG	33
5.	Real McCoys (Thurs. 8:30-9:00)	WPTA	33
6.	Ed Sullivan (Sun. 8:00-9:00)	WANE	32
7.	My Three Sons (Thurs. 9:00-9:30)	WPTA	31
7.	Have Gun, Will Travel (Sat. 9:30-10)	WANE	31
8.	Perry Como (Wed. 9:00-10:00)	WKJG	30
8.	Outlaws (Thurs. 7:30-8:30)	WKJG	30
8.	Red Skelton (Tues. 9:30-10:00)	WANE	30
8.	The Untouchables (Thurs. 9:30-10:30)	WPTA	30

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Quick Draw McGraw (Mon. 6:30)	WPTA	Screen Gems	26	52
1.	Woody Woodpecker (Tues. 6:30)	WPTA	Kellogg	26	50
2.	Tombstone Territory (Wed. 7:00)	WKJG	Ziv-UA	25	49
2.	Sea Hunt (Thurs. 7:00)	WANE	Ziv-UA	25	51
3.	Brothers Brannagan (Sat. 10:30)	WANE	CBS	23	58
3.	Coronado 9 (Fri. 10:30)	WPTA	MCA	23	53
3.	Huckleberry Hound (Thurs. 6:30)	WPTA	Screen Gems	23	47
4.	Boxo The Clown (Sat. 9:00)	WKJG	Jayark	21	84
5.	Cannonball (Sat. 7:00)	WKJG	ITC	19	49
5.	Popeye (Mon.-Fri. 6:00)	WPTA	UAA	19	43
5.	State Trooper (Tues. 7:00)	WANE	MCA	19	36

PROGRAM	STA.	AV. RTG.
Huntley-Brinkley	WKJG	16
News	WANE	10
Pete Smith	WKJG	10
Huntley-Brinkley	WKJG	17
News	WANE	13
News	WPTA	14
Popeye; Clutch Cargo	WPTA	18
Popeye; Clutch Cargo	WPTA	13
Jeffs Collie	WKJG	13
Make That Spare	WPTA	13
Fight of the Week	WKJG	
Michael Shayne	WKJG	12
Huntley-Brinkley	WKJG	19
News	WANE	13
Western Playhouse	WANE	2
San Francisco Beat	WANE	13
Life of Riley	WANE	13
News; Weather	WKJG	14
Huntley-Brinkley	WKJG	20
News	WANE	11
Pete Smith	WKJG	12
Popeye; Clutch Cargo	WPTA	22
News	WPTA	19

EL PASO

STATIONS: KELP, KROD, KTSM. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Gunsmoke (Sat. 8:00-8:30)	KROD	49
2.	Wagon Train (Sun. 9:00-10:00)	KTSM	48
3.	Have Gun, Will Travel (Sat. 7:30-8:00)	KROD	47
4.	Red Skelton (Tues. 7:30-8:00)	KROD	41
5.	Garry Moore (Tues. 8:00-9:00)	KROD	40
6.	Ed Sullivan (Sun. 6:00-7:00)	KROD	39
6.	Loretta Young (Sun. 8:00-8:30)	KTSM	39
7.	Perry Como (Wed. 7:00-8:00)	KTSM	38
7.	Bonanza (Sat. 5:30-6:30)	KTSM	38
8.	Groucho Marx (Thurs. 8:00-8:30)	KTSM	37

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Trackdown (Mon. 7:00)	KROD	CBS	35	56
2.	Coronado 9 (Sat. 8:30)	KROD	MCA	33	62
3.	Lock-Up (Sun. 8:30)	KTSM	Ziv-UA	32	48
4.	Tombstone Territory (Thurs. 9:30)	KTSM	Ziv-UA	29	59
5.	Grand Jury (Fri. 7:30)	KROD	NTA	26	46
6.	Sea Hunt (Thurs. 7:00)	KTSM	Ziv-UA	25	42
7.	Dangerous Robin (Sat. 9:00)	KROD	Ziv-UA	24	56
8.	Two Faces West (Tues. 9:00)	KROD	Screen Gems	22	39
9.	Manhunt (Mon. 9:00)	KTSM	Screen Gems	21	38
9.	Phil Silvers (Tues. 9:00)	KTSM	CBS	21	37

PROGRAM	STA.	AV. RTG.
You Asked For It	KTSM	17
Outlaws	KTSM	14
What's My Line	KROD	31
Witness	KROD	18
Bell Hr.; Daves Place	KTSM	19
Angel	KROD	29
Outlaws	KTSM	14
Phil Silvers	KTSM	21
Alamo; Adv. Paradise	KELP	19
Two Faces West	KROD	22

DULUTH-SUPERIOR

STATIONS: KDAL, WDSM. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Garry Moore (Tues. 9:00-10:00)	KDAL	51
1.	Gunsmoke (Sat. 9:00-9:30)	KDAL	51
2.	Dennis The Menace (Sun. 6:30-7:00)	KDAL	50
3.	Lassie (Sun. 6:00-6:30)	KDAL	49
4.	Ed Sullivan (Sun. 7:00-8:00)	KDAL	47
5.	The Price Is Right (Wed. 7:30-8:00)	WDSM	44
6.	Wagon Train (Wed. 6:30-7:30)	WDSM	43
6.	Have Gun, Will Travel (Sat. 8:30-9:00)	KDAL	43
7.	Perry Mason (Sat. 6:30-7:30)	KDAL	41
7.	Michael Shayne (Fri. 9:00-10:00)	WDSM	41

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Pony Express (Sat. 9:30)	KDAL	CNP	39	71
2.	Sea Hunt (Sun. 9:30)	WDSM	Ziv-UA	36	51
3.	Highway Patrol (Thurs. 9:30)	WDSM	Ziv-UA	35	56
4.	Huckleberry Hound (Fri. 6:15)	KDAL	Screen Gems	32	64
5.	Quick Draw McGraw (Mon. 6:30)	KDAL	Screen Gems	27	51
6.	Coronado 9 (Sat. 10:00)	KDAL	MCA	24	47
7.	Woody Woodpecker (Thurs. 6:30)	KDAL	Kellogg	23	47
8.	Mr. District Attorney (Wed. 10:15)	KDAL	Ziv-UA	22	50
8.	Pioneer (Thurs. 7:30)	WDSM	Roebeck	22	42
9.	Meet McGraw (Fri. 10:15)	KDAL	ABC	20	47
9.	Medic (Sun. 10:15)	WDSM	CNP	20	59

PROGRAM	STA.	AV. RTG.
Fight of the Week	WDSM	17
This Week In Sports	WDSM	16
What's My Line; Belafonte	KDAL	35
June Allyson	KDAL	29
Dan Raven	WDSM	18
Story of a Family; Riverboat	WDSM	26
News; Sports; Weather	WDSM	35
Weather; Alcoa Presents	WDSM	18
Outlaws; Dean Martin	WDSM	26
Jack Paar	WDSM	23
Zane Grey Theatre	KDAL	30
Jack Paar	WDSM	23
Tele News	KDAL	20
Future Cast Movie	KDAL	14
Million Dollar Movie	KDAL	8

GRAND RAPIDS-KALAMAZOO

STATIONS: WOOD, WKZO. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Danny Thomas (Mon. 9:00-9:30)	WKZO	42
2.	Dennis The Menace (Sun. 7:30-8:00)	WKZO	40
2.	Gunsmoke (Sat. 10:00-10:30)	WKZO	40
2.	Have Gun, Will Travel (Sat. 9:30-10)	WKZO	40
2.	Pete & Gladys (Mon. 8:00-8:30)	WKZO	40
3.	Perry Mason (Sat. 7:30-8:30)	WKZO	39
4.	Bachelor Father (Thurs. 9:00-9:30)	WOOD	38
4.	Ed Sullivan (Sun. 8:00-9:00)	WKZO	38
4.	Wagon Train (Wed. 7:30-8:30)	WOOD	38
5.	Andy Griffith (Mon. 9:30-10:00)	WKZO	37
5.	Lassie (Sun. 7:00-7:30)	WKZO	37
5.	Real McCoys (Thurs. 8:30-9:00)	WOOD	37
5.	To Tell The Truth (Mon. 7:30-8:00)	WKZO	37

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Wed. 8:30)	WKZO	Ziv-UA	35	63
2.	Huckleberry Hound (Wed. 7:00)	WOOD	Screen Gems	33	69
3.	Lock-Up (Tues. 8.00)	WOOD	Ziv-UA	24	56
4.	Death Valley Days (Thurs. 7:30)	WKZO	U.S. Borax	22	39
4.	This Man Dawson (Sat. 10:30)	WKZO	Ziv-UA	22	55
5.	Whirlybirds (Fri. 8:30)	WOOD	CBS	21	40
6.	Coronado 9 (Thurs. 8:00)	WKZO	MCA	20	36
7.	Jim Backus (Wed. 8:30)	WOOD	CNP	19	34
8.	Tombstone Territory (Thurs. 7:00)	WKZO	Ziv-UA	18	41
9.	Interpol Calling (Tues. 8:00)	WKZO	ITC	17	40
9.	Manhunt (Mon. 10:30)	WOOD	Screen Gems	17	55
9.	Roy Rogers (Sat. 10:00 a.m.)	WOOD	Roy Rogers	17	65

PROGRAM	STA.	AV. RTG.
Jim Backus	WOOD	19
Cheyenne	WKZO	15
Interpol Calling	WKZO	17
Guestward Ho	WOOD	34
Peter Gunn	WOOD	17
Route 66	WKZO	32
Donna Reed	WOOD	36
Sea Hunt	WKZO	35
Michigan Outdoors	WOOD	26
Lock-Up	WOOD	24
Face The Nation	WKZO	13
Captain Kangaroo	WKZO	9

Why WSB-TV bought Warner's "Films of the 50's"

Says Jean Hendrix

"WSB-TV has always been strong in feature film programming. We acquired the Warner pictures **to make it still stronger.** The first thing we will do is use the 26 color films in a Friday night slot we'll call "Warner Bros. Premiere." Also, the high caliber of this Seven Arts release gives us pictures we'll run as specials in "A" time. Actually all of these films have the high quality we require for our spot carriers. All in all I'd say these "Films of the 50's" will strengthen our leadership in feature film audience here in Atlanta."

Jean Hendrix
Assistant to
the General Manager
WSB-TV
Atlanta, Georgia

Warner's Films of the 50's...
Money makers of the 60's

SAA

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 6922-D LaCrosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 8-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-6192

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

Mickelson's CBS Exit

Continued from page 69

has been most active in political and legislative areas and consequently is finely attuned to the Washington angles insofar as they reflect on news & pubaffairs programming. But that's as far as it goes. Clark, on the other hand, has a longtime news background, starting as a reporter with the St. Louis Post-Dispatch, founding and editing the New Hampshire Sunday News and then serving as an editorial writer on the Boston Herald & Traveler before joining CBS in 1953 in Paris.

Clark is highly regarded by his colleagues; he's worked primarily in radio, most recently as producer-commentator on "The World Tonight." He's independently wealthy (a member of the Clark Threads family), was a classmate of President Kennedy's at Harvard (class of '40) and is prexy of the Radio & Television News analysts.

Appointment of Clark as v.p. and general manager means that he'll have wider duties than did Day, whose authority extended over hard news only. Under the new setup, Clark will also supervise public affairs, with Jack Kiermaier, pubaffairs director, reporting to Clark.

Mickelson is understood to be considering several offers, among them a major post at North Carolina U., Dean of the Minnesota U. School of Journalism, and boss of the Voice of America in Munich. Pending a final decision, he's using office space at CBS though his resignation was effective Friday (3). A couple of ironic notes—his last days at CBS are being spent on the "executive floor," CBS' 20th floor, due to a swap of offices with Salant, who Monday (6) moved down to the 17th floor where the news operation is headquartered and where Salant will occupy Mickelson's quarters. And on Thursday morning (2), before Mickelson's resignation was made known, CBS News press staff circulated to newspapers the text of a speech Mickelson was due to make Monday night (6) at the U. of Texas titled "The Role of Mass Communications in a Democratic Society."

Marty Melcher's Plans

Hollywood, Feb. 7.

Marty Melcher will make a full-scale entry into television with his Arwin Productions. Discussions are now in progress with William Dozier, veepee of coast operations for Screen Gems, for Melcher to develop and package shows for SG.

'POPEYE' RENEWAL PACE PUT AT 90%

United Artists Associated finds "Popeye," the Paramount theatrical cartoons, hitting a renewal pace of over 90%. To date, most every station which had the original contract expire, has picked up the "Popeye's" for another ride, of from three to five years.

Stations renewing the series include WINK, Ft. Myers; WFGA, Jacksonville; WSOC, Charlotte; WEEK, Peoria; WPTA, Ft. Wayne; WTTV, Indianapolis; WMTV, Omaha; KGUN, Tucson; KGW, Portland, Ore.; and KROD, El Paso, Tex. All told close to 30 stations have signed renewal pacts.

Grayson Back to NTA

Mitch Grayson has rejoined National Telefilm Associates as a producer, working on the "Children's Play of the Week" project.

He is now collecting script material for an eventful pilot. For awhile he worked on a number of shows at WNTA-TV, Newark-N.Y. indie. Prior to his NTA association he had been producer-director of such network shows as "You Are There," "The Ford Theatre," "Best Sellers" and "Somerset Maugham Playhouse."

Atlanta—Carolyn Clark has been named woman's director for WSB-Radio. Fred Briggs is the new face on the announcing staff.

Technical Unions

Continued from page 69

today, the networks are on film, save for a special here or an "obscure" weekly live program there. The turn to film has made it nigh impossible for NABET or IBEW to pull a successful strike, to decimate a network's resistance to union demands—whether just or unjust.

It started becoming apparent that the unions were losing their bargaining power when NABET struck NBC a couple of years back. The union wanted assurances that its men would be used to make NBC productions abroad. This was deemed hardly as emphatic an issue as today's pension & welfare inequities, but NABET thought it was important enough to strike over. Thus, NBC's reserve corps went into action. NBC had more live shows then than ABC has now, and still NABET lost the strike. It returned to work finally, but got hardly any of the things it wanted overseas and, in fact, lost much of the ground it had gained in earlier negotiations.

It's almost certain, according to expert observers, that NABET this time wanted to strike ABC over pension. But whether it felt capable of winning a strike is another matter entirely. If it had felt capable, there probably would not have been a 3% deferred settlement.

If the unions have been virtually deprived of the power to strike on matters as concrete as pension & welfare, then — if the trend toward film continues (and it doesn't look ready to abate) — they should have one terrible time convincing themselves to strike for the furtherance of job security.

Soviet Spy Story

Continued from page 60

okay for its reinstatement as the next segment on the biweekly Armstrong stanza. Execs who made the final decision were Oscar Katz, program v.p.; Joe Ream, program practices veep; Bill Lodge, v.p. for affiliate relations and engineering; Bill Hylan, v.p. for sales administration; Tom Fisher, v.p. and general attorney; and Jack Cowden, v.p., information services.

While no reason was given for both actions, it was apparent that the network brass had misgivings about the show in the current climate of U.S.-Soviet relations and felt they could not judge the temper of the show from the script alone. Hence the decision to okay production and view the final tape. And while the web refused to comment on its motives, it did stress that it had received no request from the Executive Branch of the Government to cancel the program and that it had done so solely on its own responsibility.

Web had consulted Armstrong on the move, but despite the sponsor's opposition, decided to cancel it anyway pending the screening. Armstrong was upset enough about it to issue its own statement blasting CBS' original action. It has had no comment since the reinstatement of the show.

Schnitzer

Continued from page 77

commercials a year ago; today it does over a third. Its deal with Warners is for below-the-line production plus a fee to the studio, with an arrangement to use other quarters when WB's production is at a peak and to use the lot during slack periods.

Schnitzer, a multiple prize-winner (Cannes Fest, Edinburgh Fest, American Film Fest, principally for his Chevrolet blurbs), joined Lawrence some four years ago as his exec v.p. on the Coast, also setting up the Lawrence-Schnitzer outfit as a subsidiary. Control of the Lawrence company was recently acquired by RKO General.

'DAVEY & GOLIATH'

A new children's series, "Davey and Goliath," is set for tv distribution by the National Council of the Churches of Christ.

Filmed in Hollywood, budget for the teleseries ran to $250,000.

'Joey Trouble' As Brasselle's First

Lunar Productions, new outfit by Keefe Brasselle and Martin J. Machet, is set to roll on its initial tv series, a one-hour filmed entry titled "Joey Trouble," being done in association with CBS-TV. All told Lunar is anticipating four new shows.

"Joey" is being produced in New York, with shooting to start before the end of this month. Brasselle will serve as exec producer of the series, with Nick Mayo assigned the producer role and Howard Adelman as associate producer. Script for initial show is by Eliot Asinof. Arthur Hiller directs.

Lunar meanwhile has taken over Brasselle's other properties, including his Hollywood Club nitery in Edison Township in N. J.

ZIV-UA PERSONNEL SHIFTS, PROMOTIONS

Ziv-UA has added four new account execs, awarded several promotions, and has made certain realignments.

Jack P. Martin, currently spot sales manager western division, has been upped to sales manager of the northeastern division of syndicated sales. He succeeds Jerry Kirby, who is leaving the organization to establish his own ad agency in Chicago.

Jim Grubb has been promoted from spot sales manager in the midcentral division to sales manager of the north central division in Chicago. He succeeds Robert Reis, who has been given a special assignment with headquarters in N.Y. James Packer, who joined the company in '57, has been named Chicago city sales manager.

The four new account execs are Taylor Durham and Wells Bruen, both assigned to the south central division; Joe Madalena and Bob Mott.

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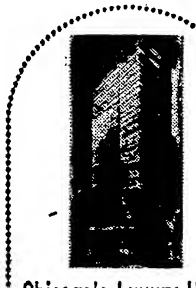

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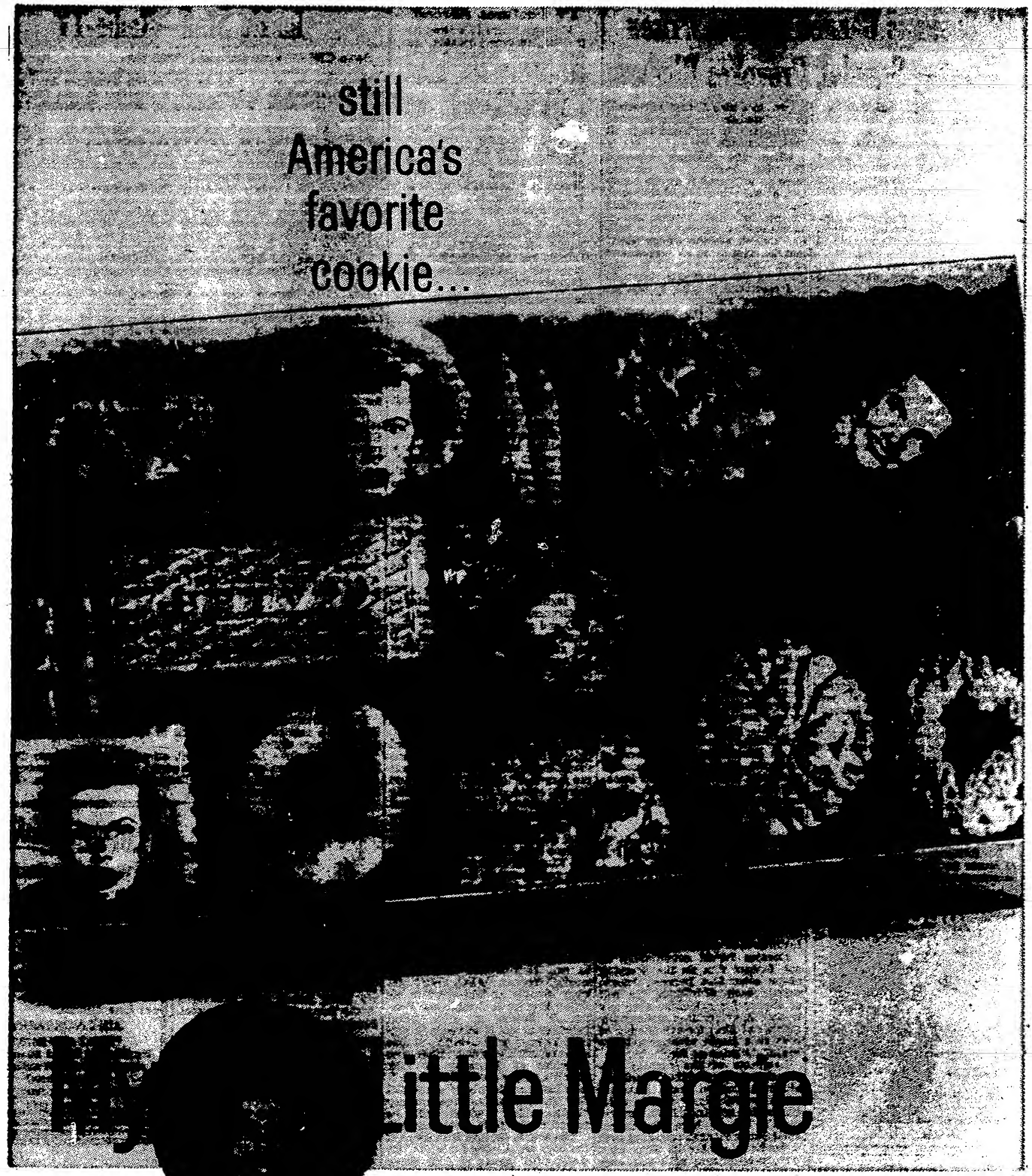

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TV Cameras Banned in Minn. Prison Hearing Scandal, Provokes Rhubarb

St. Paul, Feb. 7.

Despite intercession by Minnesota Gov. Elmer L. Anderson in their behalf, tv cameramen were denied permission to film a public hearing involving ouster proceedings against Stillwater prison warden Douglas C. Rigg last Wednesday.

Judge E. J. Kenny of Duluth, appointed by state commissioner of corrections Will C. Turnbladh to serve as referee in the case, steadfastly refused to grant tv coverage of the hearing, even after being notified by the governor that he was acting contrary to policy of the state administration.

Broadcasting officials felt that the ban was prompted by the state attorney general's office which is seeking Rigg's ouster because of food withdrawals from the prison commissary by the warden and other prison officials 18 months ago. The situation was disclosed during the political campaign last fall in which Andersen, a Republican, defeated the DFL incumbent, Orville Freeman.

Prior to the hearing, WCCO Radio had received permission from Judge Kenny to set up microphones in the courtroom. But when tv cameramen arrived, they found the door barred by the court security officer. Protests by the tv newsmen that they were being discriminated against resulted in the judge's extending the ban to include radio mikes and moving the hearing to another chamber.

Wednesday evening Sheldon Peterson, president of the Northwest Radio and TV News association, and Jim Bormann, chairman of the group's freedom of information committee, sent a wire to Gov. Andersen, urging him "to correct (commissioner Turnbladh's) mistaken belief that public interests would adequately be served by forcing radio and tv to revert to primitive methods of paper and pencil reporting."

The wire continued that the broadcast media "contend this ruling clearly opposes public interest, based on ability of camera and microphone as modern tools of reportage to convey accurate report of this event."

A followup letter from the governor to Turnbladh which was relayed to Judge Kenny emphasized that administration policy dictated equal access to radio and tv in all public hearings.

When the hearing resumed Thursday, however, tv cameras were again barred from the chamber. At the request of tv newsmen, Gov. Andersen called Turnbladh but was told that the case was an administrative hearing, not a judicial hearing, and that Judge Kenny had the right to set his own ground rules. The judge refused to comment on the governor's statement and continued to stick to his "no admittance" ruling.

Rigg called the hearing a "kangaroo court" and told newsmen he welcomed tv and radio coverage of the proceedings.

WBAL-TV Goes On Factuality Kick

Baltimore, Feb. 7.

WBAL-TV, Baltimore, has outlined an ambitious brief but deep nightly news strip scheduled to preem Monday (13) in the 6:30 to 6:40 p.m. time slot.

Called "Special Report," the Monday-Friday strip aims to offer a "detailed, factual exploration of any significant news or news-related story with local application. Every known audio-visual technique will be employed as the circumstances of particular subjects dictate—film, sound-on-film, slides, interviews, drawings, maps, remotes, bleeper phones, audio and visual tapes" . . . Station says subject matter will range from Govan's snow monster to a Port of Baltimore slant of high-seas piracy.

WBAL program director John Frankenfield and news manager Galen Fromme will supervise. Vet newsman Al Quinn will research and script the show. Andrew Banks will be producer-director, and newsman Rolf Hertsgaard will be the on-air spokesman.

ANTITRUST GENTLE TO TELEPIC DISTRIBS

Federal Judge Archie O. Dawson has entered separate decrees in each of the six cases brought by the Dept. of Justice against six features-to-tv distribs.

Decrees forbid conditioning of one feature film on the licensing of any other film. Decrees, though, permit each distributor "to sell or license for exhibition over any tv station, or group of stations any number of films for any number of runs in a single agreement in an aggregate price or fee."

Language of the decrees represents a victory of the defendants, although Dawson found instances when the defendants were in violation of the anti-trust laws. Government's bid to have the decree spell out provisions requiring each defendant to offer its films on a picture-by picture basis with each picture separately priced, was rejected by the court. In refusing the court held there's nothing illegal in selling films in groups as long as there wasn't any conditioning.

Six defendants were Loew's, United Artists, Associated Artists Productions (now United Artists Associated), National Telefilm Associates, Screen Gems and G&C Super.

TV Features Abroad

Move of Metro in selling its pre-'48 feature backlog to Amalgamated Television Services (ATN) in Australia has stimulated the entire foreign market for pix selling.

Because of exhibitor and other pressures, many of the American film companies have adopted a go-slow attitude in selling pix to tv abroad. Metro, after a good deal of soul searching, sold its pre-'48 library for $2,600,000 in Australia. Columbia's Screen Gems subsid also made a big deal in that market. Now Metro, SG and other film companies are scouting the entire foreign market, waiting for the right price and opportune time to make deals.

TV's In-Fighting

Continued from page 73

its agency, Benton & Bowles, the Monday slot under any circumstances. But it is taking advantage of the shift as a factor in its pitch for the Thomas-Griffith shows.

Of course, the $12,000,000 in GF billings is as good a motivation for the raiding as any, but there's a lot more at stake than the cash. The Thomas-Griffith shows, both produced out of Thomas' Marterto Productions shop, are prestige items. In addition, they're both big audience-getters, the Griffith show having hit the Nielsen Top 10 list a couple of times this year, and Thomas a longtime Top 10'er though ranking in the 'teens this season.

Moreover, both NBC and ABC can legitimately lay some claim to preference. Thomas started on ABC and ran on the web for four years, though with indifferent rating results. It wasn't until Tom McDermott, then v.p. at Benton & Bowles, forced the show over to CBS and into the fabled Monday at 9:30 slot as the successor to "I Love Lucy" did the Thomas show take off. It's hardly a secret that ABC would love to have it back.

As for NBC, it paid a record price for the reruns of the Thomas show for daytime—ironically it was the reruns of the ABC stanzas, and therefore can claim some identity with Thomas. However, General Foods, not Thomas, will determine at which web the network will land, so that NBC's dealings with Thomas (and for that matter, prexy Bob Kintner's close friendship with exec producer Lou Edelman) probably won't have any bearing on GF's decision.

The big grab for Thomas and Griffith started immediately after ABC nailed down "The Rifleman" for next season, after it looked extremely close to switching to CBS to run back-to-back with "Gunsmoke" reruns. ABC didn't get away cheaply at that—besides offering Procter & Gamble and Benton & Bowles at 8:30 period (whether or not it succeeds in getting Thomas and Griffith), it has also reportedly given P&G the franchise at Thursday at 9:30. That's a major concession, since it falls between the highly successful "My Three Sons" and the runaway "Untouchables," which will be moved to the 10-11 slot come fall.

The war is on, and it looks as if the boys are playing for keeps. No doubt CBS' passes at ABC shows ignited the fuse, but the bitterly competitive rating fight, the dearth of exciting new properties and the general softness of the economy were also factors in disturbing the peace and tranquility.

Hollywood—Robert E. Sharon, formerly veepee and general manager of KDEO, San Diego, has joined Crowell-Collier's KFWB here as sales manager.

Inside Stuff—Radio-TV

Some CBS-TV news execs and "CBS Reports" exec producer Fred W. Friendly were thrown into a mild ferment last Thursday morning when a tune-in ad paid for by the Health Insurance Plan of N. Y. appeared in the N. Y. Times calling attention to that night's "CBS Reports" stanza on "The Business of Health—Medicine, Money & Politics."

The CBS concern stemmed from the fact that the ad gave the impression that HIP was sponsoring the show or endorsing it. Fact is that HIP representatives were interviewed on the program about their dispute with the American Medical Assn., as were AMA reps, and both sides of the controversy were explored.

But CBS felt the ad might imply that the scales had been tipped in favor of HIP. At the end of the show, consequently, "CBS Reports" aired a disclaimer to the effect that while various groups had been consulted about the show, nobody had seen it in advance. The no-screenings policy is SOP on "Reports," but the announcement of it wasn't. Also SOP: no ads promoting the show by anyone but CBS-TV.

Nevertheless, the HIP ad must have helped with the ratings, since the show pulled down a respectable 9.9 average for its Thursday night

Edward R. Murrow, Dr. Frank Stanton, David Susskind, and two corporations have won Roll of Honor appointments of the Continuing Conference on Communications and Public Interest, conducted at the Annenberg School of Communications at the U. of Pennsylvania. Murrow was cited for exposing on the air the effort of the State Department to guide the networks in regard to the visit of Premiere Khrushchev; Dr. Stanton, for eliminating sponsorship from the all-network presentation of the Kennedy-Nixon debates; Susskind for announcing that he would not submit names of actors and actresses for clearance from professional blacklisting.

Also Gulf Oil for underwriting a discussion series while leaving topic selection and program production to NBC; NBC (in particular Irving Gitlin and his associates) for "strong editorial opinion and carefully researched fact" in the production of the white paper dealing with the U-2 incident.

The Broadcasting Foundation of North Carolina, foundation supported by several of the state's radio and tv stations and headed by Harold Essex, prexy of WSJS-TV, & AM in Winston-Salem, will offer a total of 25 scholarships in 1961 "to provide opportunity for those who will be tomorrow's leaders in the broadcasting field."

The Foundation aids the educational program of the Dept. of Radio, TV and Motion Pictures at the U. of North Carolina, and has expressed growing concern over the number of graduate students at the school who have turned to fields other than broadcasting. Scholarships are aimed at keeping graduate students within the broadcasting specialty.

Reporter tv critic Marya Mannes and CBS-TV program veepee Mike Dann will be the speakers at the Newsmaker luncheon given tomorrow (Thurs.) at the Roosevelt Hotel by Radio & TV Executives Society. Two will confront each other in a debate of "What Is Television For?"

Richard Heffner of CBS, chairman of the luncheons for RTES, will moderate the meeting and the new CBS News prexy Richard Salant will be chairman.

Communications Capital Corp., with headquarters in the Times-Life Bldg., is a new company organized to specialize in financing of radio and television stations.

Officials include Lazar Emanuel, an attorney, president; George G. Weiss, formerly in commercial finance and equipment leasing, veepee and general counsel; Blair Walliser, former exec veepee of Mutual Broadcasting, secretary-treasurer.

BBC-TV LENSING 'ROB ROY' SERIES

Glasgow, Feb. 7.

Rob Roy MacGregor, legendary hero of Scot history, will be the central character in a new BBC-TV series being readied on location here. MacGregor was a colorful outlaw who had many adventures in the Highland hills.

Titled "Rob Roy," series will star Tom Fleming in main part. Scenes are being lensed near Aberfoyle, in the Trossachs, w.k. beauty spot. Producer is Kevin Sheldon.

Betty Furness

Continued from page 73

of experts on stage, with viewers asked to phone in their queries. Experts will include doctors, lawyers, politicians, etc. If necessary, as host, Miss Furness will seek out other experts via phone for answers.

Viewer participation also keynotes the two quiz shows one slanted for teenagers with Clay Cowle as host, and the other keyed to women. Viewers playing the game phone will be asked to identify news personalities flashed on the screen.

The teenage quiz show will be slotted at 5:30 p.m., necessitating a shift for the Jimmy Nelson puppet show. The kiddie puppet program will be slotted from 4:05 to 5 p.m.

"TV Bandstand," consisting of big bands in Paramount theatrical shorts," will be stripped in the mornings.

Initially, sponsors riding the nighttime "Picture of The Week" and "The Movie," will be given free rides for the daytime repeats. One feature will be slotted in the morning and the other in the afternoon.

Philadelphia—Roy M. Schwartz, formerly program manager, has been named operations manager of WIBG, Storer radio outlet here. He's been with WIBG since the Storer's takeover in '57, starting as promotion manager.

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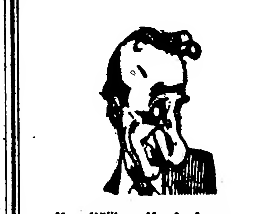
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ASSOCIATED-REDIFFUSION

TV Followup Comment

Continued from page 78

Paul Whiteman, Carol Lawrence, Russell Arms, Roberta Peters, Jorge Bolet, Theodor Uppman and Kelly Brown, among others. Miss Bergen, who doubled as hostess, caught vaude's oldtime flavor with a two-a-day routine.

The Valentine's Day number, replete with varied solos from the Misses Bergen and Lawrence, was a delightful cameo. Similarly, the Herbert salute was a fine showcase for Miss Peters, Uppman et. al. But the piece de resistance was the reenactment of the "Rhapsody in Blue" preem. Bolet captured the artistry of Gershwin's music in an exciting piano solo while Whiteman obviously enjoyed his role as conductor. *Gilb.*

Jackie Gleason Show

Credit Jackie Gleason with one thing—he knows how to capitalize on a mistake. "Chapter III of Gleason in Television-land, or Week-to-Week Panic," as Gleason called his show last Friday (3), was a continuation of the one-man format he employed a week earlier to apologize for the "bomb" of his Jan. 20 panel show premiere.

Who knows, maybe Gleason can stretch things to a 13-week cycle just talking about that one panel show. For that was the basic theme of Friday's show again, and Gleason succeeded in making a very funny half-hour out of it. This time out, he took the sequel to the disaster, the series of meetings that he and CBS and the agencies have been holding, and turned in an effective satiric monolog on the sessions.

Best parts of the monolog were the bits on the various types who attend—the ear-puller, the ceiling gazer, the nodders, the "let's-not-be-too-hasty" conservatives — and the various show suggestions offered up by the network and agency execs. Of course, the entire turn wasn't quite accurate or even fair, since Gleason has been calling most of the meetings himself, but that's within the area of artistic license.

Show had two other elements, a chimp as guestar and a singing gimmick. Gleason was in luck with the chimp—it pulled some funny business, and what with the reaction stuff Gleason got a good 10 minutes out of it. Song, "I Can't Get Started," employed silent film clips for occasionally humorous effects.

No question that this third Gleason show was a good one. What happens next week, though? Perhaps with some more meetings Gleason can develop another comedy angle out of his running experiences with this oddest of situations. But it probably would be cheaper and less exhausting in the long run to hire writers. *Chan.*

CBS Reports

What is lacking in this "CBS Reports" edition Thursday (2) night on the "Business of Health" was better organization. The material gathered was more than ample, but time and again, threads in the story were left loose, untied, and even unexplored.

The issues were provocative, dealing as they did with national health insurance, socialized medicine, various health insurance plans now in operation, the high cost of being sick, etc. Full title of the outing, "The Business of Health: Medicine, Money and Politics," was descriptive of its wide scope. It was as if the broad area under examination worked to partially hide the main threads.

Oddly enough, the hour telecast unreeled like an inverted pyramid of a story lead. The most topical aspect of the story—the Kennedy administration's plan to tie medical aid for the aged to our Social Security system—was put at the end. Abraham A. Ribicoff, Secretary of Health, Education and Welfare, came in for the final interview.

What tended to make some of the threads hang loose and, at times, frustratingly unexplored was the constant jumping from spokesman of one pressure group to another, from one section of the country to another, from one plan to another, etc. When a Blue Shield spokesman, or an official of the American Medical Assn., for example, failed to address themselves to the specific questions posed, the result was an inner hodgepodge rather than an enlightening dimension.

A widow who spent her life savings and then some in medical care for her husband, a cancer victim, seemed more eloquent in her cameo than most of the speakers. What the issues boiled down to was free choice of doctors on a fee system, the present practice, or some modified version to cut the costs to the people and make medical care more generally available.

List of those interviewed included: Dr. E. Vincent Askey, American Medical Assn. prez; Henry J. Kaiser, prez of Kaiser Foundation Health Plan; James E. Stuart, prez Blue Cross Assn., Nelson Cruikshank, director of social security, AFL-CIO; Dr. David Greeley, medical director of Harlan Memorial Miners Hospital; and Dr. Henry N. Pratt, director of N.Y. Hospital. *Horo.*

Perry Como Show

Perry Como threw a stag affair on his "Kraft Music Hall" on NBC-TV last Wednesday (1) and it turned out to be an enjoyable welding of comedy, song and dance.

The all-male party, with the exception of a swiftie appearance by distaffer Beatrice Arthur, was a neat angle on which to peg a variety show and everyone concerned worked it to advantage.

Assisting Como in the guys-sans-gals stanza were Harry Belafonte and Buddy Hackett. Working together or in solo, the trio scored handsomely on all levels. Choreographer Peter Gennaro also scored with a socko dance segment done to collegiate songs. It was bright and inventive and overall an outstanding bit of tv choreography.

Belafonte was in top form on his solo vocals of "Travel On" and "I Know Where I'm Going" and Hackett lent a fine comedic touch to the proceedings. He was especially good in the sketches but his material for the monolog about the White House Kennedys could have been sharpened for more impact.

Como, Belafonte and Hackett got together for a hilarious version of "Why Can't a Woman Be More Like a Man" from "My Fair Lady" and had a socko closer with bits from songs that had names of girls in the titles.

Como was in good vocal form on the opener "Independent," came over effectively with "Whiffenpoof" and was properly romantic over "Tammy." He seemed happy and completely comfortable throughout the hour. He should have been, he was in good company. *Gros.*

Playboy's Penthouse

This hour of variety in party format has a new producer-director, Max Miller; and from appearances, he's following the formula laid down early this year when Official Films took over distribution of the Chicago-produced hour.

Main idea is to have a topnotch headline talent and let him take over most of the final half of the show. In this case, Friday (3) from 9:30 to 10:30 p.m. on WOR-TV, New York, the topper was Vic Damone, with the full backing of the Dick Stabile instrumental group. Damone wound up the show with no less than five numbers in his suave, belting style, and it made for a sock climax.

First half of the show featured sepia singer Bill Henderson, who's currently appearing at Chicago Playboy Club, and his style of accentuated beat on standards breathed some life into the opening moments of the get-together.

Also appearing were a trio of enthusiastic, hip youngsters, from the Second City Revue, who had as much fun as the guests in skits about mountain climbing and blind dates. It was spotty humor, but good and funny in the click moments.

Chantoosie, Tania Velia, from the intimery circuit, rendered a brace of sophisticated numbers for good effect in a thick, continental accent.

About the guests, who decorate the penthouse set like an ingrown live aud (its hoped)—these young sophisticates can't be from the YM and YW, but the party's that dry. Not a high ball in sight. Only high-life device on the scene was host Hugh Hefner's pipe (he's publisher of Playboy). A year ago, in the initial 90-minute version of "Penthouse," all the chicks and cats decorating the set were clutching a drink and looking sad. Now they're super-animated sans the booze. Quite a switch (but the drinks used to look like water on plastic rocks, anyhow. *Bill.*

'Rendezvous New York' Series Made for O'seas Preems on Hamburg TV

Jean-Claude Schwartz, who recently resigned from the NBC production staff, is now directing a monthly series designed for overseas tv, called "Rendezvous New York," being produced at NBC studios under the production banner of Nord Deutsche Rundfunk. First episode in the series bowed on the Hamburg, Germany, station Friday (3).

The emcee host is Werber Baecker, who did a similar program on film this summer out of N.Y., and who for a long time did a weekly Garroway-type show in Hamburg. "Rendezvous," recorded on kinescope, marks the first regularly scheduled program series to be made in N.Y. for foreign tv networking. Show is a blend of interviews and variety numbers with the interviews kept short and the stress put on vocalists. John Herlihy, who used to be with NBC International is the producer.

Singer Yes; Alberto No

Singer Sewing is expected to stay with the 9:30 o'clock half-hour slot on NBC-TV even after "Dante" finishes its run. In the spring, NBC will put a nighttime version of "Concentration," a quiz, in the time period.

But Alberto Culver, the other "Dante" sponsor, has indicated no interest in remaining with the NBC time beyond the run of "Dante."

From The Production Centres

Continued from page 72

of the Air". . . Minnesota Twins' star baseball slugger **Harmon Killebrew** has joined sports staff of WTCN-TV and Radio . . . WTCN-TV's "Expedition: Minnesota" featured rehearsal of Minneapolis Symphony orchestra last night (7). Same show will video-tape air and civil defense activities at Farmington, Minn. Nike base and Fort Snelling control center for airing Feb. 28 . . . **Ted Randal**, formerly with KEWB, is new program director for KDWB, Crowell-Collier's Twin Cities radio station. He succeeds **Don French** who was named to a similar post at WMGN, the company's newly-acquired property in N. Y.

IN DETROIT . . .

Mrs. **Nellie M. Knorr**, widow of the late Fred A. Knorr, has been named prexy of the Knorr Broadcasting Corp., which operates WKMH here and several other stations outstate. **Van Patrick**, sports director for WKMH and Mutual net, was named director of the Knorr Corp. . . . Four appointments at WJBK-TV with **Robert J. McBride Jr.**, replacing **Ralph Hansen** as program director as Hensen transfers back to another Storer station WJW-TV, Cleveland, to take a similar position; **Maurice C. McMurray** becomes national sales manager; **Joseph B. Haigh** is the new regional chief engineer for WJBK-TV, Detroit and WJW-TV, Cleveland, and **Marion J. Stoner** becomes operational chief engineer for WJBK-TV.

IN CLEVELAND . . .

Tom Manning retired temporarily from the sports scene after hanging up at least two records for longevity. He had worked for KYW Radio and its predecessor, WTAM, for 35 straight years. His last sponsor, Texaco, had backed him for 14 straight years when it canceled out . . . **Sanford Markey** quit KYW Radio, where he had most recently been public affairs director, to become public relations director of John Carroll Univ. . . . **Bert Noble** is the new station manager at WABQ. He came from WFEC in Miami.

Granada TV Establishes Manchester U. Chair Of Drama; 42G Annual Gift

London, Feb. 7.

Granada TV Network is to contribute between $39,000 and $42,000 a year to the cost of a department of drama at Manchester U. The gift is "without strings," according to the shoal's vice-chancellor, Professor W. Mansfield Cooper, even though the aim of the department is "to produce people of a high standard of education who will have a specialized knowledge of the theatre, television and film."

The only other chair of drama in the U.K. was established at Bristol in 1946. It is closely connected with the Old Vic theatre. Manchester has been considering the notion of a drama school for several years, but has hitherto had to give it the go-by for financial reasons. At present there is no adequate theatre at the university, but expansion plans include a larger and more modern auditorium than the ex-ized song interlude. She is on the

The department of drama will provide two distinct courses, one leading to joint honors degrees in which drama will be coupled with one other subject and the other a postgraduate diploma course. Later, claimed by the first of its kind at any university, will be open to students from other institutions in Britain and overseas and will focus more on the practical aspects of legit, tv and films, including management.

Bagwell's Slot

Atlanta, Feb. 7.

Kenneth L. Bagwell, Storer Broadcasting Co. executive in Miami, has been named manager of chain's WAGA-TV, Atlanta, succeeding Terry Lee, recently upped in Storer organization to regional vice president.

Bagwell will take up new duties Feb. 13, when he will relinquish his present title of national sales manager of WTVJ, Miami, a post he has held for three years.

Lee, whose regional duties include supervision of WITI-TV, Milwaukee, and WSPD-TV, Toledo, as well as the Atlanta mouthpiece, will continue to make this town his headquarters.

Detroit — "Live Wrestling" with Sam Menacker at ringside, a John J. Doyle production, has been renewed by CKLW-TV, Detroit, for another 52 weeks, the third year on this station.

WJR's $6,000,000 Purchase of WSAZ

Detroit, Feb. 7.

WJR has purchased all of the outstanding stock of WSAZ, Inc., Huntington-Charleston, W. Va., for $6,000,000 payable over a term of years. It was the first acquisition in an expansion program made possible last May when shareholders of the Goodwill Stations authorized issuance of additional shares for the purpose.

Upon approval of the FCC, WJR will operate both WSAZ-TV and WSAZ radio, an NBC affiliate. WJR disassociated itself from CBS a year ago. The properties were acquired from the Huntington Publishing Co. which now will concentrate its full interest in its newspapers, the morning Herald-Dispatch, the evening Huntington-Advertiser and the Sunday Herald Advertiser.

KBUY Rejoins CBS

KBUY, Amarillo, is rejoining CBS Radio as an affiliate, the third former outlet to rejoin the network in recent weeks. KBUY had been out of the CBS camp for a year and a half.

Edd Routt, v.p. and drector of Gemco Radio Stations, which owns the Texas 5,000-watter, attributed KBUY's return to the new CBS lineup of expanded news, sans soapers.

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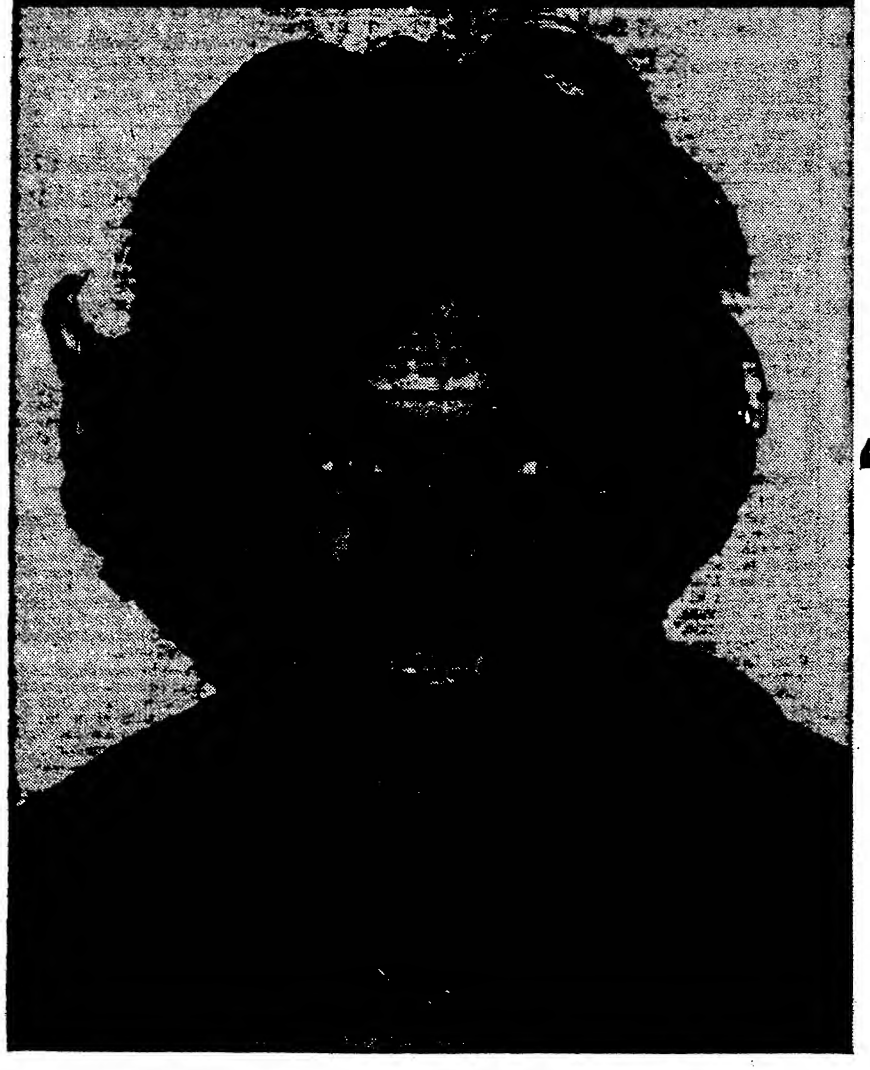

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By HERM SCHOENFELD

Bill Black's Combo (HI): "HEARTS OF STONE" (Regent†) again spotlights this group in a nifty shuffling instrumental due for big returns. "ROYAL BLUE" (Jec†) is more of the same.

The Legends (Columbia): "EXODUS" (Chappell†), the main pic theme which has been piling up a tack of wax, gets a potent rhythm slice by this combo. "LATER" (Chateau†) is a frantic rocking instrumental.

Roscoe Scully (Crest): "HOW COME MY DOG DON'T BARK" (American†) is a standout piece of rhythm & blues material, not designed, however, either for the kiddies or for air play. "COME BACK, BABY" (American†) is a fair rhythm item.

Johanna Valente (Top Rank): "GENTLE GIANT" (Trinity†), a good juve-angled number, is handled effectively by this songstress. "LAVENDER DOLL" (Trinity†) is familiar rocking stuff.

Lennon Sisters (Dot): "DID-JA KNOW" (Harry Von Tilzer*) shapes up as a bright rhythm slice with good commercial chances. "WHAT A SKY" is an interesting ballad in a slow torch vein.

Vera Lynn (MGM): "AGAIN" (Robbins*), a fine standard, turns up in a solid rendition by the full-voiced British songstress who could find her way back in the pop sweepstakes here with this one. "ACCORDION" (Leeds*) is another excellent ballad with strong potential.

Stanley Bros. (King): "THE WINOOW UP ABOVE" (Glad-Starday†) is a deep-down hillbilly entry by an authentic backwoods combo which has been virtually untouched by recent trends in both the op and country idioms. As such, it has an old and flavorsome sound, despite the German lingo.

Penny & Jean (RCA Victor): "HOW COME I'M CRYING NOW" (Sita) is an okay rocking ballad delivered with all the standard vocal mannerism by this young duo. "I FORGOT MORE THAN YOU'LL EVER KNOW" (Fairway†) is a good number with a message that the juves will understand.

Richie Allen (Imperial): "IN A PERSIAN MARKET" (Belwin*) has been shaped into a colorful instrumental entry with enough rocking angles for the juke spins. "HAUNTED GUITAR" (Podlort) is another nifty instrumental due for plays.

Orlie & The Saints (Band Box): "TWIST AND FREEZE U. S. A." (Band Box*) moves down a well-trodden rocking path, but it has a good beat which the Coke set can hoof to. "KING KONG" (Band Box*) has a cute lyric also angles for the juves.

Hank Marr (Federal): "RAMBUNK-SHUSH" (Dornix†) is a driving instrumental with the approved beat for the rocking marches.

"THE WILD SIDE OF LIFE" (Commodore†) is in the same groove.

Rover Boys (United Artists): "MARRY YOUNG" (E.H. Morris*), a well-written ballad with broad appeal, gets a smooth harmony workover by a group aiming at both juve and adult audiences. "IS IT ME" (E. B. Marks†) is a catchy groove.

Hazy Osterwald Sextet (Decca): "COCO MIT DEM SCHWARZEN CHAPEAU" (Hollis), aside from its eye-catching title, is an attractive import done with verve by this German vocal and instrumental combo. "SCHUG-A-DUBBA-DUB" (Hollis†) is another listenable side

Best Bets

EYDIE GORME ..... **YOURS TONIGHT**
(United Artists) ..... **What Happened To Our Love**

Eydie Gorme's "Yours Tonight" (Saxon†) is a sock ballad entry based on a Spanish theme delivered at the top of this songstress' form. "What Happened To Our Love" (Maxana) is another good class entry.*

* * *

JAYE P. MORGAN ..... **CLOSE YOUR EYES**
(MGM) ..... **Catch Me A Kiss**

Jaye P. Morgan's "Close Your Eyes" (Tideland†) is a standout blues-flavored number in a fine vocal and instrumental setting due for big returns. "Catch Me a Kiss" (Aberbach Ltd†) is an okay uptempo entry.

* * *

DANNY & THE JUNIORS ..... **PONY EXPRESS**
(Swan) ..... **Daydreamer**

Danny & The Juniors' "Pony Express" (Conley) is a rocking takeoff on a western motif and it swings mightily all the way. "Daydreamer" (Conley*) is a less effective ballad effort.*

* * *

THE COUSINS ..... **KILI-WATCH**
(Palette-Int'l) ..... **Fuego**

The Cousins' "Kili-Watch" (World-BIEM) is a colorful import from the Continent with a blend of rocking motifs for solid impact. "Fuego" (World-BIEM) is a light cha cha item.

* * *

THE GAYLORDS ..... **BORN TO BE LOVED**
(Mercury) ..... **Daisy, You're Drivin' Me Crazy**

The Gaylords' "Born To Be Loved" (Gil†) is a lilting ballad with a neat lyric which the lead singer of this combo projects very effectively. "Daisy, You're Drivin' Me Crazy" (Edent) is a rhythm number with chances.

* * *

FRANKIE AVALON ..... **CALL ME ANYTHING**
(Chancellor) ..... **All Of Everything**

Frankie Avalon's "Call Me Anytime" (Bud Abbott†) gives this young singer a rocking number not too demanding on vocal talent and with direct impact on the juves. "All of Everything" (Roosevelt†) is a good ballad well handled.

* * *

JERRY HOLMES ..... **RED RIVER SALLY**
(RCA Victor) ..... **The Language Of Love**

Jerry Holmes' "Red River Sally" (Monorco) is a rollicking synthetic folk saga with an amusing lyric this singer works over for maximum results. "Our Language of Love" (Chappell*), from the "Irma La Douce" score, is a fine ballad due for a strong ride via this version.*

* * *

RAY ANTHONY ..... **THE GURNEY SLADE THEME**
(Capital) ..... **Return To Me**

Ray Anthony's "The Gurney Slade Theme" (Hollis†), based on a British tv score, shapes up as a standout instrumental in this swinging arrangement. "Return To Me" (Southern) gets a pleasing orch and choral slice.*

* * *

ERNESTINE ANDERSON ..... **THAT'S ALL I WANT FROM YOU**
(Mercury) ..... **A Lover's Question**

Ernestine Anderson's "That All I Want From You" (Weiss & Barry†) is a striking ballad entry with a cross-the-board appeal. "A Lover's Question" (Eden-Progressive†) is another patent ballad entry for a potential two-sided winner.

LAWRENCE WELK

Features **FRANK SCOTT'S** Harpsichord on a Great New Dot Album and "Single" **"CALCUTTA"** ...Following his Top-Hit **"Last Date!"**

ket. "THE PUSH" (Avenue†) is more of the same with variations.

Ray Sanders (Liberty): "LONE-rhythm tune in the contemporary LYVILLE" (Pampert), fair rhythm ballad with a country flavor, registers with some impact because of the clean vocal and good arrangement. "I HAVEN'T GONE FAR ENOUGH YET" (Central†) is strictly routine.

*ASCAP. †BMI.

Artist-Disk Deals

RCA Victor: Joey Heatherton

Joey Heatherton, 16-year-old daughter of Ray Heatherton, has been inked by RCA Victor.

She's also just joined the Perry Como show as a supporting vocalist.

Kaybo: Roberta Daye

The newly-formed Kaybo Records has signed songstress Roberta Daye. Jimmie Haskell arranged the first sessions which will be cut in early February. Singer opens shortly at the Slate Bros. Club, L.A.

Merc's Brazil Deal

Chicago, Feb. 7.

Mercury Records last week set a new Brazilian licensee, Industrias Electricas E. Musicais Fabrica Odeon, Rio de Janiero.

Pact was inked per Irwin Steinberg, Mercury viceprez, and Harold E. Morris, g.m. for the licensee.

Western Ontario Fete

London, Canada, Feb. 7.

The University of Western Ontario here is staging its "Spring Festival '61" on the campus April 29-30.

Fete consists of series of three concerts with the Cleveland Orchestra conducted by George Szell and with guest artists Rise Stevens and Leon Fleischer.

Album Reviews

Ray Martin Orch: "Dynamica" (RCA Victor). Launching RCA Victor's new "Stereo Action" series, this entry exploits the directional effects of stereo for maximum impact. The results are literally head-turning as the sounds keep moving in the space separating the two speakers. Musically, Ray Martin's orch, supported by a chorus, performs a group of standards in rich style and with fresh arrangements. Included are tunes like "Malaguena," "Mood Indigo," "Shadrack," "Lullaby of the Leaves,' "Stormy Weather" and "Humoresque." The physical packaging is also highly attractive.

"We Wrote 'Em and We Sing 'Em (MGM). This is an excellent pop conception, showcasing a half-dozen contemporary cleffers singing their own hit material, plus some new entries. Since these rocking cleffers are also disk singers as well, the level of the performances is not only very high, but has the alvantage of distinctive interpretations. Included are Otis Blackwell's "All Shook Up," Eddie Cooley's "Fever," Winfield Scott's "Tweedle De," Ollie Jones' "Send for Me," Lincoln Chase's "Jim Dandy" and Billy Dawn's "The Angels Listened In." New songs by the same writers are swinging rockers that could also make it big as singles.

Yaffa Yarkoni: "Sabra" (Columbia). This set is a colorful program of Israeli songs delivered by a fine songstress who has recently been on the U. S. nitery and concert trail. Yaffa Yarkoni projects with an intense beat and vigorous pipes that extracts the full flavor from this material, including horas, love songs, liturgical chants and folk tunes.

Freddy Martin Orch: "Seems Like Old Times" (Capitol). This is a pleasing excursion into a bygone era of the music biz when sweet songs were played sweetly. Freddy Martin's orch, which hasn't departed from its familiar reeds-on-top style, dishes up a couple of dozen standards, arranged in medleys. The book includes such evergreens-like "Peg O' My Heart," "I'm Always Chasing Rainbows," "Sleepy Time Gal," "Jeannine, I Dream of Lilac Time" and others of the same type. The band plays "Johnson Rag" and "Wabash Blues" in very polite style.

Charles Bud Dant: "The Turn of the Century Swings" (Decca). This set has dipped into the reservoir of early 1900 hits, in or approaching public domain status, for a crackerjack set, combining oldies with up-to-date arrangements for new values all around. Charles Bud Dant's orch, assisted by The Clark Sisters in wordless choruses, gives a jumping instrumental sound to numbers like "A Bird In the Gilded Cage," "March of the Toys," "In the Good Old Summertime," "Under the Bamboo Tree," "When You and I Were Young, Maggie" and "When You Were Sweet Sixteen," among others.

Eddie Albert: "Edgar A. Guest" (Cadence). The verses of Edgar Guest, a homespun, inspirational writer who probably had the widest readership of any poet since Shakespeare although without the latter's standing in the academies, are brought to life in these recitations by Eddie Albert. The regularity, if not monotony, of Guest's poems are not mitigated by Albert's deliberate style. Not so restrained is Pete Martin's warm defense of Guest and his vigorous attack on his egghead detractors.

The Playmates: "Wait For Me" (Roulette). Title of this set is taken from the Playmates' recent single click and the teeners who went for it will undoubtedly run after this collection of the group's work. The trio has a bright harmony manner that's shown to best advantage on lighthearted novelty numbers but they also have control over the more solid ballad lines. In addition to the title song, the boys come over strongly on "These Things I Offer You," "Parade of Pretty Girl," "Eyes of an Angel" and "On The Beach."

Matty Matlock & The Paducah Patrol: "Gold Diggers In Dixieland" (Warner Bros.). The old series of "Gold Digger" films, harking back to the late '20s and early '30s, have been mined for a nifty Dixieland session by Matty Matlock and a slick combo. It's a roundup of solid standards, including "With Plenty of Money and You," "Lullaby of Broadway," "Painting The Clouds With Sunshine," "Tip-Toe Through The Tulips With Me" and others, all played with spirit and color.

"Soni of Drum Suite" (RCA Victor). This is a skin-beating sequel to Victor's click LP of some years ago, "The Drum Suite," one of the albums that prefigured the current percussion cycle. In this offering, played by a crack studio aggregation under Al Cohn, there's another brilliant display of swinging percussive and instrumental sounds composed by Cohn. It's an entry with strong appeal for both jazz buffs and audio nuts. *Herm.*

Sy Warner Takes Over As Dist. Aide at London

Sy Warner has joined London Records as special assistant to national distribution manager Joe Bott. He'll contact rack-jobbers on behalf of disfributors as well as work with distributors to concentrate on sales and promotion of specific items.

The appointment of Warner marks the third such addition to national sales and promotion staff of London Records this month. Before taking over the new assignment, Warner had been sales manager of the pop division of London's N. Y. branch.

Longplay Shorts

Patti Page was in Nashville this week to cut a batch of country tunes for Mercury's **Shelby Singleton.** Thrush has been on a c&w kick lately, per her current release, "Don't Read the Letter."

Tennessee Ernie will go to his hometown, Bristol, Tenn., later this month to record an album for Capitol at the Methodist Church there . . . **Abbey Lincoln** recorded her first solo album for the Candid label last week in which she included some of her own cleffing items . . . **Flatt & Scruggs,** currently out on the Columbia label with "Foggy Mountain Banjo," are on a concert trek . . . **Paul Evans** will get a month-long promotion from Carlton Records for his "Folk Songs of Many Lands" LP . . . Sax player **Julian (Cannonball) Adderley** will narrate "A Child's Introduction To Jazz" for Riverside's Wonderland kiddie line . . . **The Brothers Four,** Columbia diskers, to the Coast to cut some Coke commercials . . . **Claudio Villa** and **Luciano Virgili,** who recorded for Coral and Capitol, respectively, will head the list of Italian talent coming to N. Y. for the "Second New York Festival Of Italian Songs" to be held at Carnegie Hall Feb. 17-19 . . . Riverside and Jazzland Records will release sampler albums for February. The Riverside disk is called "The Soul of Jazz—1961" and features **Thelonious Monk, Cannonball Adderley, Wes Montgomery, Bill Evans, Nat Adderley, Bobby Timmons, Blue Mitchell, Johnny Griffin, Jimmy Heath** and the **Jazz Bros.** Jazzland's sampler, "The Stars of Jazz—1961" will spotlight more than 25 instrumentalists including **Woody Herman, Eddie (Lockjaw) Davis, Zoot Sims, Dexter Gordon, Yusef Lateef** and **Paul Chambers** . . . The newest LP with scores in the "Jazz In The Classroom" series has been released by Berklee Press. Current volume, the fifth in the series, features 11 compositions by **Benny Golson** . . . **Jack Mills** has taken over four songs recorded by **Caterina Valente** in both French and German on the Decca label. The tunes are "Melodia D'Amore," "Papa Piccolino," both written by **Kurt Feltz** and **Heinz Gietz** and originally published by Editori Rialto Hans Gerig, of Cologne, Germany; and "Rendez-vous" and "Ou es-tu ma Joie," penned by **Henri Contet** and **Paul Durand,** published by Edition Paris-Etoile. Mills has assigned writers to fashion English lyrics for release of the songs here.

E. R. Lewis Eyes Cricket

London, Jan. 31.

New stint for E. R. Lewis, chairman of the Decca diskery: to serve on a committee to inquire into the future of firstclass cricket in Britain. Cricket's that game played with bat and ball and which baffles all baseball fans.

Lewis—who was knighted in the New Year Honors—represents "the public" on the probe. Only remote connection with show biz in the chore is that a cricket match is usually a longplay affair.

Dennis Morgan's Houston Date

Houston, Tex., Feb. 7.

Dennis Morgan, the singer and actor, will head a show to be presented in the Musical Hall here Feb. 9 by J. David Nichols. Also on the show will be Shep Fields orch and several other acts.

The revue will be sponsored by the Downtown Optimist Club.

Morgan will also head the revue at the Musical Hall in Dallas on Feb. 8 with Lou Nelson and Shep Fields. Morgan is currently appearing in the Coconut Grove in Los Angeles.

SEE 1-SPEED BIZ IN FIVE YEARS

Cap Realigns Its Sales Staffers Into 3 Separate Product Groups

Capitol Records Distributing Corp. has realigned its homeoffice executive sales staff into three product groups covering the major products marketed by CRDC.

Each of the three product groups — albums, singles, and portable phonographs and accessories—will be headed by a product sales manager reporting to William B. Tallant Jr., CRDC veep and national sales and operation manager. Bill Mikels, former CRDC merchandising manager, takes over as album sales manager, with responsibility for popular, classical and Angel albums. Jay Swint, former CRDC promotion manager, becomes single records sales manager, and Don Hassler, former sales manager for special markets, will be in charge of portable phonographs and accessory sales, as well as any other products which CRDC may distribute.

"Establishment of the product groups within CRDC now allows us to have an experienced sales executive devoting his total effort to one specialized field," said J. K. Maitland, CRDC prez, "and will free Bill Tallant of many details and permit him to devote his time to planning new and improved sales policies and programs."

Mikels, Swint and Hassler will work directly with CRDC's distributor and branch sales and operations managers on the sales end, and with CRDC's merchandising staff in planning promotion.

In the area of single-record promotion, Swint will coordinate with Voyle Gilmore, director of single record artists & repertoire for the disk company, Joe Csida, veepee for eastern operations, who has executive responsibility for all single record a&r and promotion activities; and with national singles promotion manager, Manny Kellem who directs the special single record field promotion force.

Monte Kay Gearing For Major East-Meets-West Jazz Layout in Japan

Tokyo, Feb. 7.

Wrapping up a boffo tour with Art Blakey and his Jazz Messengers, talent manager and producer Monte Kay outlined an extensive program for jazz in Japan. Kay said he expected to sign a three-year contract with the local Art Friends Assn. to supply Japan with regular traffic in American jazz artists.

Kay is already planning a tour for September. This one is likely to feature vocalist Chris Connor with an all-star modern group, probably including Max Roach, Sonny Rollins, Kenny Dorham, John Coltrane and J. J. Johnson.

Touring Japan from May 1 for Victor Artists will be the Modern Jazz Quartet, which Kay also manages.

One of Kay's primary reasons for making his first trek to Japan, are preparations for a visit by a top arranger—such as Gil Evans or George Russell—to work with the best of the Japanese jazz artists. A large band, with key chairs filled by Americans, would then play concerts and tv-radio dates here.

"I feel this is necessary," Kay said. "The Japanese musicians now either resent the Americans or idolize them too much. It's up to us to treat them as fellow musicians.

"I don't know when I'll be able to send an arranger here," Kay continued, "but I'm going to make it happen. It can be done at any time. I don't think it will interfere with any of the big commercial tours. And if Art Friends isn't interested, I'll do it another way."

Musing on the resurgence of jazz interest in Japan, Kay mixed bewilderment with admiration. He said, "They know the least sideman and the least little combo. They intuitively react to the right things.

Mickey Kapp Wins Stripe At Father's Indie Label

Michael Kapp has been upped to vicepresident and general manager of Kapp Records which is prexied by his father Dave Kapp.

The younger Kapp, who has been with the company since its inception, has been involved with company management operations including policy-making, purchasing, factory negotiations, personnel, establishment of quality controls, etc., and has also been identified with much of the studio work of the label, taking charge of artists & repertoire. He has also been project director of the Medallion stereo series.

Roulette Nabs 'Show Girl' Cast

Roulette Records is the latest indie label to get into original Broadway cast album sweepstakes. Diskery has acquired the rights to "Show Girl," revue which opened on Broadway several weeks ago starring Carol Channing and featuring Jules Munshin and Les Quat' Jeudis.

The deal was negotiated for Roulette by its prexy Morris Levy and its new artists & repertoire chief Bob Thiele, and Stu Ostrow, representing both the publisher, Frank Music, and the producers of the show Oliver Smith, James A. Doolittle and Charles Lowe. It's understood that Roulette shelled out $30,000 to nab the rights.

"Show Girl" represents Roulette's first original Broadway cast album and also marks the first time that an indie label has garnered a Broadway show after it's opened. The deal also stands out as a departure from the usual methods by which record firms have been gaining recording rights to original casters. This, has been the practice of investing money into the show before it opens, and thereby owning part of the actual production. In this case Roulette shelled out the loot after the opening and has no production participation.

Thiele cut the album last week and it's currently being prepped for a rush release. Words and music for the show were written by Charles Gaynor.

BMI UPS COIN DEAL WITH MEXICAN SOCIETY

Mexico City, Feb. 7.

Broadcast Music Inc. has increased royalties to Mexican composers by $15,000, according to a new pact signed with the Mexican Society of Authors & Composers.

Total royalties this year will come to $65,000, according to Carlos Barrera, head of the Mexican Society. Barrera, back from a New York trip to finalize agreement, said this will benefit 300 of the Society's members, and will be valid for a three-year term.

Outfit for Would-Be Cleffers Inks FTC Order

Washington, Feb. 7.

Hollywood operator has bowed to Federal Trade Commission complaints and agreed not to make false claims in soliciting musical agreement business from would-be lyricists.

Alex Salomon, doing business as Hollywood Tunesmiths, signed a stipulation whereby he consented to forbear, among other things, from misrepresenting that advance royalties would be reaped by those whose lyrics were published.

The agreement is for settlement of FTC complaints and constitutes no technical admission of guilt by Salomon.

PUSH BUILDING FOR 33 SINGLES

The 33 rpm single, which has not yet got off the ground, is due to pick up steam within the next couple of months. At this point, industry execs figure that conversion from the current 45 rpm platters to the new "compact 33s" will now take from two to five years with the process completed at the outside figure.

The push for the 33 singles is expected to get momentum with the entry of important majors into this field. At the present time, only RCA Victor and Columbia Records are issuing the 33s regularly. However, Capitol Records is coming out with its compacts in the next few weeks and Mercury Records is slated to follow suit shortly. It's understood that both Capitol and Mercury will be issuing both the compact single and the "double," comprising four tunes as the equivalent of the 45 E.P. Victor thus far is the only company releasing the compact doubles.

Sales of the 33s thus far have been nothing to write home about mainly because there has been

(Continued on page 92)

Philly Tooters In NLRB Setback On 'Unfair List'

Washington, Feb. 7.

A National Labor Relations Board trial examiner has found the Philadelphia Musical Society, Local 77, American Federation of Musicians, guilty of four Taft-Hartley violations in its dealings with a New Jersey restaurant operator.

Trial examiner W. Gerard Ryan recommended that the union be ordered to cease and desist from discouraging its members to perform at restaurants operated by Burt J. Ross in Pennsauken Township, N.J. He further urged that the local be barred from "threatening, coercing and restraining" Ross by putting his restaurants on an "unfair" list published in both the local's periodical and the AFM national organ, "The International Musician."

Ross, who operates the Holly House and Ivystone Inn, does not hire musicians himself but rents rooms for parties which do.

The complaint, upheld substantially by the NLRB trial examiner, charged that the tooter local had since February, 1960, demanded an agreement from Ross not to rent his facilities to anyone who refused to hire Local 77 members. Ross declined to bow to the union's demands, claiming that he would lose business.

Executive board of Local 77 consequently ordered Ross' restaurants placed on its unfair list to discourage AFM members from playing at parties held at the locations. The names of the inns were printed in the Local 77 monthly and the national AFM monthly.

The Trial Examiner found the local violated various Taft-Hartley provisions by (1) encouraging its members not to work at Ross' inns, (2) threatening and coercing Ross to fall in line, (3) wielding the power of the unfair list to force Ross into an agreement, and (4) engaging in an illegal secondary boycott through its tactics.

Bobby Vee Tours

Hollywood, Feb. 7.

Bobby Vee, 17-year-old Liberty Records singer, teed off an extended tour in Ottawa last week, working with The Shadows, a quartet of former schoolmates, including Vee's brother Bill.

Vee's pact with Liberty Records, covering a five-year term and providing for 25% of his earnings to be set aside for savings, was approved in L.A. Superior Court a couple of weeks ago.

Country Music Set for Wide Spread Via Special 'Week,' Radio Survey, TV

'Arriba' Arrives

One overworked title in the package market these days is "Arriba." In the last couple of weeks, three different LPs have been released using the Spanish word for "arise" as their tag.

The sets are by Tito Guerrara on Crown, Sanchez Acosta on Tico and Caterina Valente on Decca.

ASCAP to Tighten Ties With Coast

The American Society of Composers, Authors & Publishers is setting up a writers relation office on the Coast with a fulltime official, as yet undesignated. Up to recently, L. Wolfe Gilbert, board member, acted as chief liaison between the Coast ASCAP cleffers and the New York homeoffice. Gilbert, however, stepped out of the role after two other Coast cleffers, Ned Washington and Jimmy McHugh, were also named to the board.

ASCAP's move to set up closer relations with its Coast members reflects not only the importance of the western writing colony but also concern over the recent switch of several dozen background film writers from ASCAP Broadcast Music Inc. The switch was cued by dissatisfaction by the background cleffers, active in both films and tv, with the Society's payoff procedures. Under the ASCAP distribution formula, the payoff for new themes and background music is calculated on fractional performance credits while BMI, on the other hand, has stepped up its payments for background, theme, bridge and cue music.

BIG 3 UPS B'WAY SHOW SCORES WITH 'CARNIVAL'

The Big 3 (Robbins, Feist & Miller) is stepping up its show music publishing activity. The big move in this direction has been the recent acquisition of the Bob Merrill score for the upcoming Broadway tuner "Carnival."

The firm has also acquired the score from the operetta "The Gay Chaperone" which recently opened at the Crest Theatre, Toronto, after a run in London. Meanwhile, "Meet Me In St. Louis," which preemed as a stage musical this past summer, is continuing to roll up more bookings throughout the country.

The Big 3 has also been getting strong action from the 1961 staging of "Ice Capades" which features music from "The Wizard of Oz." Firm is also scanning the off-Broadway as well as the Broadway scene for new musical properties.

Avalon Asks Release Of Coin to Build House

Philadelphia, Feb. 7.

Teenage rock 'n' roller Frankie Avalon asked the Orphans' Court here for $11,500 to permit his parents buy a $35,000 home in New Jersey. Counsel for the young singer and film player asked the Court to allow the grant because the family's present residence in South Philly was "inadequate."

The petition states that the parents are willing to contribute $24,180 towards the purchase of the new home with money partly derived from the sale of their present house. Attorney Harry R. Back said the singer's court-administered estate is "in excess of $186,624" and that "he wants to live in a new and modern home constructed according to his needs, and one which will also make his parents comfortable."

The Country Music Assn. is on an all-out drive to spread the alfalfa beat. Org has set up plans for an official "Country Music Week," a survey of 3,600 American and Canadian radio stations, and a country music tv special. The plans were blueprinted at a meeting the CMA's officers and directors and its first quarterly meet held in N. Y. last week.

It was decided at the conclave that Connie B. Gay, of Connie B. Gay Broadcasting Corp., feel out Congressional leaders on the possibility of setting aside a full week to salute country music. Idea for a "Country Music Week" stems from the expiration of the annual Jimmy Rodgers Day held at Meridian, Miss. Gay revealed that he felt bullish about the project because Congress had cooperated previously in spotlighting the Meridian salute.

The survey plan will be developed to determine the extent of country music programming in the U. S. and Canada. It will attempt to show country music's exact percentage of programming time. It was pointed out that time buyers refer to Standard Rate and Data's radio media edition for music programming lists and are able to find listings for r'n'r stations but none that list country music. It is hoped that in surveying those stations which program country music information will be gained on the best methods of programming, best sales methods and other material which will enable the stations participating to cooperatively strengthen their country music segments.

The country music drive was further amplified by Don Pierce, of the Nashville-based label, Starday Records, who reported that he had been in touch with the American Federation of Musicians regarding the use of more country music in its trust fund concerts. It was mentioned that Max Herman, chief of the trust fund concerts for the L. A. local, reported that country music concerts were the best-attended functions held by the local last year.

While the tv special is still in the iffy stage, Ken Nelson, chairman of the board of CMA and a Capitol Records artists & repertoire staffer, reported a steady interest from a major tv personality on the Coast, while Steve Sholes, CMA prez and head of pop artists repertoire at RCA Victor, reported that he is studying possibilities for a tv link in the east.

Latino Market Getting Hypo From Charanga, A Chile-Charleston Step

The Latin-American tune market is anticipating a revitalization from a new dance called the Charanga. The dance, devised in N. Y., is getting a big play at the Palladium, terp spot in midtown Manhattan, and is spreading around the country as well.

Several small record companies have already etched the Charanga beat and United Artists has come out with a "Let's Dance The Charanga" LP by Charlie Palmieri and the Duboney Orchestra. Don Costa, UA's artists & repertoire chief, has pencilled in another Charanga package to be cut by Tito Rodriguez. According to Rodriguez, who features the Charanga during his Palladium engagements, the dance is a combination of the Charleston, the cha cha cha and other Latino dances.

The publishing firm of E. B. Marks sees in the Charanga a chance to stimulate the Latin field and is getting behind the dance in a big way. Firm has tagged Polly Rogers, formerly of the Broadway tuner "West Side Story," to make a personal appearance tour demonstrating the dance. Miss Rogers has been set for tv shows in N. Y., Philadelphia and Washington to display her Charanga style.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	7	**CALCUTTA** Lawrence Welk	Dot
2	2	11	**EXODUS** Ferrante & Teicher	UA
3	5	7	**TOMORROW** Shirelles	Scepter
4	4	6	**SHOP AROUND** Miracles	Tamla
5	6	6	**CALENDAR GIRL** Neil Sedaka	Victor
6	3	5	**EMOTIONS** Brenda Lee	Decca
7	7	13	**WONDERLAND BY NIGHT** Bert Kaempfert	Decca
8	11	9	**RUBBER BALL** Bobby Vee	Liberty
9	12	10	**WINGS OF A DOVE** Ferlin Husky	Capitol
10	8	8	**ANGEL BABY** Rosie	Highland
11	9	9	**CORINNA, CORINNA** Ray Peterson	Dunes
12	18	3	**PONY TIME** Chubby Checker	Parkway
13	25	3	**WHERE THE BOYS ARE** Connie Francis	MGM
14	31	5	**WHEELS** String-a-Longs	Warwick
15	14	8	**THERE SHE GOES** Jerry Wallace	Challenge
16	23	5	**GHOST RIDERS IN THE SKY** Ramrods	Amy
17	13	5	**I COUNT THE TEARS** Drifters	Atlantic
18	20	4	**DON'T WORRY** Marty Robbins	Columbia
19	15	5	**C'EST SI BON** Conway Twitty	MGM
20	10	12	**ARE YOU LONESOME TONIGHT** Elvis Presley	Victor
21	17	6	**PEPE** Duane Eddy	Jamie
22	19	6	**ONCE IN A WHILE** Chimes	Tag
23	22	8	**YOU ARE THE ONLY ONE** Ricky Nelson	Imperial
24	26	5	**BABY SITTING BOOGIE** Buzz Clifford	Columbia
25	16	4	**MY EMPTY ARMS** Jackie Wilson	Brunswick
26	39	3	**STORY OF MY LOVE** Paul Anka	ABC-Par
27	37	4	**JIMMY'S GIRL** Johnny Tillotson	Cadence
28	44	3	**APACHE** Jorgen Ingmann	Atco
29	43	7	**DANCE BY THE LIGHT OF MOON** Olympics	Arvee
30	29	6	**HOOCHIE COOCHIE COO** Hank Ballard	King
31	21	5	**IF I DIDN'T CARE** Platters	Mercury
32	34	8	**UTOPIA** Frank Gari	Crusade
33	73	3	**THERE'S A MOON OUT TONIGHT** Capris	Old Town
34	49	2	**WHAT A PRICE** Fats Domino	Imperial
35	40	3	**GOODTIME BABY** Bobby Rydell	Cameo
36	30	7	**ANGEL ON MY SHOULDER** Shelbey Flint	Valiant
37	33	19	**NORTH TO ALASKA** Johnny Horton	Columbia
38	79	2	**EBONY EYES** Everly Bros.	WB
39	24	16	**LAST DATE** Floyd Cramer	Victor
40	86	3	**AT LAST** Etta James	Argo
41	58	11	**MAGNIFICENT SEVEN** Al Caiola	UA
42	42	3	**YOU CAN HAVE HER** Roy Hamilton	Epic
43	27	9	**CHERRY PINK** Harmonicats	Columbia
44	36	3	**ALL IN MY MIND** Maxine Brown	Nomar
45	90	3	**TEAR OF THE YEAR** Jackie Wilson	Brunswick
46	59	7	**LOVEY DOVEY** Buddy Knox	Liberty
47	35	15	**A THOUSAND STARS** Kathy Young	Indigo
48	52	17	**SAILOR** Lolita	Kapp
49	41	6	**WE HAVE LOVE** Dinah Washington	Mercury
50	53	5	**WHAT AM I GONNA DO** Jimmy Clanton	Ace
51	32	6	**I'M HURTING** Roy Orbison	Monument
52	47	4	**I WANNA LOVE MY LIFE AWAY** Gene Pitney	Musicor
53	55	14	**HE WILL BREAK YOUR HEART** Jerry Butler	Vee Jay
54	70	3	**DEDICATED TO THE ONE I LOVE** Shirelles	Sceptor
55	—	3	**DON'T READ THE LETTER** Patti Page	Mercury
56	46	8	**YOUR OTHER LOVE** Flamingos	End
57	81	2	**GEE WHIZ, LOOK AT HIS EYES** Carla Thomas	Atlantic
58	77	2	**AIN'T THAT JUST LIKE A WOMAN** Fats Domino	Imperial
59	69	3	**PONY TIME** Don Covay & Goodtimers	Arnold
60	68	10	**YOU DON'T WANT MY LOVE** Andy Williams	Cadence
61	66	4	**SHOW FOLK** Paul Evans	Carlton
62	83	5	**FIRST TASTE OF LOVE** Ben E. King	Atlantic
63	28	14	**YOU'RE SIXTEEN** Johnny Burnette	Liberty
64	75	2	**MODEL GIRL** Crests	Coed
65	85	3	**I CAN'T STOP LOVING YOU** Roy Orbison	Monument
66	84	4	**MUSKRAT RAMBLE** Freddie Cannon	Swan
67	89	6	**WALK SLOW** Little Willie John	King
68	—	1	**DON'T BELIEVE HIM, DONNA** Lenny Miles	Spector
69	45	7	**WHAT WOULD I DO** Mickey & Sylvia	Victor
70	57	12	**PERFIDIA** Ventures	Dolton
71	99	2	**DREAM BOY** Annette	Vista
72	72	2	**SPANISH HARLEM** Ben E. King	Atco
73	—	1	**SUGAR BEE** Cleveland Crochet	Goldband
74	65	14	**LOST LOVE** H. B. Barnum	Eldo
75	51	2	**TUNES OF GLORY** Cambridge Strings	London
76	—	1	**CHARLENA** Sevilles	JC
77	50	2	**SOUND OFF** Titus Turner	Jamie
78	80	6	**BABY, OH, BABY** Shells	Johnson
79	—	1	**LITTLE BOY SAD** Johnny Burnette	Liberty
80	95	2	**FLAMINGO EXPRESS** Royaltones	Goldisc
81	—	7	**WONDERLAND BY NIGHT** Louis Prima	Dot
82	—	1	**THE MOST BEAUTIFUL WORDS** Della Reese	Victor
83	48	3	**NO ONE** Connie Francis	MGM
84	—	1	**YOURE THE ONE** Spiders	Argo
85	—	1	**WAIT A MINUTE** Coasters	Atco
86	—	1	**A NIGHT WITH DADDY "G"** Church Street	Le Grand
87	54	6	**YES, I'M LONESOME TONIGHT** Dodie Stevens	Dot
88	96	2	**THEM'S THAT GOT** Ray Charles	ABC-Par
89	—	1	**GREEN STAMPS** T-Birds	Chess
90	—	10	**I GOTTA KNOW** Elvis Presley	Victor
91	71	9	**BLUE TANGO** Bill Black Combo	Hi
92	—	1	**LEAVE MY KITTEN ALONE** Little Willie John	King
93	38	3	**WHEELS** Billy Vaughn	Dot
94	—	1	**MILORD** Frank Pourcel	Capitol
95	60	8	**SAD MOOD** Sam Cooke	Victor
96	63	5	**EVERYDAY** Bobby Vee	Liberty
97	97	11	**DOLL HOUSE** Donnie Brooks	Era
98	98	2	**CALCUTTA** Four Preps	Capitol
99	62	10	**BUMBLE BEE** La Vern Baker	Atlantic
100	61	11	**FOOLS RUSH IN** Brook Benton	Mercury

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On The Upbeat

New York

Edwyn Silberling, son of Lou Silberling, an exec officer and director of Famous-Paramount, selected by Attorney General Robert Kennedy as chief lieutenant for a stepped-up nationwide drive against organized crime . . . Jimmy McHugh and Ned Washington have written "The First Lady Waltz" which will be performed for the first time at the Senate and Congressional Dinner, March 2 . . . Annette, Vista disker, set for the Walt Disney pic "Babes In Toyland" . . . Lou Brecker, exec director of Roseland Dance City, to Hollywood for a two-week talent tour . . . Ben Arrigo has joined Budd Hellawell's disk promotion outfit . . . The Harold Quinn Trio and the Erskine Hawkins Quartet currently at the Embers . . . Moe Preskell, national promotion head of Everest Records, on a deejay-distributor tour of the south.

Erroll Garner plays a concert in Kansas City Sunday (12) . . . Pinkey Records disker Martin Walker set for a part in the indie pic "Blocked Exit" . . . Eddie Layton, organist at the Park Sheraton, is readying a two-month tour through Europe to begin in April . . . Orch leader Sal Salvador on NBC's "Saturday Prom" for the next month . . . Barbara Russell, United Artists disker, current at the Crystal Room . . . Benny Goodman and 10-piece orch begin a two-week at Las Vegas' Desert Inn and then return to N. Y. for a month's stay at Basin Street East.

Chicago

Ramsey Lewis working the Birdhouse. Spot lined up Cannonball Adderley to open Feb. 15, and Lambert, Hendricks & Ross for March 1 . . . Pee Wee Hunt to the Roostertail, Detroit, June 5 for two . . . Edmond Sister set for the 400 Club, Denver, through Feb. 26. Peggy Lord opens March, and Barbara Lantz goes in April 17 . . . Hal Munro orch plays for the Pendennis Club, Louisville, May 4, and signed to work the anni Colonel's Ball there in the Kentucky Hotel following day.

Philadelphia

The Turf Lounge of the Latin Casino embarks on a name policy this month with Steve Gibson & the Red Caps as the first attraction . . . Bill Haley & His Comets now in Mexico City after completing a tour of Peru, Chile and Ecuador. . . Dave Brubeck Quartet booked into the Norristown High School Auditorium (13). Concert staged by the Norristown Jacees as benefit to construct a playground . . . Danny Kent, former Louis Prima pianist, and his unit playing Mayo's . . . Anita O'Day into the Red Hill Inn, Feb. 10-12 . . . Joe Williams, former Count Basie vocalist, current at Pep's Feb. 6-10 . . . Don Cherry works the Smart Spot, Feb. 17-19 . . . Fats Domino set for Sciolla's, Feb. 27-Mar. 4; followed by Brook Benton, March 6-11 . . . Sarah McLawler opened at Spider Kelly's Feb. 6 for a week's stand . . . Jimmy Myers, of Myers Music, introducing an LP line, tagged "Home Series," to retail at $1.98. . . Patti Page at the Latin Casino, Feb. 9-15 . . . Theodore Bikel booked into Town Hall for a concert, Feb. 19.

One-Speed Biz

Continued from page 39

virtually no consumer promotion. Victor is planning to correct this deficiency and, if Victor's past promotional performances are a judge, the company will make a vigorous effort to put the 33 compacts over the hill.

The key to element in the success of the 33 singles is a simple, inexpensive automatic mechanism designed to make seven-inch 33s attractive to the juve disk buyers, the predominant market for pop singles. It's understood that an Italian company has already come up with a suitable design but it'll be at least a year before the turntables come off the assembly lines. U.S. manufacturers are still waiting for a definite consumer reaction before committing facilities to such machines.

With single sales in a long slide, industry execs hope that the introduction of the 33 singles will provide a new spark to spur this segment of the business. The alternative is a radical overhaul of the pricing structure, a move which no label has as yet been willing to make.

Local 86 Reelects Prez

Youngstown, O., Feb. 7.

Herbert MacPherson has been renamed to a seventh term as president and business agent of Local 86, American Federation of Musicians, at Youngstown. He was also named delegate to the national convention. Both posts were unopposed.

Also going to the national convention are Al D'Orsi, re-elected vice president, and Stephen Neapolitan, a director.

Santa Fe Opera Company Books 3 Top Longhairs

Albuquerque, Feb. 7.

Three of the world's top living composers, Igor Stravinsky, Paul Hindemith and Douglas Moore, are skedded to guest with the Santa Fe Opera Co. during its fifth season which opens June 28.

Stravinsky has batoned the group for his own works in past seasons, and again this year will conduct at least one of two of his operas, "Oedipus Rex" or "Persephone."

Hindemith will conduct the American premiere of his own work, "The News of The Day," and Moore will oversee the production of his "The Ballad of Baby Doe."

Puerto Rico Symphony will play "danzas," typical Puerto Rican folk dances, during its upcoming season which starts Feb. 24 in Cayey, located in central Puerto Rico.

Elvis' 'Soft Style' Clicks in Reich

Berlin, Feb. 7.

Only a short time after Elvis Presley's "O Sole Mio" hit the 1,000,000 mark in England, Germany reported the sale of the 1,000,000th copy of this platter and therewith the first golden disk for Presley in Germany.

Another Presley item, "Wooden Heart," is registering sensational sales in this country too. "Heart" has already reached the 500,000 mark and may eventually bring Presley the second German Golden Disk. All that gives evidence of the fact that German youngsters also go for Presley's "soft style."

Teldec, which handles the RCA repertory in Germany, sez that Presley may come to Germany to pick up the golden disk.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	16	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
2	2	9	EXODUS (Victor) Soundtrack (LOC 1058)
3	3	14	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
4	6	2	LAWRENCE WELK (Dot) Calcutta
5	5	40	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
6	4	5	CAMELOT (Columbia) Original Cast (KOL 5620)
7	12	9	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)
8	18	4	FRANK SINATRA (Capitol) Swinging Session
9	7	7	MANTOVANI (London) Music from Exodus (LL 3231)
10	8	9	LAWRENCE WELK (Dot) Last Date (DLP 3350)
11	9	5	BERT KAEMPFORT (Decca) Wonderland by Night (DL 4101)
12	18	4	RUSTY WARREN (Jubilee) Knockens Up
13	10	8	UNSINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509)
14	11	25	KINGSTON TRIO (Capitol) String Along (T 1407)
15	13	27	FRANK SINATRA (Capitol) Nice 'n' Easy (W 1417)
16	35	9	ROGER WILLIAMS (Kapp) Temptation (KL 1217)
17	14	42	BOB NEWHART (WB) Button Down Mind (W 1379)
18	15	13	MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542)
19	17	29	SHELLEY BERMAN (Verve) Edge of Shelley Berman (MGV-15013)
20	20	2	RAY CONNIFF (Columbia) Memories Are Made of This
21	31	2	BOBBY RYDELL (Cameo) Rydell's Greatest Hits
22	19	13	IRMA LA DOUCE (Columbia) Original Cast (BL 5560)
23	30	24	JOHNNY MATHIS (Columbia) Johnny's Mood (CL 1526)
24	21	11	THE ALAMO (Columbia) Soundtrack (CL 1558)
25	23	25	DAVE GARDNER (Victor) Kick Thy Own Self (LPM/LSP 2239)
26	24	4	NEVER ON SUNDAY (UA) Soundtrack
27	22	23	BOBBY DARIN (Atco) Bobby Darin at the Copa (LP 122)
28	27	40	SOUTH PACIFIC (Victor) Soundtrack (LOC 1032)
29	25	16	NAT KING COLE (Capitol) Wild Is Love (WAK 1392)
30	26	3	GREAT MOTION PICTURE THEMES (UN) Various Artists
31	28	33	PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
32	32	7	BILLY VAUGHAN (Dot) Sundowners Theme (DLP 3349)
33	29	12	BILL BLACK COMBO (Hi) Solid & Raunchy (HL 12003)
34	33	7	60 YEARS of MUSIC AMERICA LOVES (Victor) Assorted Artists, Vol II
35	36	5	SVYATOSLAV RICHTER (Victor) Brahms Second Piano Concerto (LM 2466)
36	34	24	RAY CONNIFF (Columbia) Young at Heart (CL 1489)
37	40	25	BILLY VAUGHAN (Dot) Look for a Star (DLP 3322)

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BLUE TANGO
Bill Black's Combo—Hi
Lester Lanmin—Epic
CORRINA, CORRINA
Ray Peterson—Dunes
THEME FROM THE APARTMENT
Ferrante and Teicher—UA
ALL TIME HITS BY JIMMY McHUGH
WHEN MY SUGAR WALKS DOWN THE STREET
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I CAN'T GIVE YOU ANYTHING BUT LOVE
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GIRLS WANTED

On The Upbeat

New York

Edwyn Silberling, son of **Lou Silberling**, an exec officer and director of Famous-Paramount, selected by Attorney General Robert Kennedy as chief lieutenant for a stepped-up nationwide drive against organized crime . . . **Jimmy McHugh** and Ned Washington have written "The First Lady Waltz" which will be performed for the first time at the Senate and Congressional Dinner, March 2 . . . **Annette**, Vista disker, set for the Walt Disney pic "Babes In Toyland" . . . **Lou Brecker**, exec director of Roseland Dance City, to Hollywood for a two-week talent tour . . . **Ben Arrigo** has joined Budd Hellawell's disk promotion outfit . . . The **Harold Quinn Trio** and the **Erskine Hawkins Quartet** currently at the **Embers** . . . **Moe Preskell**, national promotion head of Everest Records, on a deejay-distributor tour of the south.

Erroll Garner plays a concert in Kansas City Sunday (12) . . . Pinkey Records disker **Martin Walker** set for a part in the indie pic "Blocked Exit" . . . **Eddie Layton**, organist at the Park Sheraton, is readying a two-month tour through Europe to begin in April . . . Orch leader **Sal Salvador** on NBC's "Saturday Prom" for the next month . . . **Barbara Russell**, United Artists disker, current at the Crystal Room . . . **Benny Goodman** and 10-piece orch begin a two-weeker at Las Vegas' Desert Inn and then return to N. Y. for a month's stay at Basin Street East.

Chicago

Ramsey Lewis working the Birdhouse. Spot lined up **Cannonball Adderley** to open Feb. 15, and Lambert, Hendricks & Ross for March 1 . . . **Pee Wee Hunt** to the Roostertail, Detroit, June 5 for two . . . **Edmond Sister** set for the 400 Club, Denver, through Feb. 26. **Peggy Lord** opens March, and **Barbara Lantz** goes in April 17 . . . **Hal Munro** orch plays for the Pendennis Club, Louisville, May 4, and signed to work the anni Colonel's Ball there in the Kentucky Hotel following day.

Philadelphia

The Turf Lounge of the Latin Casino embarks on a name policy this month with **Steve Gibson & the Red Caps** as the first attraction . . . **Bill Haley & His Comets** now in Mexico City after completing a tour of Peru, Chile and Ecuador . . . **Dave Brubeck Quartet** booked into the Norristown High School Auditorium (13). Concert staged by the Norristown Jacees as benefit to construct a playground . . . **Danny Kent**, former **Lewis Prima** pianist, and his unit playing Mayo's . . . **Anita O'Day** into the Red Hill Inn, Feb. 10-12 . . . **Joe Williams**, former **Count Basie** vocalist, current at Pep's Feb. 6-10 . . . **Don Cherry** works the Smart Spot, Feb. 17-19 . . . **Fats Domino** set for Sciolla's, Feb. 27-Mar. 4; followed by **Brook Benton**, March 6-11 . . . **Sarah McLawler** opened at Spider Kelly's Feb. 6 for a week's stand . . . **Jimmy Myers**, of Myers Music, introducing an LP line, tagged "Home Series," to retail at $1.98 . . . **Patti Page** at the Latin Casino, Feb. 9-15 . . . **Theodore Bikel** booked into Town Hall for a concert, Feb. 19.

One-Speed Biz

Continued from page 89

virtually no consumer promotion. Victor is planning to correct this deficiency and, if Victor's past promotional performances are a judge, the company will make a vigorous effort to put the 33 compacts over the hill.

The key to element in the success of the 33 singles is a simple, inexpensive automatic mechanism designed to make seven-inch 33s attractive to the juve disk buyers, the predominant market for pop singles. It's understood that an Italian company has already come up with a suitable design but it'll be at least a year before the turntables come off the assembly lines. U.S. manufacturers are still waiting for a definite consumer reaction before committing facilities to such machines.

With single sales in a long slide, industry execs hope that the introduction of the 33 singles will provide a new spark to spur this segment of the business. The alternative is a radical overhaul of the pricing structure, a move which no label has as yet been willing to make.

Local 86 Reelects Prez

Youngstown, O., Feb. 7.

Herbert MacPherson has been renamed to a seventh term as president and business agent of Local 86, American Federation of Musicians, at Youngstown. He was also named delegate to the national convention. Both posts were unopposed.

Also going to the national convention are Al D'Orsi, re-elected vice president, and Stephen Neapolitan, a director.

Santa Fe Opera Company Books 3 Top Longhairs

Albuquerque, Feb. 7.

Three of the world's top living composers, Igor Stravinsky, Paul Hindemith and Douglas Moore, are skedded to guest with the Santa Fe Opera Co. during its fifth season which opens June 28.

Stravinsky has batoned the group for his own works in past seasons, and again this year will conduct at least one of two of his operas, "Oedipus Rex" or "Persephone."

Hindemith will conduct the American premiere of his own work, "The News of The Day," and Moore will oversee the production of his "The Ballad of Baby Doe."

Puerto Rico Symphony will play "danzas," typical Puerto Rican folk dances, during its upcoming season which starts Feb. 24 in Cayey, located in central Puerto Rico.

Elvis' 'Soft Style' Clicks in Reich

Berlin, Feb. 7.

Only a short time after Elvis Presley's "O Sole Mio" hit the 1,000,000 mark in England, Germany reported the sale of the 1,000,000th copy of this platter and therewith the first golden disk for Presley in Germany.

Another Presley item, "Wooden Heart," is registering sensational sales in this country too. "Heart" has already reached the 500,000 mark and may eventually bring Presley the second German Golden Disk. All that gives evidence of the fact that German youngsters also go for Presley's "soft style."

Teldec, which handles the RCA repertory in Germany, see that Presley may come to Germany to pick up the golden disk.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	16	**ELVIS PRESLEY** (Victor) **G. I. Blues (LPM 2256)**
2	2	9	**EXODUS** (Victor) **Soundtrack (LOC 1058)**
3	3	14	**BOB NEWHART** (WB) **Button Down Mind Strikes Back (WI 393)**
4	6	3	**LAWRENCE WELK** (Dot) **Calcutta**
5	5	40	**SOUND OF MUSIC** (Columbia) **Original Cast (KOL 5450)**
6	4	5	**CAMELOT** (Columbia) **Original Cast (KOL 5620)**
7	12	9	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall (LOC 6007)**
8	16	4	**FRANK SINATRA** (Capitol) **Swinging Session**
9	7	7	**MANTOVANI** (London) **Music from Exodus (LL 3231)**
10	8	9	**LAWRENCE WELK** (Dot) **Last Date (DLP 3350)**
11	9	5	**BERT KAEMPFORT** (Decca) **Wonderland by Night (DL 4101)**
12	18	4	**RUSTY WARREN** (Jubilee) **Knockers Up**
13	10	8	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast (WAO 1509)**
14	11	25	**KINGSTON TRIO** (Capitol) **String Along (T 1407)**
15	13	27	**FRANK SINATRA** (Capitol) **Nice 'n' Easy (W 1417)**
16	35	9	**ROGER WILLIAMS** (Kapp) **Temptation (KL 1217)**
17	14	42	**BOB NEWHART** (WB) **Button Down Mind (W 1379)**
18	15	13	**MITCH MILLER** (Columbia) **Memory Sing With Mitch (CL 1542)**
19	17	29	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman (MGV-15013)**
20	20	2	**RAY CONNIFF** (Columbia) **Memories Are Made of This**
21	31	2	**BOBBY RYDELL** (Cameo) **Rydell's Greatest Hits**
22	19	13	**IRMA LA DOUCE** (Columbia) **Original Cast (BL 5560)**
23	30	24	**JOHNNY MATHIS** (Columbia) **Johnny's Mood (CL 1526)**
24	21	11	**THE ALAMO** (Columbia) **Soundtrack (CL 1558)**
25	23	25	**DAVE GARDNER** (Victor) **Kick Thy Own Self (LPM/LSP 2239)**
26	24	4	**NEVER ON SUNDAY** (UA) **Soundtrack**
27	22	23	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa (LP 122)**
28	27	40	**SOUTH PACIFIC** (Victor) **Soundtrack (LOC 1032)**
29	25	16	**NAT KING COLE** (Capitol) **Wild Is Love (WAK 1392)**
30	26	3	**GREAT MOTION PICTURE THEMES** (UN) **Various Artists**
31	28	33	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15 (ABC-323)**
32	32	7	**BILLY VAUGHAN** (Dot) **Sundowners Theme (DLP 3349)**
33	29	12	**BILL BLACK COMBO** (HI) **Solid & Raunchy (HL 12003)**
34	33	7	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol II**
35	36	5	**SVYATOSLAV RICHTER** (Victor) **Brahms Second Piano Concerto (LM 2466)**
36	34	24	**RAY CONNIFF** (Columbia) **Young at Heart (CL 1489)**
37	40	25	**BILLY VAUGHAN** (Dot) **Look for a Star (DLP 3322)**
38	38	2	**LIMELITERS** (Victor) **Tonight: In Person**
39	37	24	**BRENDA LEE** (Decca) **This Is Brenda (DL 4082)**
40	39	17	**RAY CHARLES** (ABC-Par) **Genius Hits the Road (335)**

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LATEST RELEASE

BARRY MANN

Sings

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Dots Hot

THE LENNON SISTERS

16184

A HIT!

EILEEN RODGERS

Sings

"THE NIGHTINGALE WHO SANG OFF KEY"

KAPP RECORDS K-368

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GIRLS WANTED

MR. KAUFMAN IS HOLDING AUDITIONS FOR FEMALE SINGERS BETWEEN THE AGES OF 16 AND 20 AT THE NOLA STUDIOS 160 W. 57th Street, New York Saturday, Feb. 11, from 2 to 4 P.M.

Filipino Showman Urges Asian Circuit Of Top Foreign Stars at Low Admish

Tokyo, Jan. 31.

Filipino sugar tycoon J. A. Araneta, who has brought top-line global entertainment to the people of Manila at rock-bottom prices, is seeking to spread the pattern in Japan and throughout Southeast Asia.

In Tokyo for a week en route to the U.S., Araneta has been huddling with Japanese promoters trying to stimulate interest in establishing an Asian show circuit that would bring about an interchange of foreign talent with a sharing of transportation costs.

Araneta, who has Nat King Cole booked to open May 19th at the coliseum that bears his name, disclosed to VARIETY that Toho officials would like to get Cole for five days of dates in Japan.

"We have the authority to negotiate for Cole in Japan and Honolulu," said Araneta. "I may even share in the promotion here," he added. "Toho likes that idea."

The problem in Japan, Araneta continued, "is that there is no large place with the proper acoustics. They are looking for someplace bigger than Sankei Hall.

Suggests 28c Tickets

"I am trying to interest the Korakuen people to build such a place when they demolish the velodome," Araneta revealed. "And I will substantially contribute. Japan needs it. If you have to charge too much, as they are doing now, the ordinary people can't go. I suggested that they charge 28c admission. Anybody can pay that; newsboys, drivers and your cook."

Araneta's sweet talk is not a residue of his sugar exports. He has proved his point on his home grounds.

Last March 16 he opened the Araneta Coliseum in Manila with a dime-store admission policy. Seating as much as 36,000 for boxing and 26,000 for theatrical presentations, the arena has seen some 1,300,000 people pass through its

(Continued on page 94)

MARCO POLO NAME IN HONG KONG DISPUTE

Hong Kong, Jan. 31.

What's in a name? Nothing. But everything if it's Marco Polo.

A legal battle appears to be developing over the decision taken by Americans Leo F. Corrigan Sr. and Toddie Lee Wynne Sr., owners of the $10,000,000 luxury hotel now being built, to name their hotel Marco Polo.

The owners, have stated through their lawyers here, that they wanted this name because it was synonymous with travel, adventure and luxury. Meanwhile there is a swank nightclub-restaurant named Marco Polo which is situated in the annex of the Peninsula Hotel. Like the hotel, this restaurant is managed by the Hongkong and Shanghai Hotels Ltd., who, through its lawyers, has made it known they intend taking action to protect their interests.

Newhart Pulls Capacity 24G in Seattle Concert

Seattle, Feb. 7.

Bob Newhart, kicking off a three-month concert tour, got away to a great start here Saturday (4) with a capacity $24,000 at the Orpheum. The 2,600-seat house was scaled to $4 top.

Newhart was booked for two performances but did a third late Saturday to a full house. Following windup of the tour in the east, he's due to start a film on the Coast. It's tagged "Hell Is for Heroes."

Int'l Talent Fest Sets Marlo Lewis

Marlo Lewis, former producer of the Ed Sullivan Show, has joined the staff of International Talent Festival, an organization which is promoting talent contests on a worldwide basis. It plans to produce a tv show with the winners and tour them around the world. Lewis will be the talent consultant.

Directors of the plan are Martin Cohen, who's produced several shows on Broadway, and David Gordon, who has been packaging tv shows and was aligned with CBS publicity. Both are in the process of promoting the new festival which they hope will start in the fall in several countries.

The contests will be open only to professional talent, and will be sponsored through various organizations including radio and tv stations, disk companies, Variety Clubs in some situations and Chambers of Commerce. Their feeling is that with the need for fresh talent being universal, it's a feasible method of introducing fresh faces in many countries. The first year, the finals will be run off in the U. S., prior to a showcasing in television, and before they are toured in auditoriums and arenas, and thence to foreign countries.

BLACKPOOL SHOWMEN'S COPE WITH FUTURE

Blackpool, Eng., Feb. 7.

Blackpool Tower Co., major show biz enterprise firm here, plan re-development schemes to keep pace with changing conditions. Palace block of buildings on the seafront is to be re-developed. Site includes Palace Varieties, a cinema and a ballroom.

Douglas Bickerstaffe, company chairman, stated at annual meeting here that, if theatre business further deteriorated, it may become necessary to re-develop the Grand Theatre.

Progress for the next two years are to include a major renovation to the Blackpool Tower building.

Trading profit of the company in 1960 showed a sum of $993,303. This is $363,000 up on the previous year. Net profit was $408,000 against $384,000.

Mexico Sets April 30 Cafe Permit Deadline

Mexico City, Feb. 7.

The Office of Public Entertainments has given all cabarets, night clubs and other centers of public diversion until April 30 to revalidate their annual licenses. After this date managements will face stiff fines and, in case of flagrant violations, shutdowns for indefinite periods.

It's been learned that it will be tougher to obtain licenses this year, with authorities carefully going over backgrounds of club owners and others before issuing new permits.

Apart from cabarets, clubs and restaurants permits have to be renewed for legit theatres, film houses, bullrings, the race track, sport parks, boxing arenas, vaude houses, television theatres, mobile film roadshows, drive-in theatres, etc.

BURNS AND BYRNES EYEING NITERY DATES

Among those lining up dates on the nitery circuits are George Burns and Edd (Kookie) Byrnes, latter from the ABC-TV show, "77 Sunset Strip."

Burns, who played Las Vegas niteries, was negotiating sometime ago to appear at the Copacabana, N.Y., but deal fell through. He's now ready to accept a string of dates to be booked through MCA.

Byrnes worked in Las Vegas recently—but as a parking lot attendant at the Sands Hotel during a rift with the Warner, Bros. studio, which produces the "Sunset" show. However, this time he'll work onstage.

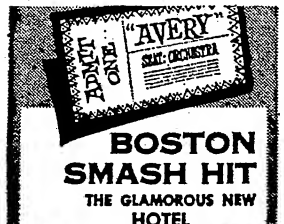
Gotta Get Back to Fundamentals, Agents First, Execs Second—Sez Baum

The agencies long ago lost their functions as agents and must return to it, says Martin Baum, Coast-based General Artists Corp. veepee, who last week stopped off in New York to attend to a few chores. The top agents, he said, have become agency executives and have left the functions of agenting and talent building to subordinates.

The men, of many offices, he charged, are no longer interested in building talent, looking after the careers of many of their top players, directors, writers, etc., but have become more interested in packaging and profits. "It's about time we got back to fundamentals," he declared.

Baum, one of the founders of Baum-Newborn Agency, which merged with General Artists Corp., asserted that the industry has suffered as a result of the new concentration on items other than individuals. "It is the duty of an agency man to be an agent first,"

(Continued on page 103)



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16—U. of PITTSBURGH
17—McGILL U.
18—ELMIRA COLLEGE
19—CLARK U.
21—BOSTON U.
22—SPRINGFIELD, MASS.
24—U. of VERMONT (Mat.) DARTMOUTH (Eve.)
25—MIDDLEBURY COLLEGE
26—BUSHNELL MEMORIAL, Hartford
27—Travel
28—U. of ALABAMA
Mar. 2—MISSISSIPPI COLLEGE
3—MEMPHIS STATE
4—ATLANTIC CHRISTIAN
6—Recording
7—Recording
8—Recording
10—BLOOMSBURG STATE
11—NEWARK STATE
13—ST. VINCENT COLLEGE
14—EMORY and HENRY COLLEGE
15—U. of WEST VIRGINIA
17—BALL STATE TEACHERS
18—CASTLE FARM, CINN.

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N.Y. Cold, Snow Fails to Warm Fla.'s Chilled Hotel, Cafe Biz

The record cold snap and heavy snowfalls in New York, which in other years would have caused SRO signs to be hung in virtually every Miami Beach hotel, have failed to benefit the resort thus far. Although now at a period regarded as the peak of the winter season, the Florida hotels are far from being loaded. In some quarters, it's regarded as the worst season ever experienced in Miami Beach.

A story floating around concerns an agent who called a Florida hotel owner to make sure a friend got a good room. The hotel owner cracked, "A Room? I can give him a floor if he wants it." Although it may be an exaggeration, it's an indication of the present state of the resort's hotel business and the nitery industry.

Factors responsible for this slump are varied. The major reason is ascribed to the current recession, and many patrons can no longer go for the steep tariffs in effect at both the hotels and the cafes. Moreover there have been many days in which the Miami Beach weather wasn't all that could have been hoped for

However, one of the more quoted reasons for the nosedive lies in the stiff competition that Florida is getting from other resorts, San Juan, Puerto Rico, particularly has been luring the northern vacationist. Its lower fares starting at $45 from New York, plus lower hotel rates as well as a more reliable climate and change of scenery are a magnet for many.

Another resort offering tough competition for Florida cities is Acapulco, which recently inaugurated jet service from New York by way of Aeronaves Mexico. Other competitors to Miami Beach are Jamaica, Aruba and Nassau.

However, despite the slump in Miami Beach hotels and cafes, the talent agencies have had an excellent selling season there. The Beach hotels have bought the top roster of performers, some even going back for two engagements there during the season.

The agencies have also sold quite a few expensive acts to hotels in Puerto Rico, Thus the percenteries have had a winning season in the tropics even if some of their customers haven't.

Dana's Nitery Debut

Bill Dana will make his New York nitery bow at Basin St. East starting April 13 for 17 days.

Dana, who was once a comedy writer, achieved recognition with the "Jos. Jiminez" bits which were widely performed on video.

Booked Solid

Chicago, Feb. 7.

This is probably a modern record. Warbler-comedienne Jean Arnold is currently on a binge of five performances per night.

She's top featured in the revue, "Medium Rare," at the Happy Medium cabaret-theatre here, which gives two performance per night. And before, between and after the shows she doubles as topliner of the Downstage Room. Dual engagement is for three weeks, if she can last it.

MORRIS AGENCY NABS 3 ACTS IN BIG WEEK

There are good weeks and bad weeks for the talent agencies. Last week the William Morris Agency chalked up a winning session. It nabbed three easy-to-sell acts from other offices. They are Jack Carter and Ford & Hines, both of whom switched from MCA, and the Barry Sisters, who came over from General Artists Corp.

Previously, the Morris Agency had been watching other offices walk off with some of its clients whose contracts had expired. Last week it retaliated strongly.

R&R Names, Aussie Magico Click in Hawaii

Honolulu, Feb. 7.

"Show of Stars" series, promoted by Earl Finch, brought in a powerhouse attraction last weekend (3-5), with Bobby Rydell, Dodie Stevens and Chubby Checker sharing top honors. Troupe also played at Army's Schofield Barracks and Kaneohe Marine Corps Air Station.

Reveen, Australian hypnotist-magician-memory marvel, has completed a series of Civic Auditorium shows as well as stints on Molokai and Maui Islands. His appearances at $2 top have been sponsored by Joe Anzivino, former Honolulu sports editor who's now a publicist and promoter in Oakland, Cal.

LARRY HERMAN'S OPTION

Taking Over Once - Lively Shadowland In San Antonio

San Antonio, Feb. 7.

Larry Herman, local bandleader has put up $10,000 cash toward the total purchase price of $50,000 for Shadowland, local night spot. Formerly one of the bright spots in the city, the club featured name bands.

In recent years it has catered to private parties. Spot has been operated by James Hunt and Gladys McKinney.

Fire Razes Pitt Club

Pittsburgh, Feb. 7.

The Chateau, a night club that was completely rebuilt after a fire in 1957, was again destroyed by fire on Thursday (26) with a reported loss of $45,000.

Club was owned by Ralph Mastrangelo who had been enjoying success in presenting jazz units. The club had been closed for three days before the fire, which broke out in early morning zero weather.

CHI VAUDERY PERKING

Chicago, Feb. 7.

With bookings of Brook Benton, Jackie Wilson and Ray Charles orch for separate upcoming one-week stands, southside indie Regal Theatre is stepping up its stage-show activity.

The 2,800-seater recently scored its top gross with presentation of La Verne Baker, Jerry Butler and Dee Clark.

BUDDY HACKETT
"Music Man" Warner Bros., March 24-July 21.
"All Hands On Deck," 20th Century-Fox—Completed
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Streamlined GAC Dropping Subsids

General Artists Corp. has junked an elaborate subsidiary format instituted more than a year ago in favor of a single company departmentalized into various functioning divisions. Eliminated are such subsidiaries, all with their own president and set of officers, as General Artists Bureau, GAC-TV, GAC-Hamid, GAC-Super and the Baum-Newborn setup. Presidents of the subsids have been shorn of the title, although some retain standing as veepee in the parent company.

With the takeover of GAC by Centlivre Brewing Co. of Fort Wayne, a holding company headed Philly financier Herbert Siegel, various changes have been plotted. The streamlining stems from a survey by the Arthur Anderson Co., a firm of efficiency experts. It's apparently figured that the numerous subsidiaries were unwieldy in a firm of GAC's proportions, and greater mobility would result under one operation.

In the new setup, Larry Kanaga remains president. Milton Krasny, a veepee and general manager, is based on the Coast. Buddy Howe, a veepee and general manager, is homebased in New York.

Cy Donner, who has been GAC treasurer and with the firm for 23 years, finally asked that his resignation be picked up. He had previously handed in his notice, but the company declined to act on it. Feted by GAC execs last week at a small dinner, he hasn't yet divulged his future plans. He is a major stockholder in the company.

House Review

Apollo, N.Y.

Gospel Caravan with Clara Ward & Her Singers (5), *James Cleveland & His Gospel All Stars* (4), *Swanee Quintet, Philadelphia Jr.'s* (3), *Five Singing Stars; "Wives of Dracula"* (UI).

To the Apollo's gospelers, the high drifts along 125th St. from Saturday's 17-inch snowfall were just so many heavenly clouds. Groups belted out their four-a-day with the usual—if not a little extra—gusto, and the light house at show caught responded with unusual warmth.

Helping to establish the norm for this institutional Caravan, headed by WWRL gospel deejays Fred Barr and Doc Wheeler, are three top groups, Clara Ward and her quartet; James Cleveland and the All Stars trio; and the young, male Swanee Quintet of Augusta, Ga.

Miss Ward is so well known that during the Caravan's run this week she'll be presented a gold platter on stage from Savoy Records in recognition of her undisputed lead in gospel disk sales through the years.

Ward Singers have a commercial polish which doesn't detract from the sincerity of presentation. Group appears in bright-colored robes and sparkling rhinestone

(Continued on page 102)

Vaude, Cafe Dates

New York

Bobby Rydell and **Paul Anka** pacted for summer dates at the Copacabana . . . **Pat Suzuki** to start at the Chi Chi, Palm Spring, March 23 . . . **Myron Cohen** to the Glen Park Casino, Williamsville, N. Y., July 24 . . . **Jan McArt** nominated for the Cork Club, Houston, Thursday (9) . . . **Jimmy Durante** starts at the Chase Club, St. Louis, March 31 . . . Israeli entertainer **Yaffa Yarkoni** to start at Arele's, Flushing, Feb. 13 . . . **Frances Faye** to the Basin St. East tomorrow (Thurs.) with **Gene Baylos** also on the bill.

Chicago

Earl Grant to the Trade Winds April 19. Same room set comic **Mickey Sharp**, who played there a fortnight recently, to a two-year pact . . . **Ray Hastings** is at Freddie's, Minneapolis, which booked Negro comic **Dick Gregory** to open March 27 . . . **Johnny Bachemin's** "Pointblack '61" revue set for the Tidelands, Houston, May 8, with **Peggy Lord** going in June 5 . . . **Les Paul & Mary Ford** down for Angelo's Omaha, March 3.

Dorothy Lamour inked for a Crown Room, Indianapolis, stand, July 24 . . . Huddle Embers in that city tapped the **Deep River Boys** for a pair, Feb. 20. **Julius LaRosa** goes in Aug. 7 . . . **Stu Allen** to the Cork Club, Houston, Feb. 16. **Cathy Johnson** opens there March 2, and **Dick Freeman** on March 9 . . . **Jim Backus** booked into Holiday House, Milwaukee, May 19-27, with **Johnny Desmond** opening June 2 . . . **Casey Anderson**, folksinger, to the Kaiser-Knickerbocker Hotel, Milwaukee, June 1 . . . **Mlle. Gee Gee** playing the Sho-Bar, Orlando, Fla.

Reno

Harry James set to open three-weeker at Harolds Club Feb. 7 . . . Tahoe Harrah's current bill is first ice show to play south end of Lake Tahoe . . . **Tomorlin Bros.** inked **Barry Ashton Revue** for three months beginning in May, Nevada Entertainment Agency handled deal . . . **Bill Miller** switched to continuous show policy at the Riverside Hotel, with **Billy Eckstine** current headliner . . . **Galliens** with **Ginny Greer** toplining Mapes Hotel billing . . . **Johnny 'Scat' Davis** in lead spot at Wagon Wheel, Tahoe . . . **Ray Anthony & Bookends** follow Harrah's date with Vegas stint . . . **Tex Williams** in Reno debut at Harrah's doing top business . . . **Jo Ann Jordan Trio** to Vegas after Reno date . . . **Della Reese** to Bali Hai, Portland for two-weeker.

Atlanta

Charlotte Pelitte Trio opened Monday (30) at Riviera Motel's Monte Carlo Lounge . . . **Ruby Russel**, singing-pianist, performs at Downstairs at the Grady (Hotel); first time this lounge-eatery has offered entertainment . . . **Patti White**, school teacher who turned exotic, in second week at Manager Earl Turner's Club Peachtree Supper Room . . . **Five Fabulous Ink Spots** holding a third week at Colonial Terrace Hotel's Bayou Lounge . . . **Somethin' Smith & Redheads** (3) closed two-week stint Saturday (27) at Chick Hedrick's Domino Lounge in Imperial Hotel and **Rusty Draper** opened Monday (30) on same bill with **Naja Karamuru**, exotic . . . Singer **Freddie Martell's** frappe production (he wrote it, directed it and produced it) "Frosty Icetime" is current at the Atlanta Biltmore Hotel's Empire Room . . . **Jacki Raye & Marty Scherr**, song and dance duo, are spotlighted at Charley Leb's King's Inn Lounge at Atlanta Cabana Motel-Hotel.

San Juan

San Juan Night Spots: Belafonte Singers upped attendance at the Flamboyan Club . . . Ray Bolger, playing the San Juan Intercontinental's Club Tropicoro this week, replaces a one-week stint by George Gobel who did only so-so business . . . New show at the Condado Beach Hotel's Fiesta Room has Argentine songstress Lilian Martin and flamenco dancers Triana, Gitanillo, and Malena.

Filipino Showman

Continued from page 93

gates to view such as "Holiday on Ice," Harry Belafonte, Johnny Mathis and Ricky Nelson. Fabian is currently at the coliseum, with a Japanese revue, Bobby Darin and Pat Boone to follow. General admish is one peso (27c) or less with a top of four pesos.

"I never expected to make money in show business," Araneta offered. "I went into it because I saw the need for someone to make international talent available in the Philippines. Since they are a poor people, I decided that the only way was to have a big place and to charge only a nominal fee.

Volume Pays Off

"I thought it would be a long time before I got my money back, but I'm finding out otherwise," he added without exaggeration. "With volume, you can really get the big shows. And there is no saturation point. We can have a new show every week."

"Holiday on Ice" in 27 performances drew 460,000 admissions. Ricky Nelson drew the biggest per-show attendance, with three performances in two days. He packed 26,000 into the coliseum for each of his shows. Two weeks before Nelson opened, the reserved seats were sold out.

In addition to trying to encourage Tokyo interests to launch a similar venture, Araneta is also seeking to interest the American Culture Center officials in Manila to recommend similar projects throughout Southeast Asia.

"It's the most effective way of acquainting people with Western culture," he submitted. "Through my experience, I showed them that these things can be done. I wouldn't want a financial interest, but I think it should be done in the other backward countries by someone. And you don't have to give them anything. It's a self-liquidating project."

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Waldorf-Astoria, N.Y.

Betty Comden & Adolph Green, Warner Skilkret accompanist; Emil Coleman & Theo Fanidi Orchs; $3-$4 cover.

The Hotel Waldorf-Astoria has a comedy bill for the second successive show. Having done excellently with the Shelley Berman engagement, it looks likely to retain its highgrade boxoffice with the team of Betty Comden & Adolph Green.

This duo has been responsible for some of the choicest material in show business through their scripting for legit musicals and films. With collaboration of such eminents as Leonard Bernstein and Jule Styne, they have come up with the lyrics for "On the Town," "Wonderful Town," "Peter Pan," "Do Re Mi," among others. Their scripting has provided a dimension of literacy, sprightliness great wit.

The Waldorf's last two bills almost indicate that the nitery sphere is trying to catch up with the cultural lag all at one time. The universality of the Comden-Green material is evidenced by the fact that having done well in the original media for which it was written, it has also served as a legit vehicle for the participants having started "A Party with Comden & Green' in an off-Broadway house and then moved to the Stem successfully.

The pair are not strange to niteries having been part of The Revuers, a satirical quintet, later a quartet, in which Judy Holliday was a major participant. This act moved from the depths of the Village Vanguard to the heights of the Rainbow Room in the days when the Rockefellers were in the saloon business.

The excellence of their material is undeniable and the calibre of performance is also of top level. However, their show needs a little reorientation, a bit of sharpening here, and a change of accent there, but it's just a matter of getting a few performances under their belt in this room.

They give a show which includes many of their creations, with some incidental gab in between. Some of their ideas are extremely zany such as the union of "Drink to Me Only With Thine Eyes" with "Stars and Stripes Forever." Green's uninhibited takeoff of Harry Richman is another highspot. Also included in this entertaining package is a rib of Shubert musicals, a medley from a distinguished list of Broadway shows in which they had a hand, and satirical treatments of endeavors with which they've been associated.

Emil Coleman is back on the podium again after a layoff during the prior engagement, when a large show band wasn't a necessity. Coleman provides a touch of authority to the scene, and Theo Fanidi gives picturesque relief. Louis Siciardi presides at the tape with the necessary tact. *Jose.*

Desert Inn, Las Vegas

Las Vegas, Feb. 3.

Dinah Shore, Jimmy Edmondson, Donn Arden Dancers (12), Carlton Hayes Orch (14); produced by Frank Sennes; choreography, Donn Arden; $4 minimum.

The charm of Dinah Shore was never more evident than it is in her DI debut—a package of tuneful, pleasant, and pretty entertainment. Backed by a highly talented chirping-terping male sextet (Earl Brown, Tom Allison, Frank Howren, Joe Pryor, Ronnie Dexter, and Dave O'Hearn), Miss Shore breezes through a splendidly staged act under the direction of Nick Castle.

Slight tightening of the turn after the first performance will give it blockbuster status. Star is stunningly gowned by Robert Carlton, and Harry Zimmerman gracefully guides the Carlton Hayes orch (14). Earl Brown and 88er Ticker Freeman have provided clever special material for a couple of Miss Shore's songs.

Her numbers include a touching "Something Wonderful," a stirring "Swing Low Sweet Chariot," an amusing "What Have You Done All Days?" and a pensive "When The World Was Young." At one point Miss Shore's teammates do a delightful bit of musical nonsense involving a toy balloon, a cup, a comb, keys, and other unlikely "instruments" for a sustained yock. Summing up: the act is a most welcome click.

Jimmy Edmondson bypasses his "Prof. Backwards" gimmick for this stanza, concentrating on one-line gags which for the most part are borrowed from other comics—however, he manages to get many laughs. An excellent Donn Arden production number, "Now We're In Napoli," is held over for fine effect.

This bill is in for two weeks. *Duke.*

Shamrock Hilton, Houston

Houston, Feb. 3.

Tony Bennett, Sloan-Krueger Orch (11); no cover or minimum.

Tony Bennett, a pro who is tops at selling a song and himself, found the ropes up at his opener at the Shamrock Hilton's Continental Room, a situation that seems certain to prevail for the next two stanzas.

Bennett appears a bit weary when he first takes stage, no doubt the result of closing at the Latin Casino, Camden, N. J. at two a.m. and opening the show here at 9:30 p.m. Within a few minutes, however, his personality begins to glow and auditors get feeling he enjoys the performance as much as they.

With director and arranger Ralph Sharon sitting at 88s, Billy Exiner at skins and Don Payne at bass, the K. Bert Sloan-Dick Krueger orch does great backing job during 50 minutes of show, which is prolonged somewhat in usual manner, for he does a few request numbers before final begoff.

Bennett warbles about 22 tunes, never singing more than one chorus, which makes for variety. He's best, of course, in the old Bennett standards, such as "Rags to Riches." "Sing You Sinner" and "Old Black Magic." It isn't easy to fault this show, but a slight pruning of the three or four dramatic pieces wouldn't hurt the variety, and would give more of the belting Bennett that built him into a top entertainer. *Skip.*

Flamingo, Las Vegas

Las Vegas, Feb. 2.

Bobby Darin, Frank Gorshin, Don Kirk, Flamingoettes (12), Nat Brandwynne Orch (19); presented by Morris Landsburgh; choreography, Barry Ashton; $4 minimum.

Any way you look at him or listen to him, Bobby Darin proves in his latest Vegas outing that he's one of the top showmen in the biz—an entertainer with the savvy of vets far beyond his 24 years. Darin has developed into a distinctive song stylist, and he's greatly aided by the exciting arrangements of his 88er-conductor Dick Behrke, and the artistry of his drummer, Ronnie Zito.

Darin tosses about a dozen songs, and surprises with a neat bit of vibing and terping. Numbers include "Some Of These Days," "I'll Be Around," "Lazy River," "Bill Bailey," "Funny Valentine," "That's All," and his trademark, "Mack The Knife." Nat Brandwynne's orch (19) backs with the proper aplomp.

Frankk Gorshin, an impressionist of tremendous talent, makes his Vegas bow in this one. His carbons of about 25 celebs, including JFK and such offbeat personalities as Steve McQueen, Rod Steiger and Burt Lancaster are startling in that they are extremely accurate both in sight and sound. Furthermore, he comes up with good comedy dialog for his subjects.

Holdover production number by Barry Ashton, featuring Don Kirk and the Flamingoettes (12) rounds out the bill; it's skedded through Feb. 15. *Duke.*

Gaslight, Toronto

Toronto, Jan. 25.

Eve Smith; no cover.

Teeoff of the Gaslight, Toronto's latest Continental night spot, has Eve Smith, former fronter for Duke Ellington's Orch, accompanying herself at piano in vocals, mainly oldies. (She made three Columbia records with the Ellington organization).

On opening night, songstress-pianist was in black velvet and scored with her relaxed ballads and runs on the keyboard. She is on from 9 p.m. till 1 a. m. for 40 minutes on the hour, with a 20-minutes break.

New Setup seats 82 at no cover. But customers are expected to eat and drink at the hefty prices of this cabaret-bistro, which includes Sundays. Elegant upstairs and downstairs dining decor, done by Mary Orenstein, is in rich, mid-Victorian mauves and purples, with interior lighting by simulated gaslights. *McStay.*

Hotel St. Regis, N.Y.

Marti Stevens (5), Milt Shaw Orch, Walter Kay Trio; $2-$3 cover.

It was just about eight years ago that Marti Stevens opened in New York at the Blue Angel. Now she is back at the Maisonette of the St. Regis, and has that glamorous room attracting a solid clientele which comes out despite zero weather or deep snow. Miss Stevens, daughter of Nicholas M. Schenck, long Metro Pictures' topper, opened on one of the coldest nights Thurs. (2) that N. Y. has had in years, but it did not matter here.

Wearing a shimmering white gown (by Jean Louis), this husky-voiced balladist fits snugly into this room, reaching the category of singers such as Genevieve, Dorothy Shay and Julie Wilson who have won favor at the Maisonette. Miss Stevens, who has been doing concerts in Europe, appearing on British tv and even touring the Middle East since last seen in Gotham, has a repertoire which ranges from the standards to recent musical hit songs and medleys of oldies.

Using her own four-piece combo conducted by musical director Jack Elliott, this comely blonde holds her aud here for 45 minutes without a hitch. Intro was "Someone To Watch Over Me," moving into "Walk A Little Faster" for a quicker beat. Both go well but her folk song, described as an Irish tune with French words, particularly scored, because of Miss Stevens' deft enunciation.

"At Long Last Love," with special lyrics by Roger Edens, comes through smartly. However, she hits her peak with "There's Love." Miss Stevens' explanation that "old songs sit on a shelf so I'll sing them myself," was the opening gambit to do "It Had To Be You," "I Cry All Day Sunday" and "It All Depends on You," all in a solid groove. For an encore she does "Are You Lonesome Tonight?" for vigorous applause.

The Milt Shaw Orch continues a fave here for terping while the Walter Kay Trio alternates. *Wear.*

Sahara, Las Vegas

Las Vegas, Jan. 31.

Victor Borge, Moro-Landis Dancers (16), Louis Basil Orch (13); produced by Stan Irwin; $4 minimum.

Victor Borge's unique arrangement with the Sahara Hotel is that he gets $5 per patron, meaning it's possible for him to make $7,500 every night—and from the reception he received at his opening, he's worth every bit of it and more.

Borge's strictly a fun show—to warn those who are hoping for a generous helping of longhair piano artistry—but even the highbrows are certain to give it their stamp of approval. He kids the classics, kids himself, and tosses in topical gags to update the turn from his last visit.

For first-nighters he demonstrated his towering talent on one complete number (Liszt's Concert Etude in D Flat Major) and for the first time with a delightful jazz beat. Leonid Hambo (88er with the N.Y. Philharmonic and radio station WQXR) is again with him, and they team for some very funny musical sessions on twin pianos—longhair with an occasional sneaked in pop.

Louis Basil's orch (13) occasionally gets to enrich the atmosphere with flavorful backking during Borge's 60 minutes, and neatly cuts the holdover Moro-Landis production number. *Duke.*

Chi Chi, Palm Springs

Palm Spring, Feb. 1.

The Crosby Bros. starring Phillip, Dennis, Lindsay; Tony Lavelli, The Velanos (2), Bill Alexander Orch (11); $2 cover.

Supported by two strong variety acts (The Velanos and Tony Lavelli), the Crosby Bros. did good biz on their return engagement in the Starlite Room. They harmonize better and don't lean so heavily on the old Groaner as formerly.

What the act still needs is some comedy material not based on visual horseplay. They sing well, using a lot of material written especially for them. All of it is clean.

Told by their vocal teachers to try dancing, they do a soft shoe routine, well timed, in step; not particularly difficult steps but well executed. The routine leaves them plenty winded.

At the end of the turn they plug one of their records. It might have been better used as a commercial in the middle while they got their wind back.

They try some persiflage on hit records, only to learn that none of them has one so they retreat to retreading some of Pop's old pops. They do well with "Blues of the Night," "White Christmas," and "True Love."

Phillip seems to have taken over as the straw boss, with the clowning left to Lindsay, the youngest. Lloyd Morales subbed as their drummer during their turn and Fred Otis directed from the piano. Trio is under the paternal wing of Pete Petitto.

Bill opens with a plaid duffle bag being carried on stage. It rolls around for a while, is opened and out comes the femme half of The Velanos, an acro-adagio-ballet act that piles one tour-de-force upon another. It's a strong opening act.

They are followed by Lavelli in a Stuart plaid dinner jacket and a squeeze box that shone like a harvest moon. He did an eight-nation version of "London Bridge" that was an outstanding piece of accordionship. *Scul.*

Sands, Las Vegas

Las Vegas, Feb. 1.

Frank Sinatra, Buddy Lester, Copa Girls (12), Garr Nelson, Antonio Morelli Orch (32); produced by Jack Entratter; choreography, Renne Stuart; $4 minimum.

There was one flaw in Frank Sinatra's opening show — he did only 12 songs and the greedy audience seemed to want at least twice that many. Sinatra, the hottest star in Las Vegas—and probably anywhere else — here again displays his skill as a powerhouse performer, and it's certainly good to have him back.

Combining dramatic sensitivity with overwhelming drive, Sinatra's voice has warm appeal for fans of both sexes. First-nighters heard him do such standards as "I've Got My Love To Keep Me Warm," "I Concentrate On You," "When I Take My Sugar To Tea," "They've Got An Awful Lot Of Coffee In Brazil" and "Foggy Day," among others. A most listenable blend—Antonio Morelli's 17-piece supplemented by 15 strings—backs the well-balanced turn. Bill Miller is excellent on 88 as he pilots the musical crew.

A colorful Renne Stuart production number, and the fine standup comedy of Buddy Lester balances the bill. Lester gets lingering yocks with his splendid nonsense which shuffles very funny dialog and outlandish props.

The Jack Entratter production is in for two weeks. *Duke.*

Harrah's, Lake Tahoe

Lake Tahoe, Jan. 30.

Adventures on Ice, produced and staged by Ed & Wilma Leary. With Jean Arlen, Lou Folds, Jan Van Ormer, Skating Bladettes (12), Jinx (skating chimpanzee), Dorothy Dorben Singers & Dancers (12), Leighton Noble Orch (12); no cover, no minimum.

Tahoe Harrah's, for the first time at Lake Tahoe, is offering a complete ice show—and one that offers much in the way of variety, albeit all the performers work on skates, including a chimp. There's a chorus line, both male and female acros, a juggler, and full production numbers on the ice backed by the Dorben Singers & Dancers, sans the blades.

And the show for the first time places the Leighton Noble orch in the pit in front of the stage. Boys on occasion have played from auxiliary stage to either side of main floor, but never have made the pit.

Jean Arlen, working solo, scores with routines done to "If I Loved You." She also makes for nice eye appeal. Lou Folds, who shows much talent in the juggling department, adds to the excitement by working on the skates. He mixes it up with spinning plates, boomerang hats, etc. for good response.

Buddy LaLonde, in full and perfect command on the blades, works it both solo and with five-year-old daughter, who has lotsa savvy on both acro and skating routines. She works like a pro, and act is done at a fast pace.

Jinx, the chimp, with femme handler, skates to command, does a real okay job on the ice, and caps the acts jumping three hurdles. Show also offers productions on "sultan's garden" and "island fantasy" themes. *Long.*

Copacabana, N.Y.

Jmmy Durante, with Eddie Jackson, Sonny King, Jack Roth, George Finley, Sally Davis, Durante Girls (6); Ellis & Winters, Elliott Ames, Douglas Clarke, Copa Girls (8), Paul Shelley Orch, Frank Marti Orch; $5.50-$6.50 minimum.

Neither rain nor snow nor sleet nor the sub-zero weather N.Y. has been enjoying shall stay Jules Podell from his appointed rounds between the Copa and the bank now that Jimmy Durante is in for his Gotham tour at the eastsidery. The below-zero readings on opening night didn't prevent an SRO, nor should anything else during Durante's stay.

Durante & Co. are a unique nitery turn—with few changes over the years, the act remains a durable stint, pulling back the repeaters time after time. If anything's changed, it's just that the timing is sharper than ever, the interplay among the company more spirited and the total impact stronger each time out.

Durante was tireless opening night, on for better than an hour. After the relatively tame but still charming opener with the girls and the series of costume changes, he got up steam and the pace never slackened after that. His standard turns with Eddie Jackson, latter belting out "Every Street's a Boulevard" and "Bill Bailey," are as spirited as ever, And his continuing with Sonny King, his principal prop and a fine performer in his own right, continues to be the mainstay of the act.

George Finley, who replaced the late Jules Buffano at the piano, isn't completely integrated into the act but has caught the spirit of the turn; Jack Roth at the drums and Sally Davis in her walkon are valuable elements. Paul Shelley, Copa house band conductor, cuts the show right on the button and is a fine foil for Durante to boot.

Other act on the bill is Ellis & Winters, as good a ballroom turn as they come. Lifts, spins and perches are handled with superb technique and control, and the pair endow their terping overall with a grace and style that's completely captivating.

Opening dinner show had the production numbers cut to a single turn, a "Garden of Eden" number in which the gals didn't get a chance to display their usual flamboyant costuming. Elliott Ames handled the vocal nicely, Douglas Clarke furnished an okay tap turn, and the girls were their usual decorative selves. Shelley orch was fine in the showbacking and dancing; Frank Marti combo offered good Latino stuff on the reliefs. *Chan.*

Shoreham, D.C.

Washington, Jan. 31.

Gogi Grant, Bob Cross Orch (12), Gao Gurgel Quintet, Jerry Rodis Orch (5); $2 cover.

It was a cold night, but Gogi Grant stirred one of the warmest receptions Shoreham Hotel Blue Room customers have dished out in at least a year. The thrush had not previously played the swankery. She was given three encores, a remarkable compliment in this room.

From a "Sound of Music" opener to an exciting "Gypsy" windup, she belted them hot and cooed them sweet in between with the audience cheering her on at every opportunity. A standout, as could be anticipated, was her treatment of Helen Morgan numbers, which she did for Miss Morgan's motion picture biog.

Real muscle of her act is the vocal whammy she lets go on "Let Me Entertain You," amid blaring brass and loud drum beats, as climaxer of "Gypsy" tunes. She is at least as loud as Ethel Merman with perhaps better tone. As she delivers the song, it stirs a crowd.

Her disk success of the past, "Wayward Wind," exhibits the quality of her voice, as does a charming number sung in Hebrew with interesting lighting effects, "Kinaret." She did "You and the Night and the Music" in Spanish.

She had the advantage of the slick show backing the Bob Cross orchestra consistently provides Blue Room acts. Cross also has a wide following here for dancing. Bernie Bralove, who has succeeded his brother, Allan, as the Blue Room boniface, has instituted a continuous dancing policy. *Carp.*

N.Y. Cold, Snow Fails to Warm Fla.'s Chilled Hotel, Cafe Biz

The record cold snap and heavy snowfalls in New York, which in other years would have caused SRO signs to be hung in virtually every Miami Beach hotel, have failed to benefit the resort thus far. Although now at a period regarded as the peak of the winter season, the Florida hotels are far from being loaded. In some quarters, it's regarded as the worst season ever experienced in Miami Beach.

A story floating around concerns an agent who called a Florida hotel owner to make sure a friend got a good room. The hotel owner cracked, "A Room? I can give him a floor if he wants it." Although it may be an exaggeration, it's an indication of the present state of the resort's hotel business and the nitery industry.

Factors responsible for this slump are varied. The major reason is ascribed to the current recession, and many patrons can no longer go for the steep tariffs in effect at both the hotels and the cafes. Moreover there have been many days in which the Miami Beach weather wasn't all that could have been hoped for

However, one of the more quoted reasons for the nosedive lies in the stiff competition that Florida is getting from other resorts, San Juan, Puerto Rico, particularly has been luring the northern vacationist. Its lower fares starting at $45 from New York, plus lower hotel rates as well as a more reliable climate and change of scenery are a magnet for many.

Another resort offering tough competition for Florida cities is Acapulco, which recently inaugurated jet service from New York by way of Aeronaves Mexico. Other competitors to Miami Beach are Jamaica, Aruba and Nassau.

However, despite the slump in Miami Beach hotels and cafes, the talent agencies have had an excellent selling season there. The Beach hotels have bought the top roster of performers, some even going back for two engagements there during the season.

The agencies have also sold quite a few expensive acts to hotels in Puerto Rico, Thus the percenteries have had a winning season in the tropics even if some of their customers haven't.

Dana's Nitery Debut

Bill Dana will make his New York nitery bow at Basin St. East starting April 13 for 17 days.

Dana, who was once a comedy writer, achieved recognition with the "Jos. Jiminez" bits which were widely performed on video.

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Chicago, Feb. 7.

This is probably a modern record. Warbler-comedienne Jean Arnold is currently on a binge of five performances per night.

She's top featured in the revue, "Medium Rare," at the Happy Medium cabaret-theatre here, which gives two performance per night. And before, between and after the shows she doubles as topliner of the Downstage Room. Dual engagement is for three weeks, if she can last it.

MORRIS AGENCY NABS 3 ACTS IN BIG WEEK

There are good weeks and bad weeks for the talent agencies. Last week the William Morris Agency chalked up a winning session. It nabbed three easy-to-sell acts from other offices. They are Jack Carter and Ford & Hines, both of whom switched from MCA, and the Barry Sisters, who came over from General Artists Corp.

Previously, the Morris Agency had been watching other offices walk off with some of its clients whose contracts had expired. Last week it retaliated strongly.

R&R Names, Aussie Magico Click in Hawaii

Honolulu, Feb. 7.

"Show of Stars" series, promoted by Earl Finch, brought in a powerhouse attraction last weekend (3-5), with Bobby Rydell, Dodie Stevens and Chubby Checker sharing top honors. Troupe also played at Army's Schofield Barracks and Kaneohe Marine Corps Air Station.

Reveen, Australian hypnotist-magician-memory marvel, has completed a series of Civic Auditorium shows as well as stints on Molokai and Maui islands. His appearances at $2 top have been sponsored by Joe Anzivino, former Honolulu sports editor who's now a publicist and promoter in Oakland, Cal.

LARRY HERMAN'S OPTION

Taking Over Once - Lively Shadowland In San Antonio

San Antonio, Feb. 7.

Larry Herman, local bandleader has put up $10,000 cash toward the total purchase price of $50,000 for Shadowland, local night spot. Formerly one of the bright spots in the city, the club featured name bands.

In recent years it has catered to private parties. Spot has been operated by James Hunt and Gladys McKinney.

Fire Razes Pitt Club

Pittsburgh, Feb. 7.

The Chateau, a night club that was completely rebuilt after a fire in 1957, was again destroyed by fire on Thursday (26) with a reported

BUDDY HACKETT

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Streamlined GAC Dropping Subsids

General Artists Corp. has junked an elaborate subsidiary format instituted more than a year ago in favor of a single company departmentalized into various functioning divisions. Eliminated are such subsidiaries, all with their own president and set of officers, as General Artists Bureau, GAC-TV, GAC-Hamid, GAC-Super and the Baum-Newborn setup. Presidents of the subsids have been shorn of the title, although some retain standing as veepee in the parent company.

With the takeover of GAC by Centlivre Brewing Co. of Fort Wayne, a holding company headed Philly financier Herbert Siegel, various changes have been plotted. The streamlining stems from a survey by the Arthur Anderson Co., a firm of efficiency experts. It's apparently figured that the numerous subsidiaries were unwieldy in a firm of GAC's proportions, and greater mobility would result under one operation.

In the new setup, Larry Kanaga remains president. Milton Krasny, a veepee and general manager, is based on the Coast. Buddy Howe, a veepee and general manager, is homebased in New York.

Cy Donner, who has been GAC treasurer and with the firm for 23 years, finally asked that his resignation be picked up. He had previously handed in his notice, but the company declined to act on it. Feted by GAC execs last week at a small dinner, he hasn't yet divulged his future plans. He is a major stockholder in the company.

House Review

Apollo, N.Y.

Gospel Caravan with Clara Ward & Her Singers (5), *James Cleveland & His Gospel All Stars* (4), *Swanee Quintet, Philadelphia Jr's*

Vaude, Cafe Dates

New York

Bobby Rydell and **Paul Anka** pacted for summer dates at the Copacabana . . . **Pat Suzuki** to start at the Chi Chi, Palm Spring, March 23 . . . **Myron Cohen** to the Glen Park Casino, Williamsville, N. Y., July 24 . . . **Jan McArt** nominated for the Cork Club, Houston, Thursday (9) . . . **Jimmy Durante** starts at the Chase Club, St. Louis, March 31 . . . Israeli entertainer **Yaffa Yarkoni** to start at Arele's, Flushing, Feb. 13 . . . **Frances Faye** to the Basin St. East tomorrow (Thurs.) with **Gene Baylos** also on the bill.

Chicago

Earl Grant to the Trade Winds April 19. Same room set comic **Mickey Sharp**, who played there a fortnight recently, to a two-year pact . . . **Ray Hastings** is at Freddie's, Minneapolis, which booked Negro comic **Dick Gregory** to open March 27 . . . **Johnny Bachemin's** "Pointblack '61" revue set for the Tidelands, Houston, May 8, with **Peggy Lord** going in June 5 . . . **Les Paul & Mary Ford** down for Angelo's Omaha, March 3.

Dorothy Lamour inked for a Crown Room, Indianapolis, stand, July 24 . . . Huddle Embers in that city tapped the **Deep River Boys** for a pair, Feb. 20. **Julius LaRosa** goes in Aug. 7 . . . **Stu Allen** to the Cork Club, Houston, Feb. 16. **Cathy Johnson** opens there March 2, and **Dink Freeman** on March 9 . . . **Jim Backus** booked into Holiday House, Milwaukee, May 19-27, with **Johnny Desmond** opening June 2 . . . **Casey Anderson**, folksinger, to the Kaiser-Knickerbocker Hotel, Milwaukee, June 1 . . . **Mlle. Gee Gee** playing the Sho-Bar, Orlando, Fla.

Reno

Harry James set to open three-weeker at Harolds Club Feb. 7 . . . Tahoe Harrah's current bill is first ice show to play south end of Lake Tahoe . . . **Tomerlin Bros.** inked **Barry Ashton Revue** for three months beginning in May, Nevada Entertainment Agency handled deal . . . **Bill Miller** switched to continuous show policy at the Riverside Hotel, with **Billy Eckstine** current headliner . . . **Gallions** with **Ginny Greer** toplining Mapes Hotel billing . . . **Johnny 'Scat' Davis** in lead spot at Wagon Wheel, Tahoe . . . **Ray Anthony & Bookends** follow Harrah's date with Vegas stint . . . **Tex Williams** in Reno debut at Harrah's doing top business . . . **Jo Ann Jordan Trio** to Vegas after Reno date . . . **Della Reese** to Bali Hai, Portland for two-weeker.

Atlanta

Charlotte Pelitte Trio opened Monday (30) at Riviera Motel's Monte Carlo Lounge . . . **Ruby Russel**, singing-pianist, performs at Downstairs at the Grady (Hotel); first time this lounge-eatery has offered entertainment . . . **Patti White**, school teacher who turned exotic, in second week at Manager Earl Turner's Club Peachtree Sup-

San Juan

San Juan Night Spots: Belafonte Singers upped attendance at the Flamboyan Club . . . Ray Bolger, playing the San Juan Intercontinental's Club Tropicoro this week, replaces a one-week stint by George Gobel who did only so-so business . . . New show at the Condado Beach Hotel's Fiesta Room has **Argentine** songstress **Lilian Martin** and flamenco dancers **Triana, Gitanillo,** and **Malena.**

Filipino Showman

Continued from page 93

gates to view such as "Holiday on Ice," Harry Belafonte, Johnny Mathis and Ricky Nelson. Fabian is currently at the coliseum, with a Japanese revue, Bobby Darin and Pat Boone to follow. General admish is one peso (27c) or less with a top of four pesos.

"I never expected to make money in show business," Araneta offered. "I went into it because I saw the need for someone to make international talent available in the Philippines. Since they are a poor people, I decided that the only way was to have a big place and to charge only a nominal fee.

Volume Pays Off

"I thought it would be a long time before I got my money back, but I'm finding out otherwise," he added without exaggeration. "With volume, you can really get the big shows. And there is no saturation point. We can have a new show every week."

"Holiday on Ice" in 27 performances drew 460,000 admissions. Ricky Nelson drew the biggest per-show attendance, with three performances in two days. He packed 26,000 into the coliseum for each of his shows. Two weeks before Nelson opened, the reserved seats were sold out.

In addition to trying to encourage Tokyo interests to launch a similar venture, Araneta is also seeking to interest the American Culture Center officials in Manila to recommend similar projects throughout Southeast Asia.

"It's the most effective way of acquainting people with Western culture," he submitted. "Through my experience, I showed them that these things can be done. I wouldn't want a financial interest, but I think it should be done in the other backward countries by someone. And you don't have to give them anything. It's a self-liquidating project."

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Shows on Broadway

Midgie Purvis

Robert Whitehead and Roger L. Stevens, in association with Alfred R. Glancy Jr., presentation of comedy in two acts (nine scenes) by Mary Chase. Staged by Burgess Meredith; settings and lighting, Ben Edwards; costumes, Guy Kent; incidental music, Saul Kaplan. Stars Tallulah Bankhead; features William Redfield, Clinton Sundberg, Alice Pearce, Nydia Westman, John Cecil Holm, Kip McArdle, Russell Hardie, Jane Van Duser. Opened Feb. 1, '61, at the Martin Beck Theatre, N.Y.; $7.50 top Friday-Saturday nights, $6.90 weeknights.

Mrs. Durkee ..... Mary Farrell
Canfield Purvis ..... William Redfield
Edwin Gilroy Purvis .. Russell Hardie
Midgie Purvis ..... Tallulah Bankhead
Dorothy Plunkett ..... Alice Pearce
Luther Plunkett ..... John Cecil Holm
Vivian Stubbs ..... Janice Mars
Louis Kronfeldt ..... Richard Pratt
Althea Malone ..... Nydia Westman
Emma Pasernack ..... Jane Van Duser
Mother ..... Kip McArdle
Cleo June ..... Pia Zadora
Wesley ..... Paul Mace
Harry ..... Joseph Grassi
Jack Feddersen ..... William Callan
Bill Lomax ..... Red Granger
Dr. Monroe Sidensticker ..... Clinton Sundberg
Babe Jensen ..... Jean Bruno

Tallulah Bankhead is out of character as "Midgie Purvis." In seven of the play's nine scenes, she's disguised as an octogenarian who acts like an eight-year-old. This would be a difficult assignment under the best of circumstances. In Mary Chase's new play, the conditions are such that neither the author nor star shine.

Miss Bankhead, cast as a wealthy middle-aged eccentric with a penchant for practical jokes, makes a grand entrance in the first scene as she descends a flight of stairs in a beautiful white gown. The moment is short-lived, however, for soon after she appears as a professional baby-sitter in a shabby black dress, made up to look some 30 years older than when first seen.

The transformation, which follows her vanishing from home after being berated by her about-to-be-married son for her childish pranks, enables her to engage in some mischief with three juves who come under her care. Miss Chase, in developing the plot, strives unsuccessfully for whimsy. The script and characters, rather than being flighty and funny, are forced and foolish.

Miss Chase apparently believes that instead of adhering to rigid behavior patterns, adults should let loose, get down to the level of their kids when they play with them and, in general, enjoy themselves. This is evident in her title character, who plays with the three moppets in her charge as though she were batting in their league, a carryover from the time she helped her son to crayon the walls of their home when he was in short pants.

However, even though she slides down a banister and motivates herself on a swing, Miss Bankhead just isn't convincing in her kiddie capers. In fact, the few times she does register effectively are those when she's more Tallu than Midgie as the result of a sly remark or pose. Neither she nor the other cast members are able to do much to help the proceedings.

There are some weak spots in Burgess Meredith's staging, particularly when he resorts to entangling people in a telephone wire for laughs. Tough to take also is the scene where Clinton Sundberg is continually unsuccessful in attempting to get his hands on the attractive Kip McArdle, who provides some visual relief, as do Ben Edwards colorful sets.

Except for Pia Zadora, who's delightful as one of the kids, the remainder of the cast contribute little that's standout. Alice Pearce manages to pull an occasional laugh, but it's a struggle. Although the play, produced by Robert Whitehead and Roger L. Stevens, in association with Alfred R. Glancy, isn't likely to register much of a run on Broadway, it seems a natural to get subsequent subsidiary play on the community theatre level. *Jess.*

H. M. S. Pinafore

N.Y. City Center (Julius Rudel, producer) presentation of comic opera by W. S. Gilbert and Arthur Sullivan; repertory. Staged by Allen Fletcher; scenery and costumes, Patton Campbell. Opened Feb. 1, '61, at the Center, N.Y.; $2.95 top.

Sir Joseph Porter ..... Coley Worth
Capt. Corcoran ..... William Chapman
Ralph ..... Frank Porretta
Dick Deadeye ..... Paul Ukena
Bill ..... Richard Fredericks
Bob ..... John Macurdy
Josephine ..... Doris Yarick
Cousin Hebe ..... Cecilia Ward
Buttercup ..... Beatrice Krebs

Who was that little boy on stage during several scenes of "Pinafore," and why was he there? He was a nice little boy and he may grow up to be an actor. Meanwhile, through no fault of his, he was the smalltimey touch of an otherwise bigtimey and well-sung production. His presence, without his doing anything wrong, distracted audience attention from the action. It was having baby take a bow at the matinee in Oshkosh and didn't belong. Since Allen Fletcher did the staging, credit him.

Fine performances were rendered by, in the order of their voltage, William Chapman as a specially upstanding captain, Coley Worth as the triumphant bureaucrat ruling the Queen's Navy, and Doris Yarick as a Josephine of voice, diction and character conviction.

The other roles were generally well in hand, even Paul Ukena's Deadeye Dick having a certain authentic realization. Beatrice Krebs, always a standby here, left something to be desired as Buttercup, which is not a point against her musicianship but her suitability for the role and her makeup in it. Another City Center, regular Frank Porretta, did well as Ralph.

The set production was practical and attractive and the musicians well led by Robert Irving. *Land.*

How To Make a Man

Dick Randall presentation of three-act comedy by William Welch, based on a story by Clifford Simak. Staged by Eddie Bracken; settings and lighting, Harry Horner; costumes, Frank Thompson; associate producer, Jerome Rudolph; sound, Bruce Haack; a presentation of Play Producers Inc. by special arrangement with Jay Garon & Morgan Wilson and Spice Wood Enterprises. Stars Tommy Noonan, Barbara Britton, Pete Marshall, Vicki Cummings, Erik Rhodes; features Monica May, Charles Pursell, Harold Gary, Michael Dunn, Allen Swift. Opened Feb. 2, '61, at the Brooks Atkinson Theatre, N.Y.; $7.50 top Friday, Saturday nights, $6.90 weeknights.

Voltage Voices .. Allen Swift, Scott Hale
Anson Lee ..... Erik Rhodes
Grace Knight ..... Barbara Britton
Harriet Lee ..... Vicki Cummings
Gordon Knight ..... Tommy Noonan
Albert ..... Pete Marshall
Delivery Man ..... Scott Hale
Robots ..... Charles Pursell, Alois Sapik, John Schon, Pepi Krisch, Michael Dunn
Switchboard Operator ..... Monica May
Judge ..... Harold Gary
Counsel ..... David Durston, Scott Hale

Perhaps "How to Make a Man," which opened last Thursday night (2) at the Brooks Atkinson Theatre, isn't absolutely the worst play ever seen on Broadway. But in 30 years of professional showgoing, it's one of the front runners.

The William Welch opus, billed as a comedy and based on a story by Clifford Simak, is supposed to take place in 1991 in a New York suburb where the houses and furniture are of plastic, the residents commute by helicopter and life, from across the footlights, is stupefyingly unfunny.

The show is about a young couple who get a do-it-yourself kit and assemble a robot. The latter not only makes a corps of assistants, but presently learns to reason and realizes he was better off before, so he goes back to being an automaton. The young couple, finding the complexities of unlimited robot assistance a mixed blessing, go into a happy clinch over the fact that they're going to have a baby.

This synthetic yarn is presented with a leering clumsiness that presently has a numbing effect. The jokes, mostly double-entendre, tend to be not only tasteless but witless, and the staging and playing is embarrassingly inept.

Tommy Noonan appears to be doing a Jackie Gleason parody as the young husband, and Barbara Britton does nothing to mitigate the silliness of his wife. Pete Marshall plays the chief robot with a suggestion of swish, and Vicki Cummings and Erik Rhodes are unbelievable in the caricature roles of a couple who keep dropping in, presumably to react to the preposterous situations.

Eddie Bracken is listed as stager of the fiasco, having succeeded Harry Horner a few days before the opening. Horner designed the elaborately tricky scenery and Frank Thompson provided the grotesque costumes.

The show is presented by Dick Randall, who took over when it folded in Detroit during an initial tryout tour, and raised a reported $60,000 extra financing to bring it to Broadway. The original producers, who get program mention and retain a stake in the venture, were Jay Garon & Morgan Wilson and Spice Wood Enterprises (the latter comprising two theatrically enthusiastic ladies from Texas). Also billed is Play Producers, Inc., Richard Swirnow, president. *Hobe.*

MARTHA RAYE IN 'CADILLAC'

Fort Worth, Tex., Feb. 7.

Martha Raye is set for Casa Manana's spring play season opening April 19 in "The Solid Gold Cadillac."

Sal Mineo is to appear in a production of "Operation Madball" later in the spring.

Opera Review

Il Trovatore

Giuseppe Verdi's four-act opera with libretto by Salvatore Cammarano. Nathaniel Merrill stage direction after Herb Graf. Sets and costumes by Motley. Conductor, Fausto Cleva. At Met Opera, N.Y., Jan. 27, '61; $10 top.

Leonora ..... Leontyne Price
Manrico ..... Franco Corelli
Count di Luna ..... Robert Merrill
Azucena ..... Irene Dalis
Ferando ..... William Wilderman
Inez ..... Helen Vanni

The macabre powerhouse melodrama of Verdian repertory returns with an American Negro soprano, Leontyne Price, to make the occasion a rave. As so often happens, and not just to colored talent, there is an extensive series of engagements in European opera houses (and at the Lyric, Chicago) as prelude to the Met. Hence the lady from Mississippi arrives with much authority, whatever her possible nervous jitters in the first scene. At no time was she in trouble and by performance-end she was in the pantheon of the fine voices.

The Met, in today's sophistication, ignores color. Miss Price is white Leonora with no apologies—a considerable advance over the persisting opera convention of putting Gloria Davy and other colored gals into "Aida," and so on. It helps that Miss Price, with much legit stage experience, possesses an actress' know-how as to standing, crossing and impersonating. She showed few awkward movements or moments in stage deportment. Full audience attention could be given her voice—a warm, lush and faceted instrument, sure up-top and lovely in the smaller effects. Of volume to fill a big auditorium she has to spare.

Plainly Miss Price is an important artistic addition to the Met roster, certain to bring the house and American opera prestige and respect. There are no mental reservations about her talent.

Questions arise as to the evening's other debut-artist, Franco Corelli from Italy. As debuts goes, his went well enough though he created with part of the audience an almost measurable resistance. Outwardly he is opera's dream come true—a tall tenor and a very handsome one with legs as good as George London or Niccolai Gedda. Even in a vocal medium looks count and Corelli is a fine figure of a man, as the saying goes. It is almost literally exact to say that Corelli sounds sweetest and most hauntingly evocative off-stage, first in Act I and then, again, in Act IV. This is a strange commentary but, the fact remains, typical of his maiden performance, which was now white, and then suddenly, briefly promising. The often slightly absurd Met standees trembled between their wish to justify a swoon and their frustration that it could not quite be managed on what Corelli put forth.

Corelli is nonetheless a distinctly plausible candidate for opera house idolatry. Against that, his uneven production of tone, at this debut, cries for coaching, although he makes a big thing of coaching himself, which many will be quick to deplore. It is hard to analyze the audience effect of his personality. He may be too pose-striking and almost too masculine, forgive the remark. Or perhaps too indiscreetly fond of adulation, Neopolitan style. One thing for certainty: the audience is never indifferent.

No need to quibble about the success of the Count di Luna baritone role in the suddenly-masterful control of Robert Merrill. It is as if this longtime Met standby, always reliable but not always memorable, has taken a giant stride artistically. At least Jan. 27 is a night of significance, in the Merrill record. The obvious, perhaps glib, idea arises that he may grow into the desperately vacant baritone glory spot of Leonard Warren, the late monolith of all he surveyed musically.

Another acquiring broadened artistic stature in this generally-vibrant "Il Trovatore" is Irene Dalis. Her Azucena is a creation of vocal and dramatic passion. *Land.*

Shows Out of Town

Devil's Advocate

Boston, Feb. 7.

Dore Schary, in association with Walter Reilly; presentation of three-act drama by Schary, based on the novel by Morris L. West. Staged by Schary; settings and lighting, Jo Mielziner; costumes Theoni Aldredge. Stars Leo Genn, Sam Levine, Edward Mulhare; features Eduardo Ciannelli, Olive Deering, Michael Kane, Tresa Hughes, Fred J. Scollay, Boris Tumarin, Dennis Scroppo. Opened Feb. 6, '61, at the Colonial Theatre, Boston.

Monsignor Blaise Meredith ... Leo Genn
Cardinal Marotta .. Boris Tumarin
Nina Sanduzzi ..... Tresa Hughes
Dr. Aldo Meyer ..... Sam Levine
Nicholas Blanch ..... Michael Kane
Aurelio, Bishop of Nalenta ..... Eduardo Ciannelli
Contessa Anne Louise de Sanatis ..... Olive Deering
Father Anselmo ..... Allen Leaf
Paolo Sanduzzi ..... Dennis Scroppo
Giacomo Nerone ..... Edward Mulhare
Il Lupo ..... Fred J. Scollay
Others: Diane Collins, Lyn Forman, Maurice Shrog, Steve Karmen.

"Devil's Advocate" proves a great dramatic cauldron of seething emotions destined for smash hit proportion. Although heavy with exposition, dialog and flashbacks, play is tense with portent keeping audience hooked through long conversation piece: curtain went up at 7:30 and came down three hours later. Dore Schary stated it purposely was permitted so long for reaction to guide cutting.

Problem now is to condense many-angled many-charactered drama into concise, tight, flowing unity. As now there's almost an hour of exposition in story of English Roman Catholic priest sent to provincial town in southern Italy to investigate qualifications for official sanctification of man alleged to have performed miracle before his execution by Communists at end of World War II. Fascinating exploration of types includes a Homo and a nympho. Excitement builds as each character is stripped away to the flesh in series of flashbacks in relentless probe by priest.

Absorbingly presented drama captures interest consistently maintaining firm demand on audience attention: it follows there's powerful film script here.

Leo Genn plays priest superbly with an emotional variety that saves long revelations from becoming monotonous. Sam Levine as Jewish physician is standout. Edward Mulhare in flashbacks portraying mysterious protagonist under investigation is fine, bringing an imaginative quality. Olive Deering adds a cameo as wicked contessa. Michael Kane as homo-sexual young painter who is destroyed, turns in crackling performance.

Teresa Hughes is just right as the mysterious stranger's mistress, mother of his child. Eduardo Ciannelli is good as bishop; Boris Tumarin fine as cardinal: Fred J. Scollay has nice bit as Communist leader. Dennis Scroppo plays bewildered boy, pawn in proceedings, in capable fashion.

Jo Mielziner's settings provide interesting playing areas from cardinal's study to contessa's drawing room, doctor's house and peasant bedroom with sliding scenery, which added opening night jitters by sliding in with a bangjolt in start of big scene, buckling away on one side. Failed to jar Miss Deering who went right into scene with Kane and audience attention only momentarily distracted.

Technical production as whole including lights' costumes props creates authentic atmosphere: Schary's staging successfully handles wide range moods: advocate stands out for quality presentation difficult theme and dignity of man eloquently stated through protagonis under investigation. *Guy.*

Come Blow Your Horn

Philadelphia, Feb. 3.

William Hammerstein & Michael Ellis presentation of comedy in three acts, by Neil Simon. Features Hal March, Sarah Marshall, Pert Kelton, Lou Jacobi, Arlene Golonka, Warren Berlinger. Staged by Stanley Prager; setting and lighting, Ralph Alswang; costumes, Stanley Simmons. Opened Feb. 2, '61, at the Walnut Theatre, Philadelphia; $5.40 top Friday-Saturday nights, $4.80 weeknights.

Alan Baker ..... Hal March
Peggy Evans ..... Arlene Golonka
Buddy Baker ..... Warren Berlinger
Mr. Baker ..... Lou Jacobi
Colonka, Dayton ..... Sarah Marshall
Mrs. Baker ..... Pert Kelton
Visitor ..... Carolyn Brenner

"Come Blow Your Horn" is a comedy study of Bronx folkways relying on a stream of gags and sight laughs to tell an undistinguished story of middleclass family life. It is played in broad, one-dimensional strokes and the capacity first night audience found it highly amusing.

TV scripter Neil Simon, the author, maintains a continuous flow of yocks, some good, some borrowed and surprisingly few blue. He has also created a plausible tyrant of a father who helps make the wilder farce moments credible.

March is cast as a playboy in his early 30's who is living it up to the distress of his father, a manufacturer of waxed fruit. The problem of the play is stated by the irascible parent, played well by Lou Jacobi, who piously believes that it's all right to be a bachelor up to 28 or 29, but after 30 if you're not married "you're a bum."

The star is most secure in the opening bon vivant segments. He has difficulty with the playwright's trite message, "the girl you respect is the girl you love." March still is under the influence of his tv quizmaster days. At times he seems to enjoy the work of his colleagues on stage much as if he, too, were a spectator.

The hinge on which the play swings is the revolt of the just-turned-21 younger brother, played by Warren Berlinger. He deserts the family home and factory to have a fling, as the older brother. March sees in the young man's excesses a parody of his own antics and the brief self-examination is sufficient to drive him into matrimony with Sarah Marshall as the ready-and-waiting fugitive from an industrial show.

As the mother of the split household, Pert Kelton's biddy appearance and mannerisms suggest that there may have been a misalliance somewhere along the line. Although she extracts every last laugh from a telephone scene and other situations, she has a distracting habit of performing straight to the audience.

Berlinger has a cinch role that lets him run the gamut, as the virginally shy youth who turns into a cha-cha expert and convinced beatnick within the short space of three weeks. *Gagh.*

The Hostage

Toronto, Jan. 30.

Leonard S. Field & Caroline Burke Swann presentation, by arrangement with Donald Albery and Oscar Lewenstein Ltd., of the London Theatre Workshop Production of three-act comedy-drama by Brendan Behan. Staged by Joan Littlewood; scenery and lighting, Frederick Fox; costumes, Margaret Bury; production supervisor, William Ross. Opened Jan. 30, '61, at O'Keefe Centre, Toronto; $4.50 top.

Proprietor ..... Donald Moffat
Meg Dillon ..... Avis Bunnage
Monsewer ..... William H. Bassett
Old Ropert ..... Paddy Edwards
Colette ..... Anita Dangler
Princess Grace ..... Terry Carter
Rio Rita ..... Michael Forrest
Mr. Mulleady ..... Aubrey Morris
Miss Gilchrist ..... Beulah Garrick
Leslie ..... Christopher Cary
Teresa ..... Lelia Barry
I.R.A. Officer ..... Victor Spinetti
Volunteer ..... Dudley Sutton
Russian Sailor ..... Walter Pinge
Pianist ..... Bill Johnson

With eight American replacements in a hitherto British-imported cast of 15 players of the five-month Broadway production, the touring edition of "The Hostage" opened in Toronto prior to engagements in Philadelphia, Chicago and possibly a subsequent return to New York.

The new and important changes include Donald Moffat as the brothel proprietor, succeeding Maxwell Shaw; William Bassett as the haughty but deranged Monsewer, succeeding Glynn Edwards; Christopher Cary as the British soldier-prisoner in place of Alfred Lynch, and Lelia Barry replacing Celia Salkeld as the love interest. Ad libs or written-in dialogue has local references to public non-drinking in Toronto on Sundays, Premier Diefenbaker, the Mounties and Elliot Lake, Ontario's uranium ghost town.

Apart from the cast switches and topical revisions, "The Hostage" remains an enigma to audiences, but an outlet for Brenden Behan's philosophical and political theses, his Irish caricature-characters, personal comments on Ireland's troubles of the past, plus his ribald attacks on the Catholic clergy, colonialism, motherhood, cricket and the Royal Family.

"The Hostage" retains its British direction in asides to the audience and soliloquies, in addition to its lack of motivation, and its music-hall style song-and-dance interruptions. Avis Bunnage, from the original company, is excellent as the brothel madam, and there are notable bits by Moffat as the keeper of the dive, William Bassett as the loony Britisher, and Victor Spinetti as the brusque I. R. A. officer. As the young lovers, Cary and Miss Barry lend proper pathos. *McStay.*

ANTA Assembly Hails Peggy Wood And Valentines Ford Foundation

The 1961 Assembly of the American National Theatre & Academy ends its four-day run in New York today (Wed.) with a luncheon celebrating the 50th anniversary in the theatre of actress Peggy Wood, president of ANTA. This year's internationally-attended meeting has been hinged on the theme, "The Contemporary American Theatre—Substance or Vacuum?"

A series of panels relating to that question were held the last two days at the Hotel Edison. The third annual ANTA award was presented last night (Tues.) at an After-Theatre Supper Dance in the Edison's Grand Ballroom to the Ford Foundation for its "outstanding contribution to the art of the living theatre." The award to the Foundation, which has made numerous theatre grants under its Humanities and Arts Program, marks a departure from the customary accolade for actors and actresses.

The Assembly program has also included theatre-going to such Broadway shows as "Becket," "Taste of Honey," "The Unsinkable Molly Brown" and "Rhinoceros," plus the off-Broadway revival of "Ballet Ballads." There was also a special production last Sunday (5) at the Edison by ANTA's Chapter One Matinee Theatre of Ionesco's "The Shepherd's Chameleon," under the artistic direction of Lucille Lortel.

Griffith-Prince Mail Checks to 'Tenderloin' And 'Fiorello' Backers

Robert E. Griffith and Harold S. Prince are distributing coin this week to the backers of their two current Broadway musical productions, "Fiorello" and "Tenderloin." Another $31,500 is being repaid the investors in the latter presentation and $7,500 is being sent the "Fiorello" backers as their share of a $15,000 profit divvy, split equally between them and the show's management.

The "Tenderloin" distribution brings to $157,500 the total repaid the backers thus far on their $350,000 investment. The musical, starring Maurice Evans and currently in its 17th week at the 46th St. Theatre, N.Y., has been peddling two-for-one tickets the last three weeks. The tuner cost $247,027 to produce.

The $15,000 "Fiorello" distribution brings the show's total profit divvy thus far to $285,000. That amount split equally between the backers and the management gives the former a 47½% return thus far on their $300,000 investment. The same writing team is responsible for both "Fiorello," now in its 63d week at the Broadhurst Theatre, N.Y., and "Tenderloin."

George Abbott, who staged both shows, collaborated on the books with Jerome Weidman and the music and lyrics were written, respectively, by Jerry Bock and Sheldon Harnick. "Fiorello" is an original and "Tenderloin" is an adaptation of the Samuel Hopkins Adams novel.

Besides their two current Broadway productions, Griffith & Prince have two properties slated for Main Stem production next season. One is a musical, "Carte Blanche," and the other, a comedy by James Goldman, is "They Might Be Giants." The Goldman play is to be preemed next June in London at Joan Littlewood's Theatre Royal, with Miss Littlewood directing. She's to repeat as stager for the show's Broadway outing.

"Carte Blanche," which Abbott will stage, is being written by Dean Fuller and George Goodman (book), Mary Rodgers (music) and Marshall Barer (lyrics).

Pinter Back to Acting In Own Play, 'Caretaker'

London, Feb. 7.

Harold Pinter, author of "The Caretaker," is to join the cast of three for a month, beginning Feb. 20. He'll be substituting for Alan Bates, who has a commitment to appear in a film "Whistle Down The Wind," with Hayley Mills.

Pinter was an actor before clicking as a playwright.

DUNDEE REP LOOKS KAPUT

Civic Subsidy Fails to Keep Scot House Afloat

Dundee, Scotland, Feb. 7.

Black news for legit in the East of Scotland is revelation that Dundee Repertory Theatre will shutter April 1 unless there is an immediate and marked jump in attendance. Now 21 years old, house has been a "nursery" for many British thespers who have since made a name in films or theatre, including Richard Todd and Virginia Mc McKenna. Last July the directors were forced to ask Dundee Town Council for a $9,000 subsidy for the present financial year, and were given $6,000.

A recent Christmas pantomime at the theatre ran for only three weeks, and was not a popular success.

'Mattress' Repays Its Investment

It took about 19 months, but the N. Y. production of "Once Upon a Mattress" finally completed repayment of its $100,000 capitalization last month with the distribution of another $10,000 to the backers. The T. Edward Hambleton, Norris Houghton and William and Jean Eckart presentation opened May 11, 1959, at the downtown Phoenix Theatre, N. Y., where it ran 27 weeks prior to being shifted to Broadway.

The musical, which has a book by Jay Thompson, Marshall Barer and Dean Fuller, with music by Mary Rodgers and lyrics by Barer, played four different Main Stem houses prior to closing last July 2. However, the producing company has been earning income from two touring editions of the musical.

The road companies each pay the original N. Y. venture $750 a week royalty against 5% of the weekly gross. One of the companies, co-starring Buster Keaton and Dody Goodman, is being handled by S. Hurok for a major city tour. The other, costarring Imogene Coca, Edward Everett Horton and King Donovan, is playing mostly split-week subscription stands for Broadway Theatre Alliance, the subsidiary of Columbia Artists Management, recently sold to new owners.

CHI DOES HAVE CULTURE AND EXPORTS IT, TOO

Chicago, Feb. 7.

The sometime canard (as seen here) that Chicago has no culture to export is belied by at least two longhair organizations. First, the Chi Symphony under Fritz Reiner, which, though touring less than others, nevertheless is making deep impact via the RCA Victor label, including a number of premiere LPs—e.g., Van Cliburn and, more recently, Russian pianist Sviatoslov Richter. Also enhancing is the orch's tele exposure via the syndicated "Great Music From Chicago" series.

Ever since Reiner burnished the orchestra to its former lustre, and then some it's widely thought, it has been one of the diskery's prized highbrow possessions.

Though less notice is usually paid it, other Chi longhair commodity being exported to acclaim is Ruth Page's Chicago Opera Ballet, a respected old company in this town. Home base past seven years has been the Lyric Opera, but since Lyric stages a relatively brief seven-week season, the Page troupe spends more time on the road than here, with bookings from Texas to New York.

Now and then it rates scrutiny by a Windy City critic, with top booster being Chicago American dance reviewer Ann Barzel. Feeling is that the troupe has quietly been doing an impressive goodwill job for Chi's tarnished longhair reputation—and also whetting balletomane appetites for the time when Lyric Opera elects to tour.

Marceau to W. Germany; Grossed $26,981 in L.A.

Marcel Marceau ends a six-month U. S. tour next Sunday (12) at the conclusion of a week's stand at the Tapia Theatre, San Juan. The French mime will then go to West Germany for appearances in various cities.

The pantomimist, who played a string of one niters last week, grossed $26,981 the previous frame in the second stanza of a fortnight's booking at the Hartford Theatre, Los Angeles. The gross was inadvertendly misquoted in last week's VARIETY.

London P.A.'s Get Salary Raise To $35-$37 Minimum

London, Feb. 7.

London's theatre press representatives, after three years of negotiation, have at last won recognition and more money. The Assn. of London Theatre Press Representatives, consisting of 17 freelance press agents, was formed 10 years ago.

It subsequently affiliated with the National Assn. of Theatrical and Kine Employees. Three years ago the p.a. group persuaded NATKE secretary Tom O'Brien to seek a salary raise. That is one of the key results of negotiations with the Society of West End Managers.

George Fearon, chairman of ALTPR, told VARIETY that the new agreement covers a sliding scale of minimum fees, decreasing as the run of a show continues. With musicals it is much higher than with straight shows, and the downward slide starts later in the run. The setup also guaranteed six weeks' pay, even if the show only runs one night.

Fearon declined to give the new minimum figures, but confirmed that they involve raises of 25% to 30%. Average pay for a pressagent covering a West End show has previously has been $28 a week, and there has reportedly been considerable price cutting among p.a.'s. Under the new rules the minimum for a new show would be $35-$37.

(The minimum for pressagents on Broadway is $254.12 per week, and $223.85 for a concurrent second show for the same management. The minimum for a touring show is $297.12—Ed.)

ALBERY DUE TO GET THE PICCADILLY, LONDON

London, Feb. 7.

Bernard Delfont has dropped out of the bidding, so Donald Albery's offer for the Piccadilly Theatre will probably be accepted by the stockholders. The proposed deal for the 62-year lease of the building is in the region of $850,000.

If the proposition goes through it will considerably enhance Albery's theatrical property interests, which already include the New, Criterion, Wyndham's and the Comedy. Albery intends to widen the proscenium openng of the Piccadilly to provide full facilities for staging large musicals.

The theatre, with a capacity of 1,256, currently has "The Amorous Prawn," which transferred recently from the Saville Theatre.

Banyai, Kilpatrick Run For V.P. Office in ATPAM

George Banyai and Thomas Kilpatrick are candidates for the post of vice-president of the Assn. of Theatrical Pressagents & Managers. They were nominated for the vacant office at a special union meeting held Jan. 19 in New York. The veepee spot became vacant when William Fields automatically advanced to the presidency of the union as successor to Harold Goldberg, who died Dec. 24.

Ballots for the v.p. election have been sent out to the ATPAM membership and have to be returned by midnight next Monday (13). Fields and either Banyai or Kilpatrick will be serving on an interim basis, since the terms of office expire June 10.

The regular bi-monthly meeting of the union is scheduled for the afternoon of Feb. 16 at the Newspaper Guild Building, N.Y.

See Toronto's O'Keefe as Setting Pattern for Road Legit Survival

By JESSE GROSS

Toronto's $12,000,000 O'Keefe Centre is giving the road a new look that's not only visual but vital. It could conceivably serve as a blueprint for the survival of hinterland legit.

The 3,200-seater, the most modern of the professional commercial theatres in North America, is establishing a present-day booking record for an out-of-town legit house. In an era of declining activity for road theatres, the O'Keefe, has not yet had an open week. It's booked solidly through next June 3, the end of its initial eight-month season.

A gross of around $2,250,000 is anticipated for the semester. Of that potential, over $1,000,000 had been taken in during the spot's first 11 weeks of operation Oct. 1-Dec. 17. The total gross, as of last Saturday night (4), was $1,354,168.

The continuity of presentations at the O'Keefe is unusual in that it stems from a succession of bookings of one-to-three weeks each. In general, the few road houses that stay lighted for lengthy periods do so because of long-run entries.

The O'Keefe lineup isn't restricted to legit productions, of which 12 are included in the season's schedule. Other offerings include variety shows, headlined by such names as Marlene Dietrich, Harry Belafonte and Johnny Mathis, plus ballet, operatic and symphonic presentations.

The new Toronto showcase, built by the O'Keefe Brewing Co., is representative of the important part industry can play in contributing to the revitalization of legit and its consequent cultural benefit to the public. Although the beer firm footed the bill on the construction of the theatre, the house has to support itself, which it has been doing.

Contributing to the healthy business being racked up at the

(Continued on page 100)

MICKEY MOUSE EXPOSED!

Reds Say He Recruits German Kids As U. S. Spies

Leipzig, Feb. 7.

Names of Mickey Mouse and Marilyn Monroe have been added by East German Communists to their list of "undesirable Americans." A parent-teacher group here was told that the U. S. used Walt Disney's comic books on his Mickey character to help recruit German children as spies.

National Zeitung, an East German newspaper, criticized Miss Monroe for being "a manufactured film star who achieved fame through low-cut gowns and scandals."

$1-Mil Profit On 'Damn Yankees'

The profit distribution on "Damn Yankees" has hit $1,000,000. That mark was reached last week when another $25,000 profit was divided equally between the backers and management of the musical, which ended a 128-week Broadway run in October, 1957.

The tuner capitalized at $250,000 was presented by Frederick Brisson, Robert E. Griffith and Harold S. Prince, who were also partnered in the presentation of "Pajama Game," which ended a 133-week Broadway run in November, 1956. A distribution of another $37,500 in "Pajama" profits was also made last week, bringing the total profit divvy thus far on that musical to $1,712,500.

"Pajama" was also capitalized at $250,000. Therefore, the total distributed profit, split equally between the backers and the management, represents a 342½% return to the former on their investment. Similarly, the distributed profit on "Yankees" represents a 200% return to the backers on their investment.

'FAR COUNTRY' BUDGET 90G (PLUS OVERCALL)

"Far Country," the Roger L. Stevens-Joel Schenker production which went into rehearsal last Monday (6), is capitalized at $90,000 with provision for 20% overcall. Returning to Broadway in the play will be Sam Wanamaker, who's costarred with Kim Stanley and Steven Hill. The actor, who's also been a director and producer in England since 1951, returned to the U. S. recently to appear in "Royal Gambit" the Goodman Theatre, Chicago.

"Country," which Miss Stanley's husband, Alfred Ryder, is directing, is scheduled to begin an out-of-town tryout March 1 in New Haven, and will open March 22 on Broadway.

Turnbull Quits Gateway To Direct Aussie 'Suzie'

Edinburgh, Feb. 7.

David Turnbull, director of programs at the Gateway Theatre here, is quitting to direct the first Australian production of "The World of Suzie Wong." He planes out next month.

Turnbull was stage manager of the original London production of "Suzie Wong."

He will leave the Gateway legit theatre here after staging its next play, Thornton Wilder's "The Skin of Our Teeth."

Pair in Puerto Rico

San Juan, Feb. 7.

Walter Abel and Paulette Goddard Co-star in the seventh San Juan Drama Festival production, "The Man Who Came To Dinner." Its one-week engagement at the Tapia Theater, Old San Juan, begins Feb. 21.

Last week Farley Granger shared top billing with Tom Helmore in "Witness for the Prosecution."

'Peninsula' Adds $7,500, For $41,500 Net So Far; Gurian Plans 'On Board'

"Warm Peninsula," which had an 11-week Broadway run last season after a successful six-month tour, has distributed 55% profit thus far on its $75,000 investment. A distribution of $7,500 last month hiked the profit divvy on the Manning Gurian production of Joe Masteroff's comedy, to $41,500. That amount, split equally between the backers and the management, gives the former a 22½% net return to date.

The January divvy is believed to represent income from stock and the sale of the film rights. The success of "Peninsula," in which Gurian's wife, Julie Harris, costarred with June Havoc, has prompted the producer to attempt another presentation for a similar season-long, nationwide pre-Broadway tour. The new property, for which he's currently soliciting $150,000 capitalization, is "Get On Board," an all-Negro revue by Mervyn Nelson and J. C. Johnson.

The revue, originally titled "Jazz Train," debuted in London in 1955. It was presented again last year for a European tour, with Gurian associated in the venture.

Seeking $30,000 Bankroll For Off-B'way 'Countess'

"The Tattooed Countess," planned for off-Broadway production with Irene Manning as star, is budgeted at $30,000. The presentation, to be produced by Theatre 1961, is a musical adaptation by Coleman Dowell of Carl Van Vechten's novel. A solicitation to potential investors reveals that the profit split, in accordance with Theatre 1961's policy, will be 60% to the backers and 40% to the management, instead of the standard 50-50 arrangement.

The author royalty is to be 6% of the gross and the director royalty not more than 2% of the gross. The management is to get a $50 weekly fee and office expenses of $75 weekly.

Actress Joan Plowright has been appointed by the Arts Council of Great Britain to its Drama Panel for a term of three years.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. Indicate voice range.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young flamenco or Spanish dancer or team; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual character baritone, 50, charming, personality, wide vocal range; handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 45-50, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40 W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman. Available parts: several girls, 16-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, military, regal; man, 40's, easygoing, aristocratic; buxom, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Country Girl" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available except George Elgin; however, a standby for that part is sought. Auditions next Monday (13), at 11 a.m.-2 p.m.; Tuesday (14), at 6-9 p.m.; Wednesday (15), at 2-6 p.m., at ELT Rehearsal Hall (133 Second Ave., N.Y.) All applicants must bring Equity membership cards. Script is available at Drama Book Shop (51 W. 52d St., N.Y.).

"Decameron" (R). Producers, Selma Tamber & William Tarr (250 W. 52d St., N. Y.; JU 6-0482). Available parts: mezzo-soprano, 36, comedienne, soprano, 28; lyric soprano, 20; leading man, 35, baritone; character man, 45, basso; leading man, 20, tenor; six male and femme singer-dancers. Bring photos and resumes to above address, 11 a.m.-12:30 p.m. daily. Open call for dancers today (Wed.), men, at 12 noon-2 p.m. and women, at 2-4 p.m., at Variety Arts Studios (225 W. 46th St., N. Y.).

"Double Entry" (MD). Producers, Albert C. Lasher & Paul Lehman & the Happy Medium (L & L Theatre Prods., 245 Lexington Ave., N.Y.; MU 5-7484). Available parts: Negro tenor, 18-23; bass-baritone, 35-50; lyric soprano, 30-40; Negro soprano, 18-25; Negro contralto, 35-60. Legit voices only. For appointment, call Joe Del Santi, Lo 5-8559.

"Feast of Panthers" (D). Producer, John Bowman (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: character man for role of Oscar Wilde; femme, 26-30, slight, pretty, sensitive; man, 40-50, slim; man, 20-22, gracious; man tall, austere, hawk-like stare; man, 50-60, large, kindly. Mail photos and resumes, above address.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"Hamlet" (D). Producers, Philip Dean (52 W. 91st St., N.Y.; LY 5-0086). All parts available for this all-Negro production. Auditions for Equity performers Feb. 16, at 3-6 p.m., Avon Studios (223 W. 43d St., N.Y.).

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Available parts: young Oriental femme, sexy, belting voice for Pat Suzuki part and replacement for Juanita Hall part. Contact Edward Blum, above address.

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. Mail photos and resumes, c/o Richard North Gage, above address.

CHICAGO

Chicago Melody Top. Producers, Rach, Biddle & McCarthy (720 N. Michigan Ave., Chicago, Ill.; N. Y. rep: Henri Gine, 36 CPS, N. Y.; PL 1-5350). Auditions for male and femme principles Feb. 6-10, at 1-5 p.m., at Nola Studios (111 W. 57th St., N. Y.); chorus calls for Equity contraltos, mezzos, tenors, basses, bass-baritones, Feb. 13, at 3-6 p.m., and open call for singers, same voices, 7-10 p.m.; Equity dancers, Feb. 14, girls, at 12 noon-2 p.m., and boys, at 2-4 p.m., and open call male and femme dancers, at 7-9 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.).

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address. Ensemble auditions will be held late in February.

JONES BEACH, N. Y.

"Paradise Island" (MC). Producer, Guy Lombardo (c/o Mayor, 635 Madison Ave., N. Y.; PL 1-5420). Parts available for Hawaiian specialty acts and attractive femme singer-dancers. Mail photos and resumes c/o Arnold Spector, above address.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only in the case of the leads, c/o above address.

Deux Productions. Producer, Alexander Morr (P. O. Box 1832, Cleveland 6, Ohio). Parts available for male and femme musical comed performers to tour midwest this summer and form resident company next fall. Mail photos and resumes, c/o above address. New York interviews will be held Feb. 13-18.

TOURING

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Several parts available. Mail photos and resumes to Michael Shurtleff, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

"Premise" (C). Producers, Theodore J. Flicker, Allen Mankoff & David Carter (154 Bleeker St., N.Y.; LF 3-5020). A second company of the improvisational group is being formed to play club dates and possibly a concert tour. Audition appointments being arranged by phone at above number.

SHOWS IN REHEARSAL

BROADWAY

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th St., N. Y.; PL 7-5100).

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520).

"Far Country" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290).

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N. Y.; LT 1-3250).

OFF-BROADWAY

"After the Angels" (D). Producer, Al Viola (c/o West Third Restaurant, W. Third and Thompson Sts., N.Y.; GR 3-9300).

"Double Entry" (MD), Producers, Albert C. Lasher & Paul Lehman & the Happy Medium (L &L Theatre prods., 245 Lexington Ave., N. Y.; MU 5-7478).

"Hamlet" (D). Producer, Phoenix Theatre (198 Second Ave., N.Y.; OR 4-7160).

"Rendezvou at Senlis" (C). Producers, Claude Giroux & Manny Azenberg (c/o Gramercy Arts Theatre, 138 E. 27th St., N.Y.; MU 6-9630).

"Roots" (D). Producers, Norman Twain & Irving Maidman (1501 Broadway, N.Y.; BR 9-7235).

"Tiger Rag" (C). Producer, Tira Productions (c/o Cherry Lane Theatre, 38 Commerce St., N. Y.; CH 2-3951).

TOURING

"Broadway USA-'61" (R). Producer, John Effrat (1619 Broadway, N.Y.; CO 5-6440).

"Sound of Music" (MD). Producers, Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; MU 8-3640).

Films

"Young Doctors" (D). Producers, Lawrence Turman & Stuart Millar, for release through United Artists (729 Seventh Ave., N. Y.; CI 5-6000). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All applicants must bring SAG membership cards.

Television

"Defenders" (dramatic series). Producer, Herbert Brodkin (Plautus Prods., 44 E. 53d St., N. Y.; PL 1-2345). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All applicants must bring SAG membership cards.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Untitled children's show. Producer, Robert Silver (c/o Park Sheridan Hotel, Seventh Ave. & 55th St., N.Y.; CI 7-8000). Interviews for male or femme host, 16-30, versitile, Friday (10), at above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Industrial

Clothing Manufacturers' Fashion Industrial. Producer, Nina Little (Jack Morton Prods., 635 Madison Ave., N.Y.; PL 9-6151). Available parts: male model type, clean-cut, sing and move well; ingenue, sing and move well with comic ability; young femme, sexy, sing and move well. Auditions next Tuesday (14), men at 12 noon-3 p.m., and girls at 3-5 p.m., at Variety Arts Studio (225 W. 46th St., N.Y.).

Miscellaneous

American Mime Theatre. Managing Director, Paul Curtis (192 Third Ave., N. Y.; SP 7-1710). Parts available for Equity character man and young leading lady with movement background. Auditions Feb. 18, at 2 p.m., by appointment only. Call above number, 2-8 p.m. daily, for appointment. The repertory group plays concert, tv and off-Broadway engagements.

SCHEDULED B'WAY PREEMS

Once Russian, Music Box (2-18-61).
Comedie Francaise, Center (2-21-61).
Come Blow Horn, Atkinson (2-22-61).
13 Daughters, 54th St. (3-2-61).
Mary, Mary, Hayes (3-8-61).
Devil's Advocate, Rose (3-9-61).
Importance of Oscar, Lyceum (3-14-61).
Big Fish, ANTA (3-15-61).
Hamlet, Phoenix (3-16-61).
Far Country, Music Box (3-22-61).
Happiest Girl, Beck (3-30-61).
Carnival, Imperial (4-13-61).

Boston Biog

Continued from page 10

likes his own pictures. When he brought the first print of "Godzilla" to Boston for a trade showing, he requested the projectionist to show the ending over and over again. The hideous 20-story high monster is being riddled with machine gun bullets as a tidal wave lashes him in a wild finale. Said Joe: "Y'know—I feel sorry for that—monster." When I recalled this incident of some years ago to Joe, he laughed and said, "Yeah, I remember, but I think it was my money I was sorry for."

Right now, he's negotiating with Massachusetts' ex-governor, Foster Furcolo, in Mexico, re latter's stage play, "Leave It to George"; also working on a deal for his first New York film production, a property he has just purchased, with Marion Hargrove signed as writer, Doris Day to star; plus his upcoming releases.

Always a fast man with a line, Joe's favorite these days is: "I didn't set up that pirate ship bit, even though I do have a picture, 'Morgan the Pirate.'"

In Boston's Film Row, Joe remains one of the boys, sits around the coffee spot, picks up the tabs for the boys. He's gregarious, likes people around him, makes telephone calls like crazy from 9 to 5, and then trys to find at least six people to have dinner with.

He's regarded in his home town with awe, envy and admiration, a little of each from his contemporaries. But they agree on one thing, "he always put the money where his mouth was."

Publicity is his life's blood. He eats it, sleeps it and dreams it. He confided to this writer that some years ago one line about him appeared in VARIETY. "I cut it out," he said, "and carried it around with me for the longest time."

One significant incident may be cited. He got in touch with this VARIETY rep, saying he had an announcement to make. Over a hamburg and a cup of coffee we talked. He told me he was going to spend $2 million to exploit "Hercules," and make 602 color prints. I wrote the story, VARIETY carried it, and Joe began getting calls from all over the world.

Many in the industry took the news with tongue in cheek—just didn't believe it. Nobody ever heard of making over 600 prints, and all this from a man known in Boston as "one print Levine."

It came off as written, but it must be admitted that the sidewalks were lined with students of flops, who were tremendously surprised, to say the least, when the grosses on "Hercules" came it.

Lux, Pioneer

Continued from page 10

ing giant masses of calvary were shot on the plains of Yugoslavia; Spain, France, and other countries were "used" by units on other international productions, as were the African deserts, where right now, for example, Henry Levin is directing Donald O'Connor and a multilingual cast in "The Wonders of Aladdin" which we are producing on an elaborate scale in participation with Joseph Levine's Embassy Pictures.

Actors of worldwide fame have been signed by us for these films; all have been enthusiastic about their Italian stay, be it because of the method of work, be it because of the Italian technicians, be it for other reasons. Names such as Kirk Douglas, Victor Mature and Orson Welles (who are teamed in our current "The Tartars" for Metro release), Alan Ladd (now starring here in Lux's "Horatius"), Van Heflin (who recently completed "The Wastrel" for us), Anthony Quinn, Donald O'Connor, and many others of a similar high level have come to Italy to star in films produced by Lux and other Italian or foreign companies.

If until now the Lux program has ranked high among those of the top Italian companies, for the future it plans a continued development of its technical and organizational means leading to the production of films suitable for all publics and understandable to people of all races. And it will be more than pleased, as in the past, to associate itself with the top American production companies so as to more easily attain the goal it has set itself.

B'way Belted By New Snowstorm; Tallu $10,760 for 4, Carol $23,451, Lucille $56,456, Merman $45,821

Broadway can't seem to win. If it's not the critics it's the weather. On top of the high percentage of reviewer raps this season, the winter has thus far been one of the roughest in years. The blizzard last Friday-Saturday (3-4), which left the city in over 17 inches of snow, cut substantially into potentially lucrative weekend business for most shows.

However, despite snarled traffic conditions over the weekend, three entries went clean on the frame. They were "Camelot," "Do Re Mi" and "Sound of Music." A few shows registered increases while others suffered substantial drops. Particularly hurt by the blizzard were those productions, which have been on a marginal basis in recent weeks. As indicated below, seven of the shows now on the boards are circulating two-for-one exchange tickets.

There was one closing last week, "Invitation to a March," which shuttered Saturday (4). "How to Make a Man," which opened last Thursday night (2), failed to give performances the balance of the week, but resumed last Monday night (6). "Wildcat" began an abrupt fortnight's layoff last Monday to permit star Lucille Ball to take a Florida rest on the advice of her doctor. Miss Ball has been suffering from a virus and fatigue. The musical is scheduled to resume **Feb. 20 at the Alvin Theatre.**

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (12th wk; 92 p) ($7.50, 1,155; $40,-500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $33,141.

Last week, $33,075.

All the Way Home, Belasco (D) (10th wk; 77 p) ($6.90-$7.50; 967; $38,500). Previous week, 15,093.

Last week, $14,950.

Becket, Royale (D) (18th wk; 137 p) ($6.90-$7.50; 1,050; $45,507) (Laurence Olivier, Anthony Quinn). Previous week, 32,168.

Last week, $36,882, with twofers.

Best Man, Morosco (D) 44th wk; 344 p) (6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $24,550.

Last week, $20,427.

Bye Bye Birdie, Shubert (MC) (42d wk; 328 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $44,417.

Last week, $41,140.

Camelot, Majestic (MC) (9th wk; 73 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $84,098 with parties.

Last week, $84,140 with parties.

Critic's Choice, Barrymore (C) (18th wk; 61 p) ($6.90-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $31,524 with parties.

Last week, $28,431 with parties.

Do Re Mi, St. James (MC) (6th wk; 48 p) ($8.60-$9.40; 1,615; $69,-500) (Phil Silvers). Previous week, $71,560.

Last week, $70,589.

Evening With Mike Nichols and Elaine May, Golden (R) (17th wk; 139 p) ($6.90-$7.50; $30,439). Previous week, $27,963.

Last week, $28,973.

Fiorello, Broadhurst (MC) (62d wk; 492 p) ($8.35-$9.40; 1,182; $58,-194). Previous week, $44,885.

Last week, $42,996.

Gypsy, Imperial (MC) (82d wk; 646 p) ($8.60-$9.40; 1,428; $64,-500) (Ethel Merman). Previous week, $49,358 with twofers.

Last week, $45,821, with twofers.

How to Make a Man, Atkinson (C) (1st wk; 1 p) ($6.90-$7.50; 1,090; $43,522) (Tommy Noonan, Barbara Britton, Pete Marshall, Vicki Cummings).

Opened last Thursday night (2) to unanimous pans (Aston, World-Telegram; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Strassberg, Mirror; Taubman, Times; Watts, Post).

Last week, about $1,500 for opening performance. The Friday-Saturday (3-4) showings were cancelled because of financial difficulties, but the play resumed last Monday (6).

Irma La Douce, Plymouth (MC) (19th wk; 148 p) ($8.60; 999; $48,-250 (Elizabeth Seal, Keith Michell). Previous week, $48,246.

Last week, $46,476.

Midgie Purvis, Beck (C) (1st wk; 4 p) ($6.90-$7.50; 1,280; $48,-000) (Tallulah Bankhead).

Opened last Wednesday night (1) to two favorable reviews (Chapman, News; Kerr, Herald Tribune) and five unfavorable (Aston, World-Telegram; Coleman, Mirror; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $10,760 for four performances. There was no performance Thursday night (2) to give the cast, which had been occupied with rehearsals and previews the earlier part of the week, a day off as required by Actors Equity.

Miracle Worker, Playhouse (D) (67th wk; 532 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Suzanne Pleschette succeeded Miss Bancroft as co-star last Monday (6). Previous week, $29,311.

Last week, $31,496.

Music Man, Broadway (MC) (163d wk; 1,295 p) ($8.05; 1,900; $73,850). Previous week, $35,245 with twofers.

Last week, $30,430 with twofers.

My Fair Lady, Hellinger (MC) (255th wk; 2,031 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $35,116.

Last week, $32,430.

Octoroon, Phoenix (D) (2d wk, 13 p) ($4.60; 1,150; $20,382). Previous week, $10,991 for five performances.

Last week, $10,600.

Period of Adjustment, Hayes (CD) (13th wk; 100 p) ($6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $24,508 with parties.

Last week, $19,799. Closes Feb. 18.

Rhinoceros, Longacre (CD) (4th wk; 32 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $27,186.

Last week, $29,279.

Show Girl, O'Neill (R) (4th wk; 28 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $31,321.

Last week, $23,451.

Sound of Music, Lunt-Fontanne (MD) (60th wk; 476 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,924.

Last week, $75,872.

Taste of Honey, Lyceum (D) (18th wk; 143 p) ($6.90; 955; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $17,343. Moves Feb. 20th to the Booth.

Last week, $17,329.

Tenderloin, 46th St. (MC) (16th wk; 128 p) ($8.60-$9.60; 1,342; $65,-331) (Maurice Evans). Previous week, $42,370 with twofers.

Last week, $36,742 with twofers.

Tenth Man, Ambassador (D) (65th wk; 511 p) (6.90-$7.50; 1,155; $41,-562). Previous week, $12,967 with twofers.

Last week, 14,875 with twofers.

Toys in the Attic, Hudson (D) (49th wk; 384 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $17,162 with twofers.

Last week, $16,997 with twofers.

Under the Yum Yum Tree, Miller's (C) (12th wk; 93 p) ($6.90-$7.50; 912; $30,486). Previous week, $11,-865.

Last week, $10,528.

Unsinkable Molly Brown, Winter Garden (MC) (14th wk; 108 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $60,065.

Last week, $56,282.

Wall, Rose (D) (17th wk; 135 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $11,088 with twofers.

Last week, $11,287 with twofers.

Wildcat, Alvin (MC) (8th wk; 59 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Previous week, $63,-750.

Last week, $56,456.

Closed Last Week

Invitation to a March, Music Box (C) (14th wk; 113 p) ($6.90-$7.50; 1,101; $49,107) (Celeste Holm). Previous week, $11,914. Closed last Saturday night (4) at an estimated Loss of its entire $100,000 investment.

Last week, $15,587.

Opening This Week

Faust, Part I, City Center (D) (3.95; 3,090; $80,000).

Gert Von Gontard, Felix G. Gerstman and Deutsches Theatre, Inc., in association with N. Y. City Center, presentation of Gustaf Grundgens' Deutsches Schauspielhaus Hamburg in the original German version of Goethe's drama. Opened limited two-week stand last night (Tues.).

Canadian Ballet $17,900 Single Week in Toronto

Toronto, Feb. 7.

The National Ballet of Canada, bucking rough weather, grossed a fair $17,900 last week at the 1,525-seat Royal Alexandra Theatre here.

The potential capacity gross at the house, scaled to a $3 top weeknights and a $3.50 top weekend eves, was $29,000.

London Bits

London, Feb. 7.

Hugh Hastings is writing the book, music and lyrics of a new musical, based on **Jack McCarthy's** novel, "Song On A Penny Whistle."

George Fearon has been appointed first press officer of Assn. of London Theatre Press Representatives.

"Elegy for Young Lovers," a new opera by **W. H. Auden and Chester Kallman**, with music by **Hans Werner Henze**, will be heard in this year's Glyndebourne season. It'll be in July, first performance of the opera with its original English libretto.

Nottingham is expecting the okay from the local council to build a civic theatre at a cost of around $1,000,000.

Touring Shows

(Feb. 5-19)

Andersonville Trial—O'Keefe, Toronto (6-11); E. Illinois U., Charleston (13); Orpheum, Davenport (14); Civic, Omaha (15); Music Hall, K.C. (16); Municipal, Sioux City (17); Municipal, Pueblo (18).

At the Drop of a Hat—Blackstone, Chi (6-11); Shubert, Det. (13-18).

Come Blow Your Horn (tryout)—Walnut, Philly (6-18).

Devil's Advocate (tryout)—Colonial, Boston (6-18).

Fiorello (2d Co.)—Hanna, Cleve. (6-11); O'Keefe, Toronto (13-18).

Five Finger Exercise—American, St. L. (6-11); KRNT, Des Moines (14); Aud., Denver (16-18).

Flower Drum Song—Shubert, Chi (6-18).

Happiest Girl in the World (tryout)—Shubert, New Haven (18).

Hostage—Her Majesty's, Montreal (6-11); Forrest, Philly (13-18).

J.B.—Memorial, Fresno (6); California Theatre, San Bernardino (7); Temple, Tucson (9); Union High School, Phoenix (10-11); Civic, Lubbock, Tex. (13); Municipal, San Angelo (15); Municipal, Austin (16); New Downtown Municipal, Dallas (17-19).

La Plume de Ma Tante—Riviera, Las Vegas (5-19).

Majority of One—Rivoli, Toledo (6-7); Hartman, Col. (8-11); Shubert, Cincy (13-18).

Mark Twain Tonight—Cabell Hall, Charlottesville (6); Grey Chapel, Delaware, O. (8); Shrine Mosque, Peoria (10); Jewish Community Center, Harrisburg, Pa. (12).

Mary, Mary (tryout)—Shubert, New Haven (8-11); Wilbur, Boston (13-18).

Midsummer Night's Dream—Playhouse, Wilmington (6-11); National, Wash. (13-18).

Music Man (2d Co.)—Aud., Atlanta (6-11); Municipal, Birmingham (13-18).

My Fair Lady (2d Co.)—Shubert, Boston (6-18).

Once There Was a Russian (tryout)—National, Wash. (6-11, moves to N.Y.).

Once Upon a Mattress (Hurok)—Ford's, Balto (6-11); Erlanger, Philly (13-18).

Once Upon a Mattress (bus-and-truck)—Memorial Hall, Independence, Kan. (6); High School, Topeka (7); Municipal, Tulsa (8-9); Robinson Memorial, Little Rock (10-11); Memorial, Shreveport (13); City Aud., Beaumont (14); Aud., New Orleans (15-18).

Pleasure of His Company—McAllister, San Antonio (6-8); Texas Christian College, Ft. Worth (9); Northwestern Classic High School, Oklahoma City (10-11); McMahon Aud., Lawton, Okla. (12); Miller, Wichita (13-14); Indiana U., Bloomington (17); Quimby Aud., Ft. Wayne (18).

Raisin in the Sun—Music Hall, Omaha (7-8); Music Hall, K.C. (9-11); American, St. L. (13-18).

13 Daughters (tryout)—Shubert, Philly (6-18).

Road Mostly Good; 'Sun' $41,251, S.F.; 'Hostage' $49,656 in Toronto Week; Ameche $30,880, 'Horn' 8½G (4), Philly

Business on the road ranged from satisfactory to splendid for most shows last week. There were some sluggish entries, notably the Broadway-targeted productions of "Come Blow Your Horn," in Philadelphia, and "Once There Was a Russian," in Washington. Both cities were among those hit by the Friday-Saturday (3-4) snowstorm.

"Hostage" got off to a strong start in its initial post-Broadway road stand in Toronto and "13 Daughters" was so-so in the first frame of a Philly break-in.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taes. Engagements are for single week unless otherwise noted.

BOSTON

My Fair Lady, Shubert (MC-RS) (5th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $67,331.

Last week, $66,971.

CHICAGO

At the Drop of a Hat, Blackstone (R-RS) (2nd wk) ($4.50-$5; 1,447; $38,500) (Michael Flanders, Donald Swann). Previous week, $26,684 with Theatre Guild-American Theatre Society subscription.

Last week, $31,059 with TG-ATS subscription.

Flower Drum Song, Shubert (MC-RS) (12th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $50,600.

Last week, $56,057.

CINCINNATI

Five Finger Exercise, Shubert (D-RS) ($4.75-$5.30; 2,100; $60.000) (Jessica Tandy, Roland Culver). Previous week, $16,193 with TG-ATS subscription, Hanna, Cleveland.

Last week, $17,142 with TG-ATS subscription.

CLEVELAND

Fiorello, Hanna (MC-RS) (1st wk). Previous week, $45,395, five-performance split.

Last week, $48,872 with TG-ATS subscription.

LOS ANGELES

J.B., Biltmore (D-RS) (4th wk) ($5-$5.50; 1,636; $53,000) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $20,712.

Last week, $19,366.

MEMPHIS

Music Man, Auditorium (MC-RS). Previous week, $52,774, Civic, New Orleans.

Last week, $60,609.

PHILADELPHIA

Come Blow Your Horn, Walnut (C-T) (1st wk) ($4.80-$5.40; 1,360; $33,000) (Hal March).

Opened here last Thursday (2) to two endorsements (Murdock, Inquirer; Schier, Bulletin) and one pan (Gaghan, News).

Last week, $8,521 for four performances.

Midsummer Night's Dream, Forrest (C-RS) (2d wk) ($4.80-$5.40; 1,760; $56,000) (Bert Lahr). Previous week, $31,816 with TG-ATS subscription.

Last week, $35,147 with TG-ATS subscription.

13 Daughters, Shubert (MC-T) (1st wk) ($6-$7.50; 1,876; $69,000) (Don Ameche).

Opened Jan. 30 to one favorable review (Murdock, Inquirer) and two unfavorable (Gaghan, News; Schier, Bulletin).

Last week, $30,880. John Fearnley has withdrawn as director and choreographer Rod Alexander has taken over the staging assignment, with the assistance of George Mallonee.

SAN FRANCISCO

Raisin in the Sun, Geary (D-RS) (4th wk) ($5.40-$5.95; 1,550; $50,-000) (Claudia McNeil). Previous week, $35,254.

Last week, $41,251.

ST. PAUL

Majority of One, Auditorium (C-RS) ($4.40-$5.50; 2,695). Gertrude Berg, Cedric Hardwicke). Previous week, $36,272, Erlanger, Chicago.

Last week, $43,656 with TG-ATS subscription.

TORONTO

Hostage, O'Keefe (CD-RS) $4-$4.50; 3,200; $75,487). Began post-Broadway tour here Jan. 30.

Last week, $49,656.

WASHINGTON

Once There Was a Russian, National (C-T) (1st wk) ($4.50-$4.95; 1,685; $42,900) (Walter Matthau, Francoise Rosay, Albert Salmi, Julie Newmar). Previous week, $5,671 for four performances, Playhouse, Wilmington.

Opened here Jan. 30 to one favorable notice (Coe, Post), one mixed (Carmody, Star) and one pan (Donnelly, News).

Last week, $11,501.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $22,625, six-performance split.

Last week, $31,218 for seven performances with Broadway Theatre League subscriptions: Palace, Youngstown, Monday-Tuesday (30-31), two $7,953; Sexton High School, Lansing, Wednesday (1), one $3,273; Regent, Grand Rapids, Thursday (2), one $3,460; Memorial Hall, Dayton, Friday-Saturday (3-4), three $16,532.

Once Upon a Mattress (Hurok) (MC-RS) (Dody Goodman, Buster Keaton). Previous week, $25.786 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $30,364 for seven performances: Memorial, Louisville, Tuesday-Wednesday (31-1), four, $7,519; U. of Indiana, Bloomington, Thursday (2), one, $7,615; Purdue U., Lafayette, Ind., Friday-Saturday (3-4), two, $15,230.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $30,602, six-performance split.

Last week, $33,523 for six performances: Senior High School, Appleton, Wis., Sunday (29), one, $5,310; Municipal, Sioux City, Tuesday (31), one BTL, $5,950; Music Hall, Kansas City, Wednesday-Thursday (1-2), two, $12,204; Central Senior High School, Springfield, Mo., Friday-Saturday (3-4), two BTL, $10,059.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $24,460, seven-performance split.

Last week, $24,969 for six BTL performances: Auditorium, Dallas, Monday (30), one, $4,113; Municipal, Austin, Tuesday (31), one $4,912; Memorial, Wichita Falls, Wednesday (1), one $5,734; Municipal, Harlingen, Tex., Thursday (2), one $4,450; Del Mar, Corpus Christie, Friday-Saturday (3-4), two $5,760.

Off-Broadway Shows

(Figures denote opening dates)

American Dream, York (1-24-61)
Balcony, Circle in Square (3-3-60).
Banquet for Moon, Marquee (1-19-61).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Th'tre (Rep) (7-15-59).
Donogoo-Tonka, Mews (1-18-61).
Elsa Lanchester, 41st St. (2-4-61).
Epitaph for Dillon, Actors (12-28-60).
Every Other Evil, Key (1-22-61).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
Krapp's & Zoo, Cricket (1-14-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59)
Montserrat, Gate (1-8-61); closes Feb. 12.
Moon and River, East End (2-6-61).
Mousetrap, Maidman (11-5-60); closed next Sunday (12).
O, Oysters, Village Gate (1-30-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60).
3 Japanese Plays, Players (2-3-61).
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

Cicero, St. Marks (2-8-61).
King Dark Chamber, Jan Hus (2-9-61).
After Angels, W. 3rd St. (2-10-61).
Two for Fun, Madison Ave. (2-13-61).
To Damascus, Theatre East (2-14-61).
Play Tonight, Marquee (2-15-61).
Kreutzer Sonata, Maidman (2-15-61).
Tiger Rag, Cherry Lane (2-16-61).
Double Entry, Martinique (2-20-61).
Walk-up, Provincetown (2-23-61).
Rondezvous, Gramercy Arts (2-27-61).
Night at Guignol, Guignol (3-1-61).
Five Pests, Gate (3-6-61).
Roofs, Mayfair (3-6-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Ballet Ballads, E. 74th St. (1-3-61); closed Sunday (5) after 37 performances.

Toronto O'Keefe Setting Pattern

Continued from page 97

O'Keefe is a local subscription audience of 18,600, built up through a joint campaign conducted by the O'Keefe management and the Theatre Guild-American Theatre Society. That represents an increase of about 900% over the 2,100 subscribers on the TG-ATS roster for the 1959-60 season at the 1,525-seat Royal Alexandra Theatre, the town's only major legit showcase at that time.

This season's 18,600 subscribers are signed up for 10 shows, six under TG-ATS auspicies and four extra on special O'Keefe subscription. The TG-ATS Toronto season was set up so that the Royal Alexandra and the O'Keefe would each get three entries, with the productions putting in three weeks on subscription at the former house and two weeks on subscription at the latter.

The importance of the Toronto subscription cushion is illustrated by the guaranteed advance it will provide for the touring production of "Fiorello," which plays the O'Keefe for two weeks starting Feb. 13. The musical, scaled to a $5.50 top weeknights and $6 weekend eves. will open to a subscription advance of $74,644. The potential capacity for the fortnight, allowing for the subscription discount, will be around $180,000. Thus, the show will have to do a little over $50,000 each week in non-subscription business to go clean.

"Fiorello," incidentally, is one of the four O'Keefe subscription entries. "Destry Rides Again," which closed Jan. 28 after a fortnight at the theatre and the Harry Belafonte show, which played there Nov. 21-Dec. 3, were also on O'Keefe subscription; as will be the touring edition of "Sound of Music," which is slated to begin a three-week run at the house April 3.

All bookings for the O'Keefe, of which Hugh P. Walker is managing director, are approved by the theatre's New York representative, Broadway producer Alexander H. Cohen. One of the entries scheduled for the theatre is Cohen's production of "At the Drop of a Hat," the two-man revue in which Michael Flanders and Donald Swann costar.

Cohen claims the rental terms at the theatre are generally the same as prevail at other large houses in major cities. "Hat," he asserts, has been booked under the same arrangement worked out for other theatres played by the revue. The deal calls for the production to get 70% and the theatre 30% of the first $20,000 gross. The split then goes to 75-25 from $25,000-$32,000 and a straight 75-25 on the entire gross if it goes over $32,000.

The rental deals, Cohen explains, range from a straight 50-50 to the special "My Fair Lady" setup (believed to be the same at virtually all theatres) whereby the split was 75-25 up to $50,000 and 80-20 over that amount. Under the deal with "Lady," which played the O'Keefe for three weeks, the theatre also paid for stagehands, musicians and advertising.

The rental arrangement for "Camelot," which opened the theatre and its pre-Broadway tryout tour simultaneously Oct. 1, involved a 75-25 split up to $80,000 and then 80-20 on the balance. Other than "Camelot," the O'Keefe season sked includes no tryouts, but Cohen hopes to get more break-in entries into the house in the future.

Cohen feels the theatre's modern facilities would be beneficial for tryouts. He also disputes certain raps circulating in the trade regarding the accoustics at the O'Keefe, which has its own electrically controlled system. He argues the accoustics have been bad only when a production insists on using its own equipment.

Besides the O'Keefe subscription shows mentioned earlier, the three TG-ATS entries at the house included "Camelot" and "Lady" plus the upcoming "Drop of a Hat." The solid booking lineup at the O'Keefe takes in one week when there were no performances at the theatre. The house, however, was being used at that time for rehearsals of "Treasure Island," which was imported from London for a two-week run.

Anent the subscription picture in Toronto, Cohen claims the O'Keefe-TG-ATS goal next season is 25,000 subscribers, which would give the O'Keefe three weeks of subscription time and the Royal Alexandra five weeks. Incidentally, this season's tally of 18,600 subscribers for 10 shows represents a total guaranteed Toronto legit audience of 186,000 and a guaranteed advance of around $750,000.

The O'Keefe sked includes the current "Andersonville Trial"; "Fiorello," Feb. 13-25; "Hat," Feb. 27-March 11; two successive variety shows, the weeks of March 13 and March 20; "Once Upon a Mattress," March 27 - April 1; "Sound of Music," April 3-22; a variety show, April 24-29; a Canadian Conference gathering (not a show), the week of May 1; the N.Y. Philharmonic, May 8-13; "Gypsy," May 15-27, and the Metropolitan Opera, May 29-June 3.

The shows that have already played the theatre, with the length of the bookings and respective grosses of each, were "Camelot," three weeks Oct. 1-22, $352,448; Marlene Dietrich show, one week Oct. 24-29, $57,507; "My Fair Lady," three weeks Oct. 31-Nov. 19, $333,912; Harry Belafonte show, two weeks Nov. 21-Dec. 3, $192,694; "Holiday in Japan," one week Dec. 5-10, $39,668; Johnny Mathis show, one week Dec. 12-17, $51,369; "Treasure Island" (rehearsal Dec. 19-24), two-week run Dec. 26-Jan. 7, $76,851; Royal Ballet, one week Jan. 9-14, $111,571; "Destry," two weeks, Jan. 16-28, $88,492, and "Hostage," single week, Jan. 30-Feb. 4, $49,656.

The booking of "Hostage" for its stand at the O'Keefe last week was made only three weeks ago with the production guaranteed a minimum of $14,000 for the date. On the basis of its gross, the presentation's share of the take came to about $35,000.

Sodom & Gomorrah

Continued from page 10

as a film salesman I decided to increase the picture budget threefold, and in place of the director we had thought to use, offer the picture to Robert Aldrich.

We have great regard for Aldrich in Italy and it was my feeling that only by bringing in a young and vigorous director who would see the 4000 year old story of Sodom and Gomorrah in the light of what was happening in our society today, could our picture be made to differ from the many other Biblical epics which were either planned or were already in production around the world. It was the opinion of my colleagues and I that spectacular and rich production were not enough to tell the story. The picture would need sweeping, dazzling spectacle, of course, and the investment of a great deal of money, but the story had to be strong, immediately comprehensible and pertinent to the lives of today's people. The allegory must be clear and apparent.

Happily, Bob Aldrich agreed to direct the picture and flew to Italy the day after he said yes. He, Joe Levine, our production people and I personally scouted exterior locations in Israel and though we found many beautiful sites and stunning backgrounds, we did not find the masses of dress extras and above all horse and horsemen that were essential to several huge scenes in the picture. Reluctantly we abandoned our plan to shoot in Israel.

After looking over many locations throughout the Eastern hemisphere, we settled on Southern Morocco, where he weather is uniformly excellent, the government officials courteous and extremely helpful and where there were available the three or four thousand horsemen and two or three thousand foot soldiers our battle scenes called for.

An additional benefit of working in Morocco, we were to find, was the availability of hundreds of Jews whose forefathers migrated to Morocco 3000 years ago, and who live, dress, look and in many ways act just as did their forebears three milleniums ago. Putting these wonderful people with their Biblical style dress and their strong, dignified faces into our picture will add an element of reality to *"The Last Days of Sodom and Gomorrah"* which would have been impossible to achieve elsewhere.

After so many years of planning it was almost with a sense of wonder that I found on my desk the morning of Jan. 24 the first day's production report. Since then I have watched with pleasure the arrival of the production reports each evening and have been delighted in attending the screening of the rushes of the day's work each morning. Every day it is clearer to me that this is the one time when a dream really is coming true, but much bigger and much better and infinitely more exciting than my father and I had ever thought it would be.

Spouse's Ideas

Continued from page 10

parties which launch the saturation sell.

Active in philanthropic and club work in their suburban Boston community, Mrs. Levine decided to make her decorating ideas pay off and became a partner in a party decorating business seven years ago called "The Magic Touch."

A man who knows a good thing when he sees it, Levine promptly became her best non-paying customer. For the first "Hercules" epic she dreamed up a time bomb invitation after a chance remark by one of her husband's business associates that the firm was going to be exploded not merely launched and planned an "Explodation luncheon."

For "An Evening with the Gods" she produced a rhinestone-studded champagne bottle. That spectacular at the Forum of the Twelve Caesars also featured table centerpieces of Steve Reeves in plaster amid broken chains and crumbling columns for "Hercules Unchained."

She considers "Jack the Ripper" was one of her best but bloodiest challenges. The luncheon menu printed on drops of blood featured hearts of lettuce, London Broil, preceded by "odd bits and pieces of appetizers" and Bloody Marys.

Mrs. Levine attributes these "rather unusual" ideas to a wonderful rapport between herself and her partner, Estelle Wasserman. "We sit and talk and sketch, let our imaginations roam and before we know it the plan takes shape," she explained.

Does she mind the loss of her paying customers? "Not at all, my husband's business has become my business too. There's a great latitude in this type of work. Like my husband I believe that in show business no holds are barred."

Literati

Scots' Own Dictionary

Compiling of the Scottish National Dictionary, which deals with Scot words after the year 1700, has reached the halfway mark. When complete it will have 40 parts in 10 volumes; the 20th part is now in print and volumes one to five will be available soon.

A twin Dictionary of the Older Scottish Tongue is also being compiled. The 19th part is about to be published, while the 20th is completed editorially.

An appeal for $300,000 in the name of the Scottish Dictionaries Joint Council was launched about 18 months ago.

Mexico Hits Girlie Mags

These are sad, sad days indeed for visiting tourists and Mexican machos (he men) who formerly delighted in oggling the female form divine, gringo style, in a parade of girlie books from Playboy, Nugget, Dude, etc. down to such blatant pineup books as Gala, Follies, Modern Man, etc., and the long list of one-shots masquerading under title switches along the general line of "Photography for Men."

City authorities suddenly cracked down on magazine stores, bookshops, department stores and street stands carrying the "offensive" and "pornography laden" American magazines which say they, "corrupt" morals of teen-agers. Whether or not the magazines contribute to moral delinquency of youth is beside the point, even though the usual pattern at such spots at Sanborn's, Misrachi, Palacio de Hierro, was the surreptitious thumbing through of the girlie books by teen agers and under who looked with popped eyes, but did not buy the magazines.

Actually this bluenose crusade which has put the magazines in question under the counter for sale at two or more times their retail prices, is outcome of rancor of Mexican publishers. These latter, for some years now, have had to twiddle their thumbs, watch gringo imports flood stands, while their own efforts were not permitted on self-same pornography charge. The Mexican books came closer to pornography than the American counterparts, because of the judicious posing of models and camera angles.

Even today, so-called alleged bona-fide magazines, find one excuse or another for a cheesecake spread with accent on angles highlighting region just below the waist and the mammaries. Publications in the entertainment field especially go in for as much daring cheesecake as they can dare, without inciting official wrath.

The puritan drive, which has full support of the Mexican Church and civic organizations, has also cracked down on French editions of alleged "lewd" classics including Henry Miller's series of tomes, Funny Hill, The Perfumed Garden, and on down the list to hack produced, garbled English "novels" using four letter words every other paragraph and devoted to graphic descriptions of erotic love play.

Magazine distributors are attempting to fight the ban against the American magazines. But once the minds of authority is made up, it generally means that ban orders remain in effect. Tourists can still get the unclad beauty books back in the States. But what they mourn is the inability to buy alleged pornography at "bargain counter" rates in Mexico. Miller's books and others were offered at prices from $5 to $10 dollars and now, only a week or so after the ban, prices in black market for this "literature" has doubled and tripled.

There's no telling how many thousands of copies of the forbidden classics and contemporary works cross the border in luggage of visitors. But despite current ban pirate editions of the French editions are being turned out for the tourist trade—at correspondingly increased prices.

Chicago Staff Changes

Chicago Tribune has transferred a couple of key staffers to top editorial posts on the evening Chicago American, which it bought four years ago,and which for years has been low-sheet in the four-paper Chi market.

The Tribmen are Richard Hainey, who becomes executive editor of the American, and Lloyd Wendth, who'll take title as editor. Latter had been Trib's longtime Sunday magazine boss. In the American's managing ed slot is Luke P. Carroll, ex-N.Y. Herald Tribune. Rainey replaces Edward P. (Ted) Doyle, resigned.

Moveovers were announced just prior to American's occupancy of new quarters adjacent the Trib building, in space that formerly housed the Trib's broadcast properties, WGN-AM-TV.

Palm Springs Competition

Virgil Pinkley, who was the L. A. Mirror-News, first publisher until he resigned and retreated to the desert to publish small town papers, has started the Palm Springs Star to add to his string. His main daily is published in Indio and circulates some in Palm Springs, which up to now has had only one paper, the Desert Sun.

New Pinkley venture is published on quality newsprint and has top art work. Features are Ann Landers, Dr. Joseph G. Molner, Mike Connelly, Millie Iverson and Paul Wilhelm. First edition ran 20 pages. Pinkley said his policy would be

"With or without consent of
friend or foes,
We sketch your World exactly
as it goes."

Desert Sun's chief competish to date has been the Riverside Enterprise, rated best paper in the state. What Pinkley's paper can do to dent Sun's armor further is a question. Desert Sun has Hildy Crawford, top gal reporter of them all, George Laine, for show biz, wire service, Bob Considine, Stan Delaplane. Abby Van Buren, Holmes Alexander and a UP wire service.

Main issue is whether a town of 13,000, even if it balloons up to 50,000 weekends, can support these papers. So far advertisers have been shelling out generously to all of them.

Such Interesting People

Literary agent Mrs. Carlton Cole has moved from Algonquin to Waldorf Towers. She's placed two new books by society photographer Jerome Zerbe, one about the 1930s, for Obolensky; one about 18th Century French homes with a Cyril Connolly foreword, for MacMillan.

Meanwhile Huntington Hartford is concocting an art book for Random House to appear coincidental with the opening of his now museum at Columbus Circle in a year or so.

Finally, Rufus Jarmon, the magwriter, is turning to family nostalgia with a Doubleday manuscript called "The Old Home Place."

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Off-Broadway Reviews

Donogoo

Stella Holt presentation of three-act comedy by Jules Romains, translated by James B. Gidney. Staged by Adrian Hall; settings, Robert Soule; costumes, Domingo A. Rodriguez; lighting, Jules Fisher; music, Denis Jeffrey Blood; production coordinator, Maurice Schaded. Features William Mullaney, Richard Woods, Wells Richardson. Opened Jan. 18, '61, at the Greenwich Mews Theatre, N.Y.; $4.50 top.

Lamendin ..... William Mullaney
Benin ..... George Martin
Prof. Rufisque ..... Ronald Bishop
Prof. Yves Le Trouhadec ..... Wells Richardson
M. Margajat ..... Richard Woods
Bankers .Raleigh Bond, Jonathan Taylor
Le Brun ..... Brendan Fay
Joseph ..... George Cohen
Senator ..... Russell Bailey
Russian ..... Harry Kaiserlian
American ..... Charles Armsby
Swede ..... Paul Prokop
Italian Woman ..... Fiore
Prostitute ..... Janice Wilson
Girl ..... Beth Porter
Leader ..... Philip Baker Hall
Pioneers..... Russell Dado, Daniel Adler, Jack Johnson, Ben Gorelick
Joris ..... Terry Schreiber
Guide ..... Joseph Gimpel
Troubador ..... Jenny Duncan

Contemporary man's gullibility and its ramifications in several familiar institutions, ranging from psychoanalysis to high finance, is given an often-amusing satirization in Jules Romains' "Donogoo" at the Greenwich Mews Theatre, N.Y. The combination of producer Stella Holt and director Adrian Hall, responsible for many past Mews productions, has presented the farce with a light-handed flexibility that generally holds the disjointed piece together.

In Paris in 1930 the show attracted considerable attention because of its amusing satire and the stage mechanics for the frequent change of locale. As presented off-Broadway today, "Donogoo" is still comic in concept and challenging to the scenic artist, and the cast and designer Robert Soule display clever versatility.

Romains' comedy deals with the fraudulent founding of a city in the wilds of Brazil so a professor can substantiate his "discovery" of the place and thereby gain admittance to the French Academy. The project eventually turns into a wild financial scheme involving brokers and explorers who end up "founding" Donogoo in exaspiration after being unable to find it. Climactic scenes showing flashing neon signs of the Donogoo Hilton, A&P and other signs of commercial invasion, as well as earlier experiences with a psychoanalyst, jungle exploring parties and stock brokers provide zany moments.

William Mullaney is amusing as the fellow who starts the scheme rolling and eventually becomes governor-general of Donogoo, and Wells Richardson is a credible catalyst as the phony professor. Richard Woods is slick and often-diverting as the financial brains behind the operation and Brendan Fay is an okay leader of an exploration party. Also entertaining are Ronald Bishop as the kookie headshrinker, Fiore as an Italian housewife and Russell Bailey as a senator.

Pleasing and effective continuity is provided by Jenny Duncan as a troubador who renders Denis Jeffrey Blood's appropriate Parisian music on an accordian and Jules Fisher's lighting and Domingo A. Rodriguez' costumes colorfully complement Soule's settings. Although the translation is credited to James B. Gidney, it is noted that some scenes and excerpts from a Gilbert Seldes version are also used. *Kali.*

A Banquet for the Moon

Robert Woods presentation of two-act comedy-drama by John Cromwell. Staged by Nola Chilton; settings and lighting, Warwick Brown; music, Herbie Mann. Features Jean Shepherd, Jack Betts, Lee Firestone. Opened Jan. 19, '61, at the Theatre Marquee, N.Y.; $4.50 top.

Taki ..... Mako
John ..... Jack Betts
Mr. Beel
Hostess ..... Paul B. Price
John's Father
M ..... Jean Shepherd
Margaret
Helen ..... Lee Firestone
John's Mother
Boy ..... Kenneth Rock
Girl ..... Lynn Keyis
Others, Bob Burgos, Haig Chobanian, David Frank, Catherine Mandas, Roma Satterfield.

In "A Banquet for the Moon," playwright John Cromwell has provided a vehicle for radio-tv personality Jean Shepherd. The comedy-drama at the Theatre Marque, N. Y., a modernization of the Faust legend, displays flashes of sardonic wit and provocative drama to comment on contemporary society.

Key figure in the proceedings is a Mephistophelian character, referred to simply as M, portrayed by Shepherd. As the devil's envoy who hosts a heart-sick nuclear physicist through an excursion into youth, innocence, heroics and power, he gives an expressive performance, particularly in the comedy scenes.

"Banquet for the Moon" attempts to hold a mirror up to the audience and, in fact, actually does so in one sequence involving a trip to the theatre in which M and his charge sit on the stage to watch the "play" going on in the audience. At times the philosophic sketches are confusing, and eventually she concept itself tends to become tiresome. But generally "Banquet" holds attention and provides interesting theatre.

As the disillusioned physicist, Jack Betts aptly conveys his confusion and ultimate despair over his Satanic pact. Paul B. Price provides amusing moments, first as a salesman of the demonic bargains and later as a mummified "hostess" at a wild cocktail party. Lee Firestone offers diverting moments, particularly as a psycho temptress.

Nola Chilton has directed with lively imagination, and Warwick Brown's settings and lighting provide clever atmospheric touches. *Kali.*

Every Other Evil

Nils L. Cruz & Robert E. Judge presentation of three-act drama by James Comorthoon. Staged by Herbert Nielsen; settings, Herbert Nielsen; lighting, Lynn Fishbein; costumes, Venti Mella; music, Arthur Kaplen; associate producer, Sylvia Singer. Opened Jan. 22, '61, at the Key Theatre, N.Y.; $3.50 top.

Jamsie ..... Dennis Cooney
Dan Fitzgerald ..... Robert C. Schneider
Eileen ..... Linda Robinson
Mrs. O'Donnell ..... Elaine Eldridge
Father O'Reilly ..... Stan Whitman
Paddy ..... John Horn
Gorman ..... Frederick Heidemann
McLoughlin ..... Robert Molnar
Maggie McLoughlin ..... Sylvia O'Brien
Bert ..... Bob Sonderskov
Bill ..... Robert C. Schneider
Children .... Diane Robins, Lyle Rose, Charles Camieri
Dumphy ..... John M. Kimbro
Sean ..... Henry Heffner

Two favorite author themes the Irish rebellion and the conflict between devotion to God and duty to country, are the core of James Comorthoon's "Every Other Evil" at the Key Theatre, N. Y. But despite its heavy subject, the drama contains warmth and sincerity and is skillfully performed so as to override the handicap.

If there is nothing particularly original in "Every Other Evil," there is arresting drama developed out of the inner struggle of a young Irish lad who has chosen the Clergy as his future vocation but is forced to forsake his Christian principles and kill a man when his country is in danger. There are also touching moments concerning the love of a young colleen for the boy and her compassion for his torment, and the anguish of an old woman over the lives of her sons.

As the tormented youth, Dennis Cooney is impressive, with a sensitive quality that convey the anguish the lad experiences. Linda Eldridge is attractive and delicate as his girl and Elaine Eldridge gives a forceful performance as the old woman. Other persuasive portrayals are registered by Stan Whitman as a fatherly priest, Frederick Heidemann as an IRA leader, John Horn as a young freedom fighter, and Robert Molnar and Sylvia O'Brien as a shopkeeper and his wife.

Herbert Neilsen's direction is concise and generally well-paced and his settings are appropriate. Venti Melina's costumes and Lynn Fishbein's lighting create proper illusion. *Kali.*

Dance Review

Paul Taylor Dance Co.

(Hunter College, N. Y.)

A full and enthusiastic house (Hunter College aud) greeted Paul Taylor's program, his choreography and excellent little company. Compared to last season these artists seem more consumate and matured. Perhaps Taylor will one day also devise a program of wider emotional, less abstract vein. He is capable of going this one further step in the right direction. The human body is not merely an instrument but a personal being.

There is inventiveness, awareness of body design in space and his own perfectly controlled technique which makes even awkward and contorted movements appear graceful and lithe. His company follows Taylor's intentions closely though each retains a certain personality. Akkiko Kanda, Maggie Newman, Pina Bausch, Elizabeth Walton and Don Waggoner execute this strictly abstract but fascinatingly ingenious choreography with astonishing naturalness, as well as more often than not a sardonic humor.

Taylor is also to be commended on his excellent and original choice of musical accompaniment though it is regrettable that this should be reproduced on tape which is mostly not even perfect in its rendition, but mainly detracts from the formal enjoyment of the music, which would hardly be missing with live performers. Economics preclude. But it is to be hoped that Taylor may yet find the means, perhaps in a European opera house, to show "Meridian" (to music by Pierre Boulez,) or the wonderfully somber "Fibers" (to "Five pieces for orchestra" by Arnold Schoenberg) to an audience, accompanied by a full and well rehearsed orchestra. *Goth.*

Met Opera Drops Philly Series After 75 Years; Inflation Blamed

Philadelphia, Feb. 7.

The Metropolitan Opera is giving up its Philadelphia series after more than 75 years of performances here. U.S. inflation is blamed.

Tradition and general excellence of the New York company have made its schedule here the outstanding social as well as musical event. The performances of "Alcestis" tonight (7); "Martha," Feb. 28, and "Turondat," March 21, will mark the conclusion of Philadelphia's running musical attraction.

Rudolf Bing asserted the Met had dropped $30,000 this season on its Philadelphia dates. The company had asked for $186,000, which local sponsors made up in ticket sales and contributions. Tickets are at a premium here and the house is sold for in advance, by series sales. Parquet, balcony and box-holders are asked to bolster the substantial boxoffice tariff with a hefty donation, else their preferential rating may be endangered in favor of someone more generous.

Breakdown of the negotiations came when Bing asked $225,000 for six performances next season but forbade boosting the ticket price. The Philadelphia committee balked at raising an additional $39,000 in contributions.

The Tuesday evening appearance here and in Brooklyn were a development of the Met's former practice of going dark that night. The Brooklyn series was given up some 25 years ago. When Rudolf Bing took over the management of the opera troupe 10 years ago he instituted a partial Tuesday night subscription plan, which proved highly popular and has now reached 18 Tuesday evenings each season.

Tuesday Eves In N. Y.

Met Opera in N.Y. is adding another eight opera Tuesday night subscription season next season. In times past Tuesday was dark at the house, the Met dividing between Brooklyn Academy of Music and Philadelphia dates.

What now happens is that the Met will have an odd-Tuesday and an even-Tuesday block of tickets to divide between new subscribers, of which the waiting list is long.

'ROOTS' INTO HOTEL SPOT

Wesker Opens 299-Seat Mayfair Off Times Square

Norman Twain's production of Arnold Wesker's British play, "Roots," scheduled to open March 6 in the new 299-seat Mayfair Theatre, N.Y., will operate under a special Actors Equity contract. Production activity on the play had been delayed pending the formulation of a pact to cover the small-seater, which is located in the heart of the Broadway theatre district and consequently does not qualify as an off-Broadway house.

The Mayfair, which Russell Patterson is designing, is located on W. 46th St. in the Paramount Hotel cellar spot formerly occupied by Billy Rose's Diamond Horseshoe. An Equity rule defines off-Broadway as being outside the area bounded by 5th and 9th Aves., from 34th to 56th streets. The standard minimum for Equity performers off-Broadway is $45 and on Broadway $111. The minimum at the Mayfair will be $85, plus a sliding pay scale contingent on the weekly grosses.

The rehearsal pay for the "Roots" cast will be $50, compared with $82.50 on Broadway and $20 off-Broadway. Twain, incidentally, is also co-owner of the Mayfair with realtor-investor Irving Maidman. The theatre is on the same street with three Broadway houses, the Lunt-Fontanne, Helen Hayes and 46th St. Another smallseater operating under a special Equity contract because of its loation, is the 41st St. Theatre on 41st St., between 6th and 7th Aves.

Rick Colitti, who plays a small role in the off-Broadway production of "Montserrat," came to the rescue of the show's management recently when **Leonardo Cimino,** who has one of the major assignments in the play, was unable to go on for four performances because of laryngitis. No understudy had rehearsed the Cimino role, but Colitti was able to take over the ailing actor's part with very little preparation.

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For the past four years she has been active in theatre, television and films in Canada, in such plays as *Ondine, Dark of the Moon, St. Joan* and *The Time of the Cuckoo;* in the film *Ivy League Killers;* and television series: *Cannonball, Last of the Mohicans,* and *Tugboat Annie,* currently on the New York television screens. Born in Tagonrog, U.S.S.R., she lived in several European countries on both sides of the Iron Curtain before emigrating to Canada where she worked first as an interpreter in family and juvenile court. Off Broadway she was in *The World We Live In* last spring. Most recently she appeared on Broadway with Claudette Colbert in *Julie, Jake and Uncle Joe* as "Elena."

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ART GOTTFRIED

Broadway

Marquis Guy de la Passardiere, husband of Lilo, in for surgery at Mt. Sinai Hospital.

The Mike Lanins have adopted an infant daughter. He's the veepee of the Howard Lanin Enterprises and she's the former Ilyana Yankwich, daughter of Judge Leon Yankwich of the Los Angeles Federal Court.

Long Island Forum Inc. has been authorized to conduct a publishers and printers business in Westhampton Beach, Suffolk County. Capital stock is 200 shares, no par value. Leonard L. Bishop Jr. of Westhampton Beach, was filing attorney at Albany.

Capt. George H. Maines, longtime personal publicist for Jimmy Durante, and his wife, the former Elizabeth Breakstone, celebrated their 20th wedding anni yesterday (Tues.). They're in N. Y. with Durante, who opened at the Copacabana last week.

"The New Theatre in Germany," an exhibit of photos, blowups, scale models etc. shows daily at Pepsi-Cola bldg. March 14. For the chichi premiere, Joan Crawford for Pepsi and Jean Dalrymple for N.Y. City Center, where "Fautus" from Hamburg opened, were joint greeters.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Benny Goodman inked for Desert Inn, Feb. 21.

Harvey Diederich, Sahara flack, took over as ad-publicity chief on Feb. 6.

The Barry Katleman who married Gail Stevens isn't the son of El Rancho's Beldon Katleman as he was identified in VARIETY.

Jack Carter, Flamingo topper, says his girl friend kept pestering him to buy her a foreign convertible; so he bought her a rickshaw.

Thunderbird star Billy Gray visiting his pals Jack Entratter at the Sands, and Cene Delmont at the Flamingo after his first night openings.

Lloyd Lindroth, harpist in the Desert Inn lounge, had option picked up indefinitely, thus joining the regulars such as Dave Apollon, Milt Herth, and Michael Kent who've been there for years.

Peggy Dietrick did a splendid job of batting for the ailing Jane Froman at the Flamingo. Miss Dietrick, wife of local deejay Don Adams, recently chirped with Louis Bellson at the L. A .Coconut Grove.

Paris

By Gene Moskowitz
(*66 Ave Breteuil; SUF.* 5920)

Lynda Gloria to head the new Folies-Bergere show due late this season.

Edith Piaf breaking records at the Olympia Music Hall and also hitting disk bestseller lists.

About $16,300,000 will be spent on governmental film handouts and administration underwriting this year.

Jean-Pierre Leaud, boy star of "The 400 Blows," now making his first pic as a director. It is a short which he also wrote.

Robert Dhery to do exteriors on a Yank bankrolled pic, "La Belle Americaine," here next spring with interiors earmarked for Hollywood.

Robert and Robert Hakim to produce another version of "Camille," based on Alexandre Dumas' book not the play. Marcel Carne will direct.

The Prix Louis Delluc, one of the top film critic's awards here, to Henri Colpi for his first pic, "Such a Long Absence." Copli edited "Hiroshima Mon Amour."

Raoul Levy made a quickie appearance from N.Y. to tell local scribes about his forthcoming Columbia production, "Marco Polo," and then went right back to Gotham.

New stage adaptation of Feodor Dostoyevsky's "The Brothers Karamazov" by Dominique Auber due next season with Laurent Terzieff, Jean-Louis Trintignant and Nicole Courcel.

The Nouvelle Critique Prize for the best French film of the year did not go to Francois Truffaut's "The 400 Blows" as first reported. Actually it went to his second pic, "Shoot the Pianist."

A 20-year-old actress, Nicole Paquin, turns pic director for "Death Without a Will," swelling femme director ranks to four. Others are Jacqueline Audry, Agnes Varda and Annette Wadement.

20th-Fox has Anglo language rights to Brigitte Bardot's new pic, "The Loose Reins," to be called "Only For You" in the U.S. and England. BB produces and Roger Vadim directs.

Mexico City

By Emil Zubryn
(*Apartado* 385, *Acapulco*)

Dolores del Rio readying for brief personal appearance engagement in one of Frank Fouce's theatres in Los Angeles.

David Niven building a summer home in the Hidden River exclusive colony, with construction costing around $32,000.

Peruvian actress Ofelia Montesco Hollywood bound for a role in a George White and Jack Preston production this March.

Jorge Rosas, 23 year old Mexican, back here for a rest after working as scene designer at the Paris Opera throughout 1960.

The Palace of Fine Arts plans to install a luxury restaurant for the public during intermissions of opera, ballet, music and legit shows.

Bob Lerner swears he will not do another musical comedy here until authorities permit him a $1.44 orch admission at the b.o. Current admission is frozen at 96c.

Miguel Aleman Jr. definitely bowing out of organizing committee of the World Review of Film Festivals this year as prelude for political bid for a deputy's seat.

Fernando Borges, billed as the "Pat Boone of Argentina," will arrive here soon to fulfill theatre, nightclub and tele engagements as well as waxing records for RCA Victor Mexicana.

Bill Hayes who built an Acapulco residence in a month with a labor force of 600, dickering to become a member of the Mexican Assn. of Film Producers so he can make pictures in Mexico.

Francisco Aguirre fast becoming biggest night club impressario here, now owning such spots as La Fuente, Astoria, Mar y Cielo, Rio Rosa, and Capri. He also owns three radio broadcasting stations and a deluxe hotel.

Studios Off Hook

Continued from page 1

pation by WB. Import of present revised ruling becomes apparent with disclosure that, for 44-month period only "about" $20,000 of tax is now being levied.

When proposed assessment was made, Warners alerted other studios and, under a deep veil of secrecy, they banded together to get an adjustment. Law firms of Loeb & Loeb and Mitchell, Silberberg & Knupp were retained. For past nine months they have worked getting entire situation clarified, culminating in Nevins' ruling.

According to Nevins, revised yardstick of taxability now is this:

"The interpretation is based on the fundamental provision . . . that the producer is the consumer of all the tangible personal property used in producing a motion picture. However, it establishes categories of sub-producers and co-producers which have not previously been defined and classifies them as taxable or not-taxable.

Tests are given which may be applied in determining the taxability of many other transactions found in the industry."

Hereafter, before equating the 5% sales and use tax applicable for rental deals, state will exempt numerous items and cost computations of straight rental deals on filmaking facilities will be fixed. In most instances, what will be taxed no longer will be questionable, but when questions do arise equalization board will hand down a rapid ruling.

Attorneys retained by studios spent months going over all facets of studio operations and rental arrangements—and for first time, apparently, really brought equalization board up to date on precise modus operandi of studios at present.

Nevins reports: "This interpretation is the result of numerous conferences held by the equalization board with industry representives and their attorneys. Staff members and technicians of the studios were interviewed in order to obtain complete understanding of the problems facing the industry."

London

(*HYDe Park* 4561/2/3)

Dollars In the Stock Market."

Alec Guinness signed by John Columbia release.

Marcel Hellman and his brother Carol (from Munich) to N.Y. and the Coast on picture deals.

Lola Fisher, current heading bill at the Society, out for a couple of days with a bout of laryngitis.

Fred L. Thomas, Rank Film Distributors managing director, back at this desk after undergoing surgery.

Val Gielgud to be guest of honor at the Arts Theatre Club supper Feb. 20. He is BBC's head of radio drama.

Leon Gluckman in town to stage the All-African musical "King Kong." It is due at the Prince's Theatre later in the month.

Marty Wilde off to South Africa to film in "The Helions," which is being made jointly by Warwick Films and Jamie Van Uys.

Nicolas Darvas in last week from Paris to finalize publication of his book "How I Made Two Million Dollars on the Stock Market."

C. J. Latta, managing director of Associated British Picture Corp., tossed an informal luncheon to welcome Steve Broidy and Norton Ritchey to town.

Caroline Lejeune, who retired as Observer film critic at the end of the year, appointed by Kenneth Rive to be artistic program adviser for his Gala Films.

Bob Hartford-Davis is to direct Unifilms' first feature production, tentatively titled "Crosstrap," with Laurence Payne, Bill Nagy, Gary Cockerill and Jill Adams.

Producer W. A. (Bill) Whittaker and director Robert Day, who brought comedian Tony Hancock to films in "The Rebel," will be handling the star's next vehicle.

Tokyo

By Dave Jampel
(*Press Club*—211-3161)

Earl Grant and unit swinging through Japan.

French actress Francoise Arnoul in for 12-day visit.

Ditto the Delta Rhythm Boys.

"Cimarron" (M-C) opened strong at the Hibiya.

Disney's Far East rep Alex Caplan to U.S. for visit.

Two promoting agencies here seeking to nab Sammy Davis Jr. for dates later this year.

General sales manager Ernest welton of Rank Overseas here on bizlrip.

Alec Guiness here to absorb culture prepping for playing a Japanese in WB filmization of "Majority of One."

After a year of California living, Kabuki-type dance leader Tokuho Azuma, whose units have made global tours, will resume residence in Japan.

In a Coals-to-Newcastle move, Art Friends Assn. is negotiating with Columbia Artists to bring full-sized "Madame Butterfly" troupe to Japan.

The Pentagon trying to buy a print of 'Storm Over the Pacific" from Toho. Film, which depicts Pearl Harbor raid, is still in negotiation for U.S. release.

Frankfurt

By Hazel Guild
(*24 Rheinstrasse;* 725751)

City of Schweinfurt building a new city stage at a cost of $1,500,000, to seat 750 people and be ready in two years.

East Germany reportedly has just reached its 1,000,000 tele set, as compared to the 4,500,000 now in West Germany.

"Irma la Douce" due for its first German presentation with Margit Saad and Harald Junke playing the leads at the Baden-Baden Theatre.

John Cranko, former choreographer with the London Royal Ballet, signed as new ballet master for the Wuertemberg State Theatre of Stuttgart.

William Backhaus, 76-year-old concert pianist, suffered a heart attack in Cologne following the first of his three scheduled concerts there.

Top German record star Caterina Valente signed to an appearance on the Perry Como Show in February; then will go on a concert tour of Mexico and South America.

Hans Schweikart and Friedrich Duerrenmatt writing the film script based on Duerrenmatt's play "The Marriage of Mr. Mississippi." Kurt Hofmann directs, and Johanna von Koczian and Martin Held are playing the leads.

John Schapar, German film and television choreographer, who is now staging the show "L'Amour Madame" at La Nouvelle Eve in Paris, signed as soloist for a show at Ciro's in Hollywood; then will play Las Vegas and tour the U. S. with the show.

Hong Kong

By Ernie Pereira
(*Tel.* 774156)

Aussie tele commentator Bob Sanders flew in from Sydney.

An envisaged cross-harbour bridge scheme will cost $80,000,000.

Esquire mag. travel editor Richard Joseph in for a visit on his Orientour.

Time Magazine banned from Macao until further notice reportedly for "untrue" articles the magazine carried in its Jan. 2 issue on Portuguese West Africa.

Hong Kong chosen as site for first Asian Students Conference, scheduled for September. Delegations will come from Singapore, Malaya, Japan, Korea, India, Thailand and Afghanistan.

Two floating fairs, one from Japan and the other from Indonesia, due here this month. The Indonesian vessel is bringing a contingent of Indonesian dancers and belles from Bali who will perform for three consecutive nights, Feb. 8-9-10.

House Review

Continued from page 94

necklaces, and in the vocal line, all are masters of the medium. Incidentally, no one upstages Miss Ward, who often solos with self accomp on piano. One of the Singers broke into a terp solo on her own, and was forthwith returned to the fold by emcee Fred Barr (who is familiar with artistic temperament in gospel circles).

James Cleveland, a big man with rich baritone pipes to match, really took over the aud with his wind rhythm chant, "I Need Jesus," which easily has as much jazz as gospel in the beat. His physically ample All Star Femmes supply solid support.

"Swanee Quintet," described as "the hottest thing going in gospel," scored with a steady, driving rendition of "I'm Going to Take the Lord With Me." As opposed to the more traditional approach of Cleveland and Miss Ward, the Swanees are of the modern school with sharp-drape suits and shades of r&r in the projection.

Same applies to the Five Singing Stars, described by emcee Wheeler as "sharp, young boys." They could be sharper, however, and seem to feel the moving spirit most when plugging one of their disks. The three Philadelphia Jr.'s open, and show with good effect that youngsters can belt in the traditional groove as well as the modern.

Adding a lot, especially to the sock rhythm numbers, were Herman Stevens on organ, Randolph Thompson on piano, and Pola Robins, drums. Wheeler and Barr split the emcee chores and switch over with a turn of their own. Generally they sing a duet, but this time out Barr solos on organ and backs Wheeler in his pleasant, sotto-baritone rendition of "Without a Song." It makes for a nice break midway in the group frenetics.

Bill.

B'way Undersells

Continued from page 1

man stars; "Tenderloin," in which Evans stars; "Toys in the Attic," in which Maureen Stapleton, Irene Worth, Anne Revere and Robert Loggia costar; "Music Man," "Tenth Man" and "The Wall." These seven shows represent one-fourth of the available Main Stem product.

The regular b.o. top for four of the bargain offerings, "Becket," "Tenth," "Toys" and "Wall," is $6.90 weeknights and $7.50 weekend eves. "Gypsy" and "Tenderloin" are both scaled to an $8.60 top weeknights, with the former climbing to $9.40 weekend eves and the latter $9.60. "Music Man" plays to a straight $8.05 top.

In a number of cases, where off-Broadway shows are on cut-rates, the price differential still offers program-basement come-ons for legit patrons.

Hollywood

Steve Broidy back from Madrid.

Bill Ornstein joined staff of Daily Variety.

Art Linkletter to Honolulu to emsee YMCA centennial banquet.

Billy Wilder in Berlin gabbing with Horst Buchholz on "One-Two-Three."

John Bromfield on month's p.a. tour to bally his "U.S. Marshall" teleseries.

Kim Novak formed Kimco Pictures Corp. as spread for future production.

Robert Joseph upped to director of literary activities of Jerry Wald Productions.

Y. Frank Freeman kudosed with life membership at Directors Guild of America's annual awards dinner.

Norman Benson named manager of Technicolor Consumer Photographic Products Division, new unit of parent company.

Chicago

(*DElaware* 7-4984)

International Recording Co. opened a new location on the far westside.

Gerald Maloney, ex-Metro head booker here, joined territorial film distrib Charles Teitel.

Chi GAC topper Leon Wolfberg on a southwest looksee, including stops in Dallas and Houston.

Galen Williams band supplants the Ralph Rotgers dansapators in the Ambassador West Buttery.

Show trade publicist William Corcoran sidelining gossipy column in the suburban Messenger Press chain of gazettes.

Linda Darnell skipped one Camellia House performance and truncated a few others because of a virus infection.

Local music trade tossing a surprise bash in the Sheraton Towers today (Wed.) for Irwin Barg on his 43d anni with Robbins Music.

Vet Pump Room maitre d' Phil Boddy being lend-leased for a couple months to the Eldorado in Palm Springs, but due back for Easter.

Chi composer of longhair jazz Bill Russo guest-conducted the Kansas City Philharmonic last Saturday (4) in world preem of his latest, "Variations on an American Theme."

Zurich

By George Mezoefi
(*32 Florastrasse;* 34-70-32)

Louis Armstrong combo set for a two-a-day concert at Kongresshaus here, Feb. 11.

Zurich Stadttheatre chief Herbert Graf, will stage Verdi's "Simone Boccanegra" at this year's Salzburg Festival.

What's-in-a-name-dept.; Andre Roussin's boulevard comedy, "Nina," will be tagged "Viola" at Zurich smallseater, Theatre am Hechtplatz.

Stadttheatre Basle is presenting Swiss bow of Benjamin Britten ballet, "Prince of the Pagodas," choreographed by Wazlaw Orlikowsy.

Two Americans into new Stadttheatre production of 'Samson and Delilah" (Saint-Saens), end of February: Samuel Krachmalnick to baton, Lotfi Mansouri to stage.

Rudolf Kempe to replace the late Dimitri Mitropoulos as conductor of Richard Strauss' "Elektra" at Stadttheatre here during the June Festival. Inge Borkh will sing the lead.

Lisa Della Casa inked for three performances at Zurich June Festival. She will twice sing the Marschallin in the new Graf production of "Rosenkavalier," plus the lead in "Ariadne auf Naxos" (Strauss).

St. Louis-born contralto, Grace Bumbry, currently a Stadttheatre Basle pactee, will be the first colored singer inked for the Bayreuth Festival. To sing Venus in the opening production, "Tannhaeuser."

U.S. tenor James McCracken, who scored as "Othello" (Verdi) at Zurich and Vienna Opera this season, has been pacted by Rudolf Sellner, succeeding Carl Ebert as artistic topper for the new Berlin Opera next season.

Swiss participation at upcoming Theatre of Nations in Paris to be Ibsen's "Rosmersholm" by the Schauspieltruppe with Maria Becker and Will Quadflieg, plus Friedrich Duerrenmatt's early comedy, "Romulus the Great," by Lausanne group Theatre des Faux-Nez, in French.

OBITUARIES

ANNA MAY WONG

Anna May Wong, 54, Los Angeles-born Chinese film actress dating from the 1920 silents, died Feb. 2 in her Santa Monica home of a heart attack. Among her first releases was Douglas Fairbanks' 1924 fantasy, "The Thief of Baghdad."

Her credits were numerous culminating with Universal's "Portrait in Black" last year starring Lana Turner and Anthony Quinn.

Popular with the film colony and with those among the television advertising fraternity who got to know her recently, the Chinese actress had a lively humor. She apparently needed it as her success as an actress left her partly estranged from the California Chinese community and, friends have said precluded marriage.

As an exotic type Miss Wong was an early traveller from Hollywood to foreign film studios. She appeared in German and French films, acquiring an adequate fluency in those languages. She visited China in 1936.

At one time she commanded big money.

MICHEL MOK

Michel Mok, 72, a theatrical pressagent and former reporter for the New York Post, died Feb. 2 in New York. Until recently, when his work was curtailed by a back injury, he was a member of the staff of Richard Rodgers and the late Oscar Hammerstein 2d. Before joining them in the early 1940's, he had been a press agent for Billy Rose and Jed Harris.

Born in Amsterdam, Netherlands, he worked for newspapers in Europe and Canada before joining the former Philadelphia Record and later the Post, where he wrote mostly on the theatre. Mok also covered other news topics, including the trial of Bruno Richard Hauptmann, the convicted kidnaper of the Lindbergh baby.

His two sons, daughter, brother and sister survive.

SCOOP CONLON

Scoop Conlon, 68, pioneer film publicist, died of cancer Jan. 30 in Hollywood. Educated at U. of Missouri, after two years as drama editor of Los Angeles Times in 1917-18, he turned to publicity and was one of the first press agents of Hollywood.

For years he managed William S. Hart. He handled many of the top silent picture stars such as Anna Q. Nilsson, Marie Prevost, Phyllis Haver, Kenneth Harlan and others, and later concentrated on directors. Among those he flacked for years were Frank Capra, Norman McLeod, Howard Hawks and George Sidney.

During the past few years he was active in industrial film production for Richfield Oil and U. S. Steel. He also repped John Sutherland Studios.

Surviving are his wife and daughter, Natalia, ballet dancer known professionally as Natalia Tupine, wife of Russian dancer-ballet instructor Oleg Tupine.

FRANKLIN GILBERT

Franklin Gilbert, 43, producer of "Lend an Ear" and other legit shows in Hollywood and Broadway, died Jan. 28 in Rome, Italy. His real name was Franklin Goldberg.

Both he and the late actor William Eythe produced "Lend an Ear" together in Los Angeles and later brought it to Broadway. Among other plays he did in Los Angeles was Tennessee Williams' "The Glass Menagerie." He also had been an associate film producer for Columbia and Republic Pictures in Hollywood.

Gilbert went to Europe last fall as assistant to the producer of "Lion of Sparta," a 20th-Fox film just completed in Greece. In 1953, he was co-producer with John Fearnley of the Broadway musical "Maggie," which was based on the James M. Barrie play, "What Every Woman Knows."

His mother survives.

KIERAN T. MURPHY

Kieran T. Murphy, 46, Crosley Broadcasting Corp. vice president and treasurer, died Feb. 2 aboard a Carribean cruise ship off the Venezuelean coast on the sixth day of a vacation with his wife. Death apparently was due to a heart ailment which he suffered recently.

A native of Brooklyn, he was with King Features Syndicate for several years before joining Hearst Radio, Inc., and becoming business manager of WINS, New York, in 1943. When that station was purchased in 1946 by Crosley he was appointed manager and became comptroller in 1949. WINS was sold in 1950 and Murphy transferred to Cincinnati as comptroller of CBS and in 1951 advanced to veep and treasurer.

Two sons also survive.

CAROL FRINK MICHELMORE

Carol Frink Michelmore, 59, onetime picture and drama critic on the old Chicago Herald & American and latterly a Washington Times reporter, died Jan. 27 in Evanston, Ill. She had been the first wife of playwright Charles MacArthur, whom she had met on the H&E (now Chicago's American) during the Windy City's "Front Page" newspapering days, per Hecht-MacArthur. She was sometimes bylined, "Carol Frink, Our Little Girl Reporter."

She and MacArthur were divorced in 1926, and later she married Thomas Michelmore, now financial editor of the American. Also surviving are a sister and brother.

HARRY OAKES

Harry Oakes, 64, radio actor, died Jan. 30 in Birmingham, Eng. Previously a pottery artist, he appeared in several amateur theatrical productions and was noticed by the BBC. After several broadcasts he was cast as Dan Archer, the farmer in the nightly radio program, "The Archers," which began in 1951 and has run ever since.

Oakes, who is survived by his wife, had to leave the cast in November due to heart trouble.

JEAN D. MATTHEWS

Jean Darnell Matthews, former actress, publicist and school teacher, died Jan. 20 in Dallas. She had appeared in N.Y. musicals, was a publicity agent in Hollywood and acted in films before going to Dallas in 1918. There she became publicity director for Interstate Theatres and the defunct Dallas Little Theatre. Lately she had been a teacher.

Survived by an adopted daughter.

BOB HAMMOND

Bob Hammond, 64, veteran vaudeville performer, died Feb. 1 in Chicago. He appeared in his own act called, "Bob Hammond's Birds," the birds being trained cockatoo's. The act played most of the leading vaude houses including the N. Y. Palace and the London Palladium. He appeared on many of the top tele shows including "The Ed Sullivan Show."

His wife survives.

ROBERT E. CLARK

Robert E. Clark, 74, musician and composer, died Jan. 28 in Washington. He was a member of the U.S. Marine band for 22 years and after his Marine retirement was first trombonist with the national symphony orchestra. He composed several pieces for trombone solo.

Two brothers, a sister and a stepson survive.

VACLAV DIVINA

Vaclav Divina, music arranger and composer, died Jan. 26 in Sherman Oaks, Calif. He was associated for many years with the Columbia Broadcasting System and later with the leading Hollywood film studios. He appeared frequently in public recitals as an accompanist.

His wife and daughter survive.

MEYER J. KASSEL

Meyer J. (Mike) Kassel, 58, head of the Continental Distributing branch in Chicago past three years, died there Jan. 31 of a heart attack. Bulk of his film industry tenure, some 30 years, had been with RKO, for which he was head booker in the Chi office up to its dissolution.

Survived by wife, son, two brothers and two sisters.

Melvin L. Belew, 54, radio announcer, in McKinney, Tex., on Jan. 28 at a local hospital. For many years he was an announcer with KMAE, McKinney. Survivors include his wife, two sons, six brothers and two sisters.

Gisela von Berger, 81, died in a Vienna hospital. (Jan. 29) A prolific author, one of her plays was produced at the Burg Theatre as early as 1916. Lately an assistant in the theatrical departments of the Austrian Library.

Wife, of Ralph L. Errolle, director of the Atlanta Opera Arts Assn. and onetime tenor with the Metropolitan Opera Co., died Jan. 27 in Atlanta. A brother and sister also survive.

Mrs. Eunice N. Groth, 59, singer during radio's pioneer days, died Jan. 31 in Milwaukee. Her husband and a brother survive.

Manie

Feb. 9, 1958

IN LOVING MEMORY OF

LEW BROWN

Feb. 5th, 1958

Caldwell H. Brown, Jr.

1911 - 1936

Fundamentals

Continued from page 93

he said, "and a corporation executive afterward. In my case, my work as an executive is far to the rear of my work as an agent."

As a result of the new concentration on other fields by toppers of major talent offices, Baum said, many of the top people can look at a script and in a flash tell how it would go as a package. "But have this same individual read a script that has been submitted for one of his stars and he no longer knows how to evaluate it."

At the same time, said Baum, the agents have also permitted a false picture of themselves to be painted before the general public. "We have been pictured as wily, crafty, avaricious individuals more interested in the buck than in our people," he pointed out. "We have failed to present the constructive side of our operations to the public. The public has a false picture of our function and of our methods, and it's about time we corrected it."

WORCESTER SPOT SOLD

Worcester, Mass., Feb. 7.

Charlie Hamid, manager of White City Park, has purchased Tilli's night club, across the street from the park, from Kenneth Trinder.

Hamid will step up the spot's floor show policy.

Film Reviews

Continued from page 8

The Long Rope

Ever audience taste for frontier conflicts and primitive themes flourishes. But its market value as a running mate with diminish if paired with too premium an attraction.... Care should be taken to avoid burdening more selective audiences with such a modest, cursory morsel of dramatic entertainment.

The film runs only half-a-minute beyond an hour, an unusually short span in today's market, even for a second feature. Written by Robert Hamner, the yarn is concerned with the stalwart efforts of a federal circuit judge in the early west to conduct a respectable trial in a lawless town for a poor Mexican shopkeeper falsely accused of murdering the brother of an influential, tyrannical land baron. It develops that the Mexican's deranged mother-in-law is the guilty party, having planned the murder as a frame in order to make her daughter re-available for matrimony to the baron, thus restoring the family's pride and wealth. The story is full of motivational holes, but it manages to sustain interest and mild concern.

Acting is generally competent. Prominently involved, and effective, are Hugh Marlowe (as the judge), Alan Hale, Robert Wilke, Lisa Montell (attractive as the defendant's spouse), Chris Robinson, Jeffrey Morris, David Renard, Madeleine Holmes (the mother-in-law) and John Alonzo (the accused). Considering the rush factor, director William Witney has done a respectable job, as have cameraman Kay Norton, editor Peter Johnson, art director John Mansbridge, and score collaborators Paul Sawtell and Bert Shefter, along with "incidental" music contributor (theme strains) Frankie Ortega. *Tube.*

La Grande Olimpiade

(THE GREAT OLYMPIAD)

(ITALIAN-COLOR)

Rome, Jan. 31.

Cineriz release of a film produced by the LUCE Institute for C.O.N.I., 17th Olympic Games Committee. Directed by Romolo Marcellini. Story and screenplay, Marcellini, Niccolo Ferrari, Daniele G. Luigi. Commentary, Sergio Valentini, Corrado Sofia. Donato Martiucci; camera (Eastmancolor), Aldo Alessandri, Francesco Attenni, Libio Bartoli, Cesare Colo, Mario Damicelli, Renato del Frate, Vittorio della Valle, Angelo Filippini, Rino Filippini, Maro Fioretti, Angelo Jannarelli, Luigi Kuweiler, Emanuel Lomiry, Angelo Lotti, Erico Menczer, Ugo Nudi, Emanuele Piccirilli, Marco Scarpelli, Antonio Secchi, Renato Simistri, Carlo Ventimiglia, Fausto Zuccoli, Mario Damicelli, Editor, Mario Serandrei, Jolanda Benvenuti, Alebtro Verdejo. Music, A. F. Lavagnino, with Armando Trovajoli. Previewed at Rome Opera House, Rome. Running time, 142 MINS.

A magnificently exciting human and pictorial document of the 17th Olympic Games has been put together by a large Italian team led by Romolo Marcellini. It gives everyone a peerless up-front seat at the 1960 Olympics, whether they have witnessed the event or not. It should pay off handsomely in all markets for the obvious effort and expense which went into its making. It's a special item, of course, but rates high in its class.

Structurally, it begins with views of Rome, harks back briefly to Greece and the torch-lighting ritual, then follows the flame on its trip to Rome overland and oversea. Whole villages in southern Italy turn out to see a runner flash by with the torch. Pic segues with opening ceremonies, then flashes into action with various events. Approach is necessarily selective, and some events are missed though all sports are touched upon. The highlights in track, swimming, cycling, etc., are rendered in some detail and capture the excitement and pathos of victory and defeat both in closeup and long shot.

Print viewed naturally had an accent on Italo feats, with much footage dedicated to cycling, where local medals topped others, but remainder is remarkably well balanced. Nevertheless, an Anglo-U.S. version is also being readied with slightly varied content. Japan (where pic is already sold), will edit its own version. On all, however, the Italo Olympic Committee has final okay to see that nothing is distorted.

Two dozen lensers have done a firstrate job to make this one of the finest sports documents in history, often going beyond mere reportage into the realms of human emotion or pictorial beauty sometimes bordering on the surreal. Thus such memorable mementos as the close-up views of javelin thrower Cantello's eliminating toss, or high-jumper Thomas' defeat, or the duel between decathloners Johnson and Kwan. Pure sport buffs may object to accent on faces rather than muscles as the athletes go through their paces, but the film gains much from this switch.

Other highlights are Wilma Rudolph's runaway wins, the (elaborately produced) nighttime marathon triumph of the barefoot Abyssinian, Bikila. Above all, the brotherhood-of-nations aspects of the Games are given an oft-moving accent throughout this stirring production effort, for which a giant team deserves much credit. *Hawk.*

Le Chien de Pique

(THE JACK OF SPADES)

(FRENCH)

Paris, Jan. 31.

Cocinor release of Belmont-Ares production. Stars Eddie Constantine; features Raymond Pellegrin, Pierre Clementi, Marie Versini, Douking. Directed by Yves Allegret. Screenplay, Albert Vidalie, Allegret; camera, Michel Kelber; editor, Maurice Serein. At Biarritz, Paris. Running time, 90 MINS.

Patrick ..... Eddie Constantine
Robert ..... Raymond Pellegrin
Zefra ..... Marie Versini
Paco ..... Pierre Clementi
Manuel ..... Douking

Eddie Constantine is the Yank singer-actor who became a European star playing hard-drinking American G-Men in local parodies of the genre. Now he appears in the first attempt at a Gallic western. It follows the familiar American patterns but is just too small-scale to emerge as much of anything but a local bet.

Constantine is a reformed gangster who has bought a ranch in the plains section of France where he raises bulls. Into this comes an old pal on the run and also trouble with rice planters who infringe on his grazing grounds. A young girl enamored of Constantine brings on troubles when the pal makes passes. But all is straightened out to end on a tragic note as he kills the friend who has led his young sidekick into robbery and death.

Countryside is sufficiently good, but fights, action and characterizations are just too sparse. And the actors cannot do much with the stereotypes. Technical credits are okay. *Mosk.*

MARRIAGES

Aurelia Nemeth to Al "Fats" Edwards, Vienna, Jan. 26. He's a nitery owner and bandleader.

Deborah Diane Last to Frank Coda, London, Jan. 29. Bride is a "Talk of the Town" dancer; he's a Theatre Workshop actor.

Maroussia Frank to Ian Richardson, London, Feb. 2. Both are players with the Stratford-on-Avon Aldwych Theatre company; bride is the daughter of Elizabeth Frank, show biz reporter and broadcaster.

Jane Morrison to Gordon Hunt, Las Vegas, Jan. 29. He's a freelance tv writer.

Barbara Carlson to Franklyn MacCormack, Jan. 28 in Chicago. Groom is radio personality on WGN there.

Mary Melinda Urmy to Dennis A. McGuire, New York, Feb. 4. Bride is the daughter of actress Mildred Dunnock; he's on the staff of television station KYW, Cleveland.

Elizabeth Dennison to Syd Herman, at Glasgow, Scotland, Jan. 30. She's singer; he's theatrical agent and former boxer.

BIRTHS

Mr. and Mrs. Larry Blyden, daughter, New York, Feb. 1. Mother is dancer-choreographer Carol Haney; father is an actor.

Mr. and Mrs. Daniel M. Herscher, son, Hollywood, Jan. 27. Father is an attorney; grandfather is vet songwriter Lou Herscher.

Mr. and Mrs Cyrus Marder, daughter, New York, Jan. 31. Mother is the daughter of Lou Frankel, head of the WCBS, N. Y., publicity dept.

Mr. and Mrs. Martin Gordon, son, Feb. 3, N. Y. Father is an actor-director.

Mr. and Mrs. John Malcolm, son, at Edinburgh, Scotland, Jan. 28. Father is staffer on "TV Guide," Edinburgh.

Mr. and Mrs. Bob Byron, daughter in Houston, Tex., recently. Father is disk jockey there on KPRC.

BIG BUSINESS!

SHOWMANSHIP

PAUL ANKA

Future Engagements:

February 12
ED SULLIVAN SHOW

April 3
DANNY THOMAS SHOW

April 1 to April 8
FONTAINEBLEAU HOTEL
Miami Beach

to be followed by
RETURN ENGAGEMENTS at
BLINSTRUB'S, Boston
(April 24-30)

HOLIDAY HOUSE, Pittsburgh
(May 8-21)

COPACABANA, New York
(June 1-21)

and then
SANDS HOTEL, Las Vegas
(July-August)

• Cocoanut Grove, Los Angeles •

"Paul Anka has a voice and personality that captures audiences and holds them spellbound. The Cocoanut Grove was jammed for his opening, and should continue so throughout his engagement, for Anka is in rare voice—as usual. Anka comes through brilliantly . . . he has a maturity well beyond his years, considerable charm and microphone authority—you know you are listening to an extremely talented entertainer."

LOWELL REDELINGS, L.A. Citizen-News, Jan. 16, 1961

"Paul Anka shows a smartness in song selection unusual in a young performer . . . as a singer and composer, he is a double threat man."

GEORGE JACKSON, L.A. Herald-Express, Jan. 17, 1961

"Paul Anka, always at ease, displayed a stage presence, personality and flair for the dramatic that would have complimented men twice his age . . . those sceptics who came to whet their curiosity about this teen-age idol were paralyzed by his exciting delivery.

BARNEY GLAZER, L.A. Limelight, Jan. 19, 1961

"Paul Anka is a one man Texas oil gusher. His talent is the real kind." HEDDA HOPPER, New York Daily News

• Eden Roc, Miami Beach •

"Paul Anka has showmanship . . . his voice of unusual pitch possesses an emotional quality translatable to more adult terms . . . Anka's past appeal may have been principally with the juke record buyers, but he has the stuff to switch adults to his corner . . . he has real talent." GEORGE BOURKE, Miami Herald, Dec. 20, 1960

"Paul Anka's singing of 'I Can't Give You Anything But Love' even brought smiles to the faces of the older women . . . he really comes into his own when he sings songs he composed and made popular. A surprising number of those present knew all about them . . . he had the entire audience with him."

PAUL BRUUN, Miami Beach Sun, Dec. 19, 1960

THE SAN JUAN STAR
An Editorial—January 10, 1961

Anka's Away

If the sun is less bright today, and the sky a duller blue, then you're a teen-ager and Paul Anka has left the island. Paul Anka, as you probably know, is a young man who sings songs, composes them too, and the manner in which he does things fouls up the feminine endocrinic mechanism in an age range from lower teens to middle sixties.

These disturbances manifested themselves last week during his singing at the Club Caribe of the Caribe Hilton, and at the new Woolworth's on Ponce de Leon Avenue where Mr. Anka was rescued by helicopter from his idolaters.

We cannot understand how a Mr. Anka can produce these results. We know they occur, however, as we recall in our day having seen the same reaction of teenhood in full flower over the crooning of a Mr. Rudy Vallee.

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TV'S MAJOR TALENT EXPLOSION

Banker-Censored Morbidity

Mexico City, Feb. 14.

Bad news for Mexican fringe film producers is the accord reached last week by Federico Heuer of the Film Bank and Jorge Ferretis of the Film Bureau.

In a joint statement the two federal executives said that they will "guard" public morals in motion picture field. The Bank now, too, will have a say in film supervision.

Scripts submitted to the Bank for budget advances will be carefully read and those with morbid or indecent themes weeded out. Both the Bank and Bureau are agreed that only family type entertainment will pass muster of pre-production censorship.

Cuban Distribution Rights Part Of New Soviet Coproduction?

A possible indication of Cuba's entry in the Soviet Union's orbit is the distribution demands the Russians are making in coproduction arrangements with western filmmakers.

The Russians have teamed up occasionally with a film producer from a non-Communist European country. As part of the coproduction deal, the Russians received the release rights in all the Communist countries, including those in Asia.

A Soviet film unit, according to reports, has just closed a new coproduction deal with a French producer. As part of the agreement, the Russians are said to have received the release rights for all the Communist countries as previously, but this time Cuba was added for the first time as part of Russia's distribution sphere.

Vacated El Morocco As Off-Broadway Legit With Cafe Overtones

The old El Morocco at 154 East 54th St., New York, now that John Perona has moved his bistro one block further east, becomes a John Krimsky operation as an off-Broadway theatre, with cabaret influences, as soon as the lease is approved and the Alcoholic Beverage Control okays a liquor license. Perona has agreed to the terms of the sale of his nitery equipment to Krimsky, who resigned from Donahue & Coe, the ad agency where he was account executive on MGM Records, Holland-America Line and Dworman Associates (builders). New cabaret-theatre will be known as The Strollers Theatre-Club and is earmarked for April opening.

Danny Lavezzo is the landlord. His family owns the antique shop above El Morocco's premises.

Krimsky who, with Lucius Beebe, operated the American Music Hall and Chez Firehouse in a former church on East 55th Street (between Park and Lexington) from 1935-1940 put the accent then on musical melodramas. New policy will be more legit, possibly teeing off with a musical. But Krim-

(Continued on page 79)

South African Ban

Johannesburg, Feb. 14.

Government here has banned Elvis Presley's "Flaming Star" because thesp plays the offspring of an American Indian woman and a white man in pic.

Country has strict laws to keep the races separate in South Africa.

Texas Outcry: Recent Films To Plants Via 16m

Dallas, Feb. 14.

More than 450 feature films made between 1950 to 1960 are being distributed in 16m for general use, at low rentals, and apparently without safeguards to protect exhibitors, according to Texas COMPO.

Some of the biggest moneymakers in recent years are now offered

(Continued on page 69)

LOTSA CONTRACTS UP IN THE AIR

By GEORGE ROSEN

These are restless, gruelling days around the television networks, notably at NBC and CBS, as they attempt to resolve their respective contractual snarls involving tv's major personalities. With the possible exception of Jack Benny and Ed Sullivan, practically all of the few diehards remaining in the bigtime talent sweepstakes —Perry Como, Dinah Shore, Jackie Gleason, Red Skelton, Garry Moore, Jack Paar—are a cause of major concern as to their future status and paychecks as the networks seek to put their next season's talent houses in order.

It's not only a matter that some $50,000,000 in billings are represented in the cumulative stalemates, but compounding the vexations is that it is going to take more executive manhours than all the other network projects combined before the webs, for better or for worse, manage to extricate themselves from the pile-up of harassments and disputes.

Como and NBC, from all accounts, have been going at it tooth and nail in talking about the singer's new contract. The decks are cleared for Kraft's return to the Wednesday night 9 to 10 period next season, but Como wants his paycheck status upgraded and has been anxious to cut down on that weekly exposure. It's still up in the air.

At the moment it looks like Dinah Shore is through with her decade-long identification with Chevy and the Sunday 8 to 9 slot. (See separate story.) The Chevy dealers wanted her (and they had a considerable stake in the show) but apparently the corporate automotive people have won out in

(Continued on page 50)

NBC-TV's 20th Features For Sat. Nite; May Reach $25,000,000

Hollywood, Feb. 14.

Deal that could eventually involve more than $25,000,000 was firmed over the weekend by NBC and 20th-Fox for a year's supply of 50 features made by the studio in the 1950s. Transaction is "for many years," according to Pete Levathes, head of 20th's tv operation, who negotiated for the studio.

As previously noted in VARIETY, the feature pictures would be slotted against CBS-TV's Saturday night powerhouse ("Have Gun, Will Travel" and "Gunsmoke," the latter extended to an hour) starting in early fall. Saturday has been one of the NBC's weakest rating nights. It marks the first time in the history of television that a weekly series of feature pictures is scheduled in prime time. Naturally it will be held in web's magazine concept, with perhaps as many as six or seven advertisers sharing the tab, which will have a weekly impost, time included, of approximately half million dollars. Year's supply, according to Levathes, is 50 features and repeats. Range of prices paid by NBC reportedly start at $100,000 and touch ceiling at $200,000.

Tom Sarnoff said no titles has

(Continued on page 50)

Atkinson Nixes Series

Brooks Atkinson, dean of the N.Y. drama critics now writing a column for the New York Times, was asked by WNTA-TV whether he would like to do a series of commentary on the theatre for the station.

Atkinson, replying to the invitation by station topper Ted Cott, said "thanks . . . but I am enjoying very much not having to make any critical appraisal of the theatre, and in fact not attending the plays that are not recommended by the critics . . ."

Kennedy As Fan Cheers Film Biz; Sets Back Golf!

Theatre managers in Washington, D.C., are showing up to work in tuxedos and are staying around until closing time in the hope that President Kennedy will show up unheralded. So goes the latest Capital gag, as related by UPI White House correspondent Merriman Smith on the Jack Paar tv show last week.

The genesis of this remark, of course, was the President's unannounced visit to the Warner Theatre, three blocks from the White House, to see Univeral's "Spartacus." The President's film-going excursion was widely covered in the nation's newspapers, resulting in an unexpected and most wel-

(Continued on page 15)

Rest-a-While Angle For Fatigued, Accident-Prone Drivers at Texas Ozoner

Cleveland, Tex., Feb. 14.

Twin Ranch Drive-In Theatre in cooperation with the Cleveland Pilot Safe-Teen Club has undertaken a project designed to cut down traffic fatigue and resulting accidents. The club has established a "Stop and Rest Center" at the ozoner.

Free coffee and refreshments are served at the center to those motorists who wish to pull off the busy highway and relax a few moments before moving on.

OFF-B'WAY HITCHING TO A SPUTNIK STAR

The launching by Russia of a Venus-targeted rocket last Sunday (12) represents a case of perfect timing for playwright Harry Jenkips, whose drama, "Jumping Jonas," is being presented this week at the Eleanor Gould Theatre, N. Y. The play, set in contemporary Russia, was copyrighted in 1959.

In referring to a secret project that "will electrify the world," Jim Campbell, as one of the characters in the play, states, "On Wednesday morning, we are going to fire our first manned rocket satellite to Venus and try to get it back to earth again."

Vegas Now More Names Than Games

By ABEL GREEN

Las Vegas, Feb. 14.

Hollywood agent-producer-packager Charles K. Feldman had French film producer Raoul Levy in tow, and latter had some French stars making their first visit to the "Land of the Gamb(o)ling Green," and as one Gallic personality summed it up, "It's like a *plus grand* movie set."

Despite the glamorous artificiality of this gaming oasis on the Nevada sands, there is a solidity of showmanship that continues to maintain its own bull market. Spot Frank Sinatra, Victor Borge, Bobby Darin, Dinah Shore, Andy Williams, the Folies Bergere, the Lido de Paris, the Harold Minsky revue with Johnnie Ray, "La Plume de Ma Tante," Davis & Reese, Billy Gray, Prof. Backwards (Jimmy Edmondson), not to mention lounge acts like Duke Ellington, Sarah Vaughan, Arthur Lyman, Billy Daniels, Jerry Colonna, Monseigneur Strings, Dick Contino into the plush hotels that dot the fabulous mile-long Strip and it's little wonder that they make "paying their dues in the casinos a pleasure."

Important also is the facade of solidity that Vegas now presents, so much so that a proposed vidpix series about the Strip, wherein mayhem and murder are components (as with any nitery beat meller), is meeting resistance because it might undo the affirmative image that this gambling community has built up.

The hotels are now operated as inns, with not as much giveaway to the gamblers as in the past. The appointments are ultra and the competition for banquet and convention facilities is as legit as in any conventional key-city Hilton or Sheraton operation. The conveniences of the casinos and the fun are projected as incidental, which of course is as naive a pitch on the part the local bonifaces as it is with the organizations which pick on Vegas as a powwow point.

Now Have $4 Minimums

None the less, all the joints now have $4 minimums—no more of that $1.50 and $2 trade just to churn the traffic. The draw from the entertainment is the fundamental pitch.

Intratrade it is noteworthy that the charm of a Sinatra seems to stir the quidnuncs the most, i.e., the hip Hollywood set. Sinatra has probably never worked in an L.A. joint, per se, other than a benefit, so the show biz bunch migrates to

(Continued on page 64)

December Payroll for California Reveals 12-Year Employment Peak

Hollywood, Feb. 14.

Up to a new 12-year peak, December paychecks to employes in production, distribution and exhibition, including self-hired hands, tallied 42,000. Of total, Gaylord Pitts, area analyst for California Dept. of Employment, estimates 7,000 as staple exhibition figure. Low point was reached in April when only 32,200 were on payrolls, due to Writers' strike.

Average 1960 weekly earnings in industry was pegged at $153.49, compared with $149.34 for 1959. Average hourly wages pinpointed at $3.62 last year against $3.59 for 1959. Average weekly hours workers were on jobs were 42.4 for 1960 against 41.6 for year previous.

Money spent by industry for average 24,175 workers in 1959 officially was $290,479,328. In 1949, average wage earners were 21,069 with $200,086,962 spent by various companies.

Difference in 10 years shows $90,392,366 increase in tender shelled out for numerous divisions of workers which jumped 3,106 for decade.

Total employment disbursements now are being collated by government agencies. Studios for past few months have been pacing men and women night and day, in telefilms and theatrical production, to make up for second quarter setback due to strike. Teevee producers are reportedly claiming majority of regular studio workers. It's estimated new tv season will see from 2,500 to 3,000 half hour and full hour shows produced, about 1,700

(Continued on page 77)

Hecht-MacArthur 'Page' Perpetuated False Image Of Papers, Says Editor

Milwaukee, Feb. 14.

Arville O. Schaleben, managing editor of the Milwaukee Journal, talking before Rotary Club here expressed his surprise at the persistence of the image of the "hard-boiled, hard-driving, story-at-any-price" editors created 30 years ago in the Ben Hecht and Charles MacArthur stage play, "The Front Page." He implied that the characters were caricatures even in their own day and have little validity today, when the ideals of a daily are truth, taste, fairness and completeness.

Said Schaleben: "A good newspaper cannot be content to give its readers just sparkle, or froth, or gingerbread and gimmicks of strong interest appeal at the moment. A good newspaper will honestly collect, edit, interpret and then print its main commodity-news, and in doing so draw from, and give back to, news about both the personal and the community affairs of its readers."

Hoffman's Dates

Vancouver, Feb. 14.

Vancouver Symphony conductor and music director Irwin Hoffman will lead the Israel Philharmonic in 25 concerts throughout that state this spring. Previous guest conductors have been Toscanini, Kousevitzky, Ormandy and Leonard Bernstein.

Hoffman, now in ninth season with Vancouver Symphony, is also permanent summer conductor of St. Louis Little Symphony. He also makes regular summer appearances with Grant Park Orchestra, Chicago.

SUSAN STRASBERG'S 'KAPO' UNEXPECTED HIT

Hollywood, Feb. 14.

From an actress' point of view, European filmmaking has one distinct advantage. Susan Strasberg pointed it out yesterday: "They're not so ready to type-cast an actress in Europe. After doing 'The Diary of Anne Frank' on Broadway and 'Stage Struck' on film, I never would have gotten the chance at home to play in 'Kapo.'"

"Kapo," in which Miss Strasberg stars as a hard-bitten inmate of a Polish concentration camp, was filmed in Italy and Yugoslavia. It won a warm reception at the Venice Film Festival out of competition. Vides Production also drew Miss Strasberg the "best actress" award two weeks ago at the Argentina Film Festival.

Young actress' association with the film provides her with a percentage of the film's gross. "It comes right off the top," she said, "and the producer, Morris Ergas, is now doing everything he can to get the percentage back."

Apparently, no one figured "Kapo," which has paid for itself in Italy alone, would do well. "If

(Continued on page 77)

Sen. Javits Intros Bill For Gov't Arts Project

Washington, Feb. 14.

Sen. Jacob K. Javits, asserting that "Congress is on the verge of recognizing that the Federal Government has a responsibility toward the performing arts in our nation," has introduced a bill to establish a U.S. Foundation to promote their study and advancement throughout the country.

The N.Y. Republican proposes that the foundation, under the general supervision of a director and a board of trustees comprised of 12 private citizens appointed by the president to serve six-year terms, operate on a budget not to exceed $5,000,000 during its first year and $10,000,000 annually thereafter.

ED SULLIVAN

Who, not only has a widely circulated column, conducts his popular TV show, every Sunday (CBS Network) but also deputized successfully for Red Skelton last week, says:

"Repeated PAUL ANKA this Sunday, a hit again, naturally. PAUL ANKA IS A GREAT TALENT, personable, appealing, but above all PAUL ANKA IS A SHOWMAN."

'Crazy Years' (1920s) Inspire Paris Coutoure

By LUCETTE CARON

Paris, Feb. 14.

A blaring Marseillaise rocked the building: in less than two hours, new designer Marc Bohan saved the Dior Empire and the Prestige of the French Couture by lowering the waist a few inches, giving a "bloudjinnzes" (blue jeans) swagger to the hips and flaring the skirt. As simple as that. The impact was terrific.

Hail to the new Wonder-Boy! Yves Saint-Laurent is out—long live Dior the Third. Fickle Fashion World! Hysteria, kisses, upset champagne glasses, press raves—bewildered Marc Bohan faced it all.

Difficult to explain the staggering success of the collection. With good timing, Bohan gave women what they wanted: a TV Western-hero stride with a dash of 1961 flapper nonchalance. He punches the same idea for day and night in different fabrics and colors: hip-hugging bouncy numbers in rough tweeds for playing golf are cut in white satin or black flowing chiffons for evening. Colors are fun, clothes comfortable, and simplicity

(Continued on page 77)

Cantinflas Shrugs As Some Mexican Producers Rap His 'Pepe' Emphasis

Mexico City, Feb. 14.

A banquet tendered by directors of the Mexican Assn. of Film Producers to honor Mario Moreno (Cantinflas), was not a 100% accolade affair. Ostensibly dinner hailed comic for his beating publicity drums for Mexican product at the recent Mar del Plata festival in Argentina. In this vein he was praised by producers Oscar Brooks, Cesar Santos Galindo, Raul de Anda, Gregorio Wallerstein and Alfonso Rosas Priego.

Other producers were skeptical of the occasion, saying privately that he plugged only his American film, "Pepe," and his presence at the fest was "coincidence" for he had not been specifically part of the Mexican delegation. Those Mexican producers taking the negative declared comic mentioned Columbia Pictures at every opportunity.

Cantinflas, full of plans for a world personal appearance tour in connection with "Pepe" promotion, shrugged off criticism as baseless. He said he always took his full share of load at the festival to plug Mexican pictures as well as putting in a word or two, naturally, for "Pepe."

As an indicator of his readiness to help the local industry, Cantinflas offered his full support and collaboration for organization and promotion of the Mexican World Review of Film Festivals event. He said that this could and should be converted into the best international film fest.

'Cruel & Unusual Punishment'

Hollywood, Feb. 14.

Cast and crew of Harold Hecht's "Birdman of Alcatraz" production have encountered a new hurdle in their association with aging Robert Stroud, subject of the Burt Lancaster starrer.

Latest hurdle—one in a long list—is prison officials' refusal to allow Stroud's receiving cards and gifts sent him by the cast for his recent birthday. All have been returned unopened.

Bob Smiley, crew member of the United Artists release skedded for completion this week, has penned a protest to President John F. Kennedy concerning Stroud's circumstances. Latter has spent 52 years in prison, 42 of them in solitary, stemming from original sentence that he be segregated until hanged, though Constitution forbids "cruel and unusual punishment." When penalty was reduced to life, prison brass continued the solitary confinement clause.

2 Israelis, Pantomimist & Publicist, West Germany's Hottest New Act

By HAZEL GUILD

Frankfurt, Feb. 14.

A pair of captivating young Israelis have taken West Germany by storm. They've had, in the words of a German newspaper editor, more publicity than ever before given a single act here. They've accomplished an incredible booking that was sold out the first hour tickets went on sale. And they've received countless offers from television, concert managers and stages all over the country.

The most amazing part of all this is—no one, except for a few local directors and actors, has even seen the act. But because of sheer guts, publicity and personality, this unique young pair has created a strange sensation in Germany.

Here's how it all came about. Twenty-six-year-old pantomimist

(Continued on page 68)

Israel's Own Humor

Tel Aviv, Feb. 14.

Atheneum is bringing out this month "Look Back, Mrs. Lot!", a collection of humoresques by Ephraim Kishon, Israels foremost, all-round humorist: columnist, author, playwright and founder of "Green Onion" satyrical theatre.

This will probably be the first Israeli book to appear in the U. S. without pathetics and heroics. Just plain, good, edgy humor on the prosaic side of Israeli life.

It is remarkable how different Israeli humor sounds contrasted to the usually accepted "Jewish humor" in America. Kishon's humor has a Thurberian flavor, based on Israeli reality. About the collective settlements, the much cherished kibbutzim: *"Collectivism is a great theory, the only trouble with it is that it can be realized"—a witty person once said, and how right I was.*

Book, which carries the subtitle "grins and groans from the Holy Land" is well translated from the Hebrew original by Yohanan Goldman.

EAST GERMANS JAIL ELVIS PRESLEY FANS

Frankfurt, Feb. 14.

The East Germans have formed an anti-Elvis Presley Red organization, claiming that the hip-swinger is head of a U.S. movement to use jazz as psychological warfare against the Eastern block. Rock-and-roll music is an expression of opposition to the Red government, according to the hard words of the Communist court. And just to put action behind these words, the court has sentenced a group of youths to prison sentences of 18 months.

The youths were found guilty of breaking up an anti-jazz lecture with cries of "We want rock-and-roll" and "We want Presley." And they allegedly compounded the crime by dancing in the aisles, the court said.

Philatelists Specialize In Musical Collections; Ask for Gershwin Stamp

Among the ranks of philatelists, collecting of stamps with musical angles has developed into an important speciality. Stamps eligible for such a collection would feature composers, lyricists, music, national anthems, musical instruments, opera houses, etc.

The U.S. Government has postally honored relatively few American composers. Stephen Foster, John Philip Sousa, Victor Herbert Edward MacDowell and Ethelbert Nevin have all been placed on stamps, ranging in denomination from 1c for Foster to 10c for Nevin.

At the present time, the U.S. Post Office has been petitioned to issue a stamp to honor George Gershwin. A group of New York collectors has asked the Postmaster General to consider favorably a Gershwin stamp before some other country beats the U.S. to it. Many famous longhair composers, such as Mozart, Haydn, Handel, Mendelssohn and Beethoven have been honored on stamps by many other countries than their own.

2/15

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HOLLYWOOD: HEAVY THINKING

What Do You Hear From Hollywood?

Hollywood, Feb. 14.

Jules C. Stein's hepatitus is keeping him bedded at his Angelo Drive eagle's nest mansion, the showplace originally built by director Fred M. Niblo. Showfolk visit him in limited relays almost daily for an afternoon drink.

It's Bobbie and Bill Perlberg's 33d anni.

Department store tycoon Tom May's 50th anni brought 'em in from all over and jammed the hotels.

Molly and Charlie (21) Berns' own al fresco at in a private room at Chasen's.

Good word-of-mouth among almost every studio topper anent Columbia Pictures' snagging RKO Theatres prexy Sol A. Schwartz as the possible studio production topper, when Sam Briskin starts to unload. Schwartz flew to Las Vegas for a one-day powwow with Frank Sinatra about a possible picture deal.

Sam Goldwyn still looking for his next "right" property. Is timetabling his "Porgy and Bess" releases until the current racial integration strife abates or is settled.

Almost all of the "Madison Avenue mafia" shuttling in and out of here, ogling new pilots and program ideas. Also Bob Sarnoff, Ollie Treyz, Tom Moore, Jim Aubrey, Bill Todman, Terry Clyne, Martin Goodman, Bob Foreman.

Paul Anka boffo at the Cocoanut Grove, followed by Della Reese. Mort Sha Sahl still solid at the Crescendo, with the Hi-Lo's as added starters. A denatured Belle Barth, following raid and arrest for "lewd performance," proves she doesn't need the dirt and smutty lyrics. Ben Goffstein plans putting her into the Hickory Room, rather than the noisy lounge, when she shifts to the Riviera, Las Vegas, next month. Meantime Miss Barth's naughty LP (also raided) has become somewhat a diskleg item.

Bill Goetz's new four-picture deal with Columbia.

The Mike Frankoviches (Binnie Barnes) showing their U. S.-born son Peter, 17, the States, which he doesn't know, having spent most of his life in England where his dad is Col production chief. Miss Barnes made her first trip west in years and, because of the storm, made it by the Century-and-SuperChief (oldfashioned R.R.) route.

Gotham storms jammed the Beverly Hills Hotel and caused doubling-up for a night by some of the tv-ad agency incomers because people couldn't check-out, due to the cancelled flights to New York. Dorothy Strelsin a BevHills "widow" for same reason; industrialist-showman Al Strelsin couldn't takeoff from Gotham. The direct-to-Las Vegas flyers had to double-back to L. A. to make trips back to N. Y. *Abel.*

'Flesh and Devil' ('27) in Village Test of Today's Garbo-Gilbert B.O.

Thanks to an enterprising N.Y. art house operator Metro may find some value in its vault of silent films. On the suggestion of the Rugoff & Becker chain, the film company is making available the 1927 Greta Garbo-John Gilbert film, "Flesh and the Devil" for a special engagement at the 8th St. Playhouse in Greenwich Village.

R&B has been experimenting successfully with film classics at the 8th St. house, and in an effort to enlarge the program consulted the Museum of Modern Art. It discovered that Garbo films are the most successful at the Museum film showings. The chain then went to Metro and asked for a Garbo film that had not appeared on television. A majority of the talkers had tv exposure, so R&G came up with the silent "Flesh and the Devil," the film that established Garbo and Gilbert as a romantic team.

The film will be presented next month in its original version. Clarence Brown directed "Flesh and the Devil," Miss Garbo's third American film. Previously she had appeared in "Torrent" and "Temptress."

R&B hasn't decided as yet on the type of musical accompaniment. It

(Continued on page 68)

Disney Earnings At 7c A Share

Hollywood, Feb. 14.

Walt Disney Productions showed a profit for first quarter ended Dec. 31, 1960, earnings rising to $115,589 or 7c per share on 1,626,023 shares of common stock outstanding, from a first-quarter loss that year of $165,939, equal to 10c per share, it was revealed at annual stockholders meeting.

While first-quarter gross was down $1,044,091 from last year's corresponding revenue, costs and expenses were $1,325,619 less than 1959's like period. Current quarter's earnings were after tax provision of $119,000. No tax provision was required last year.

Film revenues were approxi-

(Continued on page 15)

SKED REGULAR MEETINGS

Samuel Cohen of UA Heads Intl. Comm. of MPAA

Samuel Cohen, foreign publicity manager of United Artists, has been elected chairman of the International Film Relations Committee of the Motion Picture Assn. of America.

At the meeting in New York Friday (10), committee, which in the past has met only intermittently, voted to meet hereafter on the first Wednesday of every month. Also adopted by the committee was a proposal by Fortunat Baronet, Universal's foreign publicity director, to conduct an annual international poster awards contest.

Republic Corp. Net Rise 254%

Hollywood, Feb. 14.

Republic Corp. boosted its net income to $1,696,209, or 85c per share on common stock, for fiscal year ended Oct. 29, 1960, up 254% over fiscal 1959's $484,833 or 24c per share on 2,004,190 common shares outstanding for both periods, prexy Victor M. Carter reported here. The 1960 net was reached after payment of $2,300,000 in Federal income taxes and $400,000 in preferred dividends.

Sharp upturn in earnings was attributed by Carter to the "success of company-wide cost controls and increased emphasis on sales and merchandising." Such efforts, he said, helped boost firm's percentage of net income (before preferred stock divvy) to gross sales during 1960 to 7.2%, up from 2.9% previous year. Selling, general and administrative expenses, he noted, dropped 14% from fiscal 1959.

Net sales for fiscal 1960 totaled $29,073,164, against $29,834,070 in fiscal 1959, adjusted upward to agree with the 1960 accounting presentation, according to Carter.

LIKE TV GRAVY, CLOSE-TAB TOLL

By ABEL GREEN

Hollywood, Feb. 14.

TV and paysee are the obbligatos to the reawakened picture business which, fundamentally, is much sprightlier and more optimistic than it has been in its recent insecure seasons. Booming boxoffice for the blockbusters as well as the "solid good" pictures, plus glib quotations that "tv lookership is down 14%" (or whatever figure comes to mind) has created an upbeat in the general filmmaking community thinking.

None the less there are other chords in their future. These range from "look what nine hours of tv productions have done to boom Warner Bros. stock," to "we're not going to be caught napping again with tollvision, as we did with television." This is the executive top thinking. This goes for the more realistic Adolph Zukor who doesn't foresee its practicality for "maybe 10 years and maybe 15" but who, at 88—and slated for this year's "milestone award" from the Screen Producers' Guild which, next month, will be a signal occasion—acts as if he'll still be around to see it.

Watching Closely

Experts like MCA prexy Lew Wasserman observe, "If it's going to happen we want to be among the first to know its potentials, so we have our staff constantly fanning out to observe things and interpret them, but meantime we're minding the store with the current film and television business of which there is plenty."

With 20th-Fox having lured Roy Huggins away from WB to head its video production, and with Pete Levathes the overall tv boss, the latter is very technologically minded on two counts: to overcome the delays in the company's television production progress and, as

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'Barabbas' Budget Over $10,000,000

Abe Schneider, president of Columbia, said in New York this week that his company's upcoming biblical costumer, "Barabbas," has been budgeted at more than $10,000,000. Italian filmmaker Dino de Laurentiis will produce in association.

Biblical novel by Par Lagerkvist was written for the screen by Christopher Fry, who was (unbilled) co-scripter of "Ben-Hur," and will be directed by Richard Fleischer, who directed "The Vikings."

Col thus is entering the epic production business, this property being the most expensive on its books. All to be lensed in Italy with American and British players who have yet to be signed.

Lensing will be in the Technirama 70 process and Technicolor, and 131 speaking roles are called for.

Writers Guild Soul-Search, On 'Friend of the Court' Slant Re Blacklistees

Hollywood, Feb. 14.

Writers Guild of America-West has called special membership meeting for March 1 to solicit views on whether it should file amicus curiae (friend of the court) brief in connection with pending antitrust law suit filed against eight major studios and Motion Picture Assn. of America by 12 blacklistees.

Council already has voted to file brief to be given opportunity to make its views known. Guild action followed request by one of two plaintiffs who are members of WGA.

Informing members by letter,

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Screen Gems Only 'Public' to 11%; Columbia Retains 89% Control

Screen Gems, Columbia's tv production and distribution subsidiary, is going public ownership only to the extent of 11%, with 89% being held by Col, and on the basis of 288,400 common shares being offered at $9 per share. Preferential treatment is being given to Col stockholders; they get warrants to buy one share in SG for every five shares they hold in Col at the $9 price.

After deducting the underwriting commissions of $155,736 the proceeds to SG will amount to $2,439,864.

The total stock issue is 2,250,000 shares, and it is of this that Col has 89%.

Idea of the public offering is to put this tv outfit on its own fiscally, with the ability of securing its private financing and relieving Col of any such burdens. In other words, SG can go its own way, even though still substantially owned by Col.

Screen Gems has been a financially happy by-product of Col just about its inception. This has been the net income: $1,620,017 in 1960, $1,097,000 in 1959, $654,714 in 1958, $889,469 in 1957, and $907,850 in 1956.

CAPUCINE TO COLUMBIA

Set for 'Walk on Wild Side' With Dmytryk

Hollywood, Feb. 7.

Columbia Pictures will release "A Walk on the Wild Side," to star Capucine and directed by Edward Dmytryk, under a deal closed with Charles Feldman, Famous Artists topper who pacted project and will produce it under Famous Artists Productions banner.

Negotiations previously also were on with United Artists and Paramount for picturization of Nelson Algren novel which rolls in New Orleans come March.

Open Wallet For 'El Cid' Buildup

Hollywood, Feb. 14.

Unleashing enthusiasm for "El Cid" after having seen 80 minutes of three-hour pic on his visit to Spain fortnight ago, Allied Artists prexy Steve Broidy looked to Samuel Bronston production doing for his company what "Ben-Hur" encompassed for Metro and "10 Commandments" did for Paramount.

AA head said five U.S. cities are set to begin roadshowing spectacle on or about Nov. 1. To seal deals and engender all-out push by exhibs, Broidy has invited them to see finished product in Madrid in April.

It will be the greatest campaign in company's history, AA prexy insisted. "Original allocation of $1,250,000" is not ceiling, he pointed out.

This week Broidy and George D. Burrows, exec veepee, wing to Gotham for confabs with Morey E. (Razz) Goldstein, sales veepee, to mull roadshow handling, advertising and promo budgeting. Admission scales also to be promulgated at sesh.

World premiere, in Spanish and English versions, are slated for

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Nate Cummings Sells Loew Theatres Shares To Stick With Metro End

Nathan Cummings, a member of the board of Metro and the largest single stockholder in the company, has disposed of all his stock holdings in Loew's Theatres, reportedly at a handsome profit.

Under consent decree regulations, Cummings could not hold shares in both the production-distribution company and the theatre chain. He had until March to dispose of his theatre holdings.

Cummings' acquisition of the theatre stock dates back to the time when Metro and Loew's Theatres were one company under the Loew's Inc. banner. Cummings came on the scene shortly before the two operations were divorced and played a leading role in aiding the management team of Joseph R. Vogel retain control of the company when it was threatened by a proxy fight. Cummings bought a substantial share of the holdings of a dissident stockholder and threw his support to the Vogel team.

SOL SCHWARTZ RESTS; TO COLUMBIA LATER

Sol A. Schwartz winds up this week as RKO Theatres president, a fortnight in advance of schedule, and will vacation around New York until moving into Columbia Pictures' homeoffice as a veepee, with an eye to ultimately taking over as production chief at the Hollywood studio. Schwartz's exact

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Wall St. Analysts Like Show Biz

They're doing it again around Wall Street way. The analysts are making like cheer leaders for picture business stocks and as a result many pic issues are on the rise. Hitting new highs the past week (see Stock Market chart in this issue) were Metro, American Broadcasting-Paramount Theatres, Music Corp. of America, Warners, 20th-Fox, Universal preferred.

In the case of AB-PT, the endorsement centered on the television end but in other cases the film industry potentials got the nod.

The downtown pundits like the way certain pictures can chalk up blockbuster grosses (Walt Disney's "Swiss Family Robinson" is among those cited) and point, too, to the "underlying asset values" within the various film corporations.

Major attraction seems to be the money coming in, or about to come in, via the post-1948 libraries for television.

Philip Waxman's Four For Columbia; 'Angel Story' For Color in Venezuela

Hollywood, Feb. 14.

With acquisition of "The Jimmie Angel Story," producer Philip A. Waxman now lists four properties on Columbia sked. First to roll will be "Smile of A Woman," for which he's putting together an international cast for Paris filming. Budget is $1,500,000 with Michael Gordon co-producer and director.

"Angel" is based on life of bush pilot soldier of fortune. Venezuelan government is cooperating. Waxman to film in color there. Producer believes part of pic will be done in locale for effect reasons in 1962.

Meanwhile, Richard Tregaskis, set by Bernard Geis Associates to write book, heads for South America to research story, also basic data for film.

Other projects include William Kelley's best seller "Gemini." Sal Mineo is leading contender for lead. Martin Ritt will direct. He's due from Paris end of month. Author also will do screenplay from 132-page treatment with Waxman.

Also on agenda is "La Bella Sorrento" original by James Altieri, author of "The Spearheaders."

Better Oui, Good Enough, Mais Non, As Woog Envisions Future in U.S. Commercial Houses for French Pix

French films, which have been doing increasingly well in the U. S. market in recent years, still haven't come near to realizing their full potential here and won't, until ways and means are found to tap the general theatrical audiences, according to Robert Woog, an active producer as well as veepee of Unifrance, industry organization devoted to the promotion of French films abroad.

Woog, whose latest film, "La Francaise et L'Amour" (Love and The French Woman), will be released here this spring by Kingsley International, says the U.S. artie market is all very well and good, but it's obviously a drop in the bucket compared to the general market. Also he doesn't believe French artie hits necessarily prepare the way for the more general distribution here of French films. Point is that U.S. distribs are not buying the kind of product which might interest general audience.

It's especially ironic, he says, that U. S. majors, who have found it good business to buy non-artie French films for distribution everywhere else in the world, make no effort to handle such films in the U. S.

Woog, who returned to Paris Thursday (9) evening, had been in New York for biz talks with Ed Kingsley, prexy of Kingsley International, as well as for conferences with a couple of major companies on possible coproduction deals. Latter type of production, he said, is obviously one of the means by which French product can start finding its way to the screens of the big theatre circuits.

However, he sees no reason why a number of purely French films —adventure and action fare, particularly—should not be acceptable to the circuits now, that is, in dubbed versions. Considering the poor quality of some of the second features now being used, he believes that some well chosen (and dubbed) French product couldn't help but be an improvement, not only for the audiences but also the distribs.

One of the barriers standing in the way of this hoped-for breakthrough to the circuits, says Woog, is the way U. S. majors are set up, meaning that the majors, with their elaborate distribution organizations, really cannot afford to handle pix which do not bring in rentals in excess of a half-million dollars or so. Also, he points out, circuit release requires a large number of prints, the costs of which, coupled with that for a good dubbing job, might not leave much loot for the French producer, or the U. S. distrib, unless the pic is a smash hit.

But Woog does not believe that these are insurmountable problems. All that's needed is some patience, understanding, and bold thinking, on the part of both the Americans and the French.

National Circuit Fate Iffy vs. Rank and ABC

London, Feb. 14.

The threatened demise of the National Circuit was on the agenda at last week's council meeting of the Federation of British Film Makers when it was felt that the disappearance of a third circuit and the further growth of monopolistic tendencies would be widely deplored outside as well as inside the industry.

The council recalled the statement a month ago by Kenneth Winckles who had argued that there were only films of quality capable of supporting economically the two main circuits and that as distributors consistently insisted on either a Rank or ABC booking the National Release was being destroyed.

According to the Federation, a study of the films shown on the National Circuit suggested that few of the more ambitious bookings made by the Rank Organization had been included among them. Even so, in the council's opinion, the main difficulty of the circuit had not been in its films but in the "low quality of its houses."

Early Song Buildup

Hollywood, Feb. 14.

United Artists has commissioned Elmer Bernstein to write the melody and Ned Washington lyrics for a title tune for "The Side of The Angels." Unusual twist is that song is to be written and published pronto and diskings sought, although film won't roll for around 18 months. Otto Preminger will produce and it is believed Preminger has sparked idea of the long-range pre-sell tuneup.

"Angels" is a new novel by Alexander Federoff, which has not yet reached the sales stalls. It deals with lives of eight young men between World War II and The Korean War.

Disney Cartoon At $1.25 Per Kid

The matinee tariff for Walt Disney's "101 Dalmations" was $2—just for adults. There were tickets available for the kiddies at $1.25. This was over the weekend.

Thus has come to the fore a new focusing on picture prices.

Disney's cartoon obviously is an expensive proposition for the family toward which it is aimed. It's expensive in that the film entertainment of a bygone era was the poorman's entertainment.

Last week's story in VARIETY told how many Broadway legit shows are being made available on a two-for-one basis—that is, two admissions for the price of one. In other words the young man and his date can catch a legiter for just about the same amount that would be required for a film show.

This takes into consideration the fact that the film demanding $3.50 per copy is no longer commonplace. They're on a hard-ticket basis, these roadshow attractions such as "Exodus," "Ben-

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Prelim Pact Calls For Kramer to Do 'Brothers' In Israel This Year

Tel Aviv. Feb. 14.

According to preliminary agreement reached in Jerusalem, "Glorious Brothers" pic will be made in Israel, starting next August, by producer Stanley Kramer. Story is based on Howard Fast's book on the Maccabees uprising against the Greek rule in Palestine in the Second Century. To a certain extent it is the "Exodus" story of the classical times, but with a tragic end.

Samuel Zagon and Richard McWhorter, who represent producer Kramer met here with Minister of Trade and Industry Pinchas Sapir and the head of the film-department in the ministry (Asher Hirschber) to discuss Israeli government help and general working conditions for filmmakers.

It was agreed that they will receive similar help to that given Otto Preminger while making "Exodus" here. The exchange rate for every dollar invested in the production will be 42% above the official rate. Practically this means that the producer will get more than his dollars worth for every cent invested in the film in Israel. Any material or equipment brought to Israel for the same purpose will be free of duty.

Finally, the government promised to be helpful in securing locations and making arrangements with local authorities and the army.

It is believed, that the production will upwards of $1,500,000 in Israel. At least 3,000 extras will be needed for a month's time.

Now that a prelim pact has been set, the final decision whether to make the picture in Israel or not is up to Sanley Kramer.

DOC TO JERRY LEWIS: DIMINISH THE LOAD

Hollywood, Feb. 14.

Jerry Lewis, on doctor's orders to reduce his work load, has reorganized his indie company, Jerry Lewis Productions. Associate producer Ernest D. Glucksman has been upped to producer's status, with Arthur Schmidt promoted from assistant to the producer to associate producer.

Pair go to work immediately on Lewis' next pic for Paramount, an untitled film slated to roll June 1. Lewis will function as exec producer on all future projects.

Theatres Duck $1.25 Hour

Washington, Feb. 14.

Exhibitors need not fear the minimum wage bogey during the Kennedy Administration. The bill officially proposed by President Kennedy continues the exempt status for theatres.

The Kennedy bill, which is naturally the most likely to succeed, would raise the minimum rate to $1.25 an hour in three annual steps and extend coverage to an additional 4.3 million workers.

But hotels, motels, restaurants, gasoline stations and theatres are excluded from coverage. Theatre lobbyists, after a long campaign, won exemption from a similar bill authored by Kennedy in the last Congress.

Loss of $3,089,000 Disclosed By Nat'l Theatres & Television

Los Angeles, Feb. 14.

Estimated net loss of $3,089,000 was chalked up by National Theatres & Television Inc., for year ended Sept. 27, 1960, the company has reported. Before special items, circuit had tentative consolidated earnings of $971,842, including $1,043,000 net gains from disposition of theatres and real estate, and earnings of radio and tv stations WDAF-AM-TV, Kansas City, sold during the year, of $817,000.

Company reported special items were a net profit of $2,971,000 from sale of the broadcasting stations, a net provision for loss in connection with film production and related items of $764,000. Additionally, there was a net provision for loss on company's investment in National Telefilm Associates Inc., estimated, subject to completion of audit, at $6,268,000.

Comparative earnings for previous fiscal year, before the special item, amounted to $2,534,000, including net gains from sale of theatres and real estate of $272,000 and broadcasting station earnings of $591,000.

Prior-year net provision for loss on investment in NTA was $1,037,000, which brought net income for year down to $1,497,000.

Monsters in Droves

Hollywood, Feb. 14.

Columbia Pictures and indie producer Al Zimbalist are blueprinting promotion on latter's "Valley of the Dragons" which will include 10 50-foot replicas of monsters used in pic to go on tour of both the U. S. and England.

Film is slated for May release.

Reade: Drive-Ins Need Matinees

The development of daytime uses for drive-ins was urged by Walter Reade Jr. last week in an address to the New England Drive-In Theatres Assn. in Boston. Head of Walter Reade Inc. and past president of Theatre Owners of America, recommended that ozoners raise a fund to research the potential use of the physical plants and real estate during the daylight hours.

Reade stated that drive-ins have come of age, that 25% of all U.S. film rentals come from the outdoor theatres, and that drive-ins are now a completely respectable part of the film industry. He declared that he believed that drive-ins can, in many cases, charge a higher admission price than downtown theatres because their playgrounds and other recreational facilities offer the public greater value for the entertainment dollar. He cautioned, however, that drive-ins should always admit children free.

He warned drive-in operators to

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N. Y. to L. A.

Peter Arnell
Cecil Barker
Jack Brodsky
Ann Corio
Stephen Draper
Oscar Homolka
Irving Mansfield
Irene Sharaff

L. A. to N. Y.

June Allyson
Helen Grayco
Mitchell Hamilburg
Gordon Hewitt
Leo Jaffe
Spike Jones
Robert I. Kronenberg
Julia Meade
Jane Morgan
George Murphy
Kathleen Murray
Tony Owen
Geraldine Page
Dan Petrie
Walter Reade
Cliff Robertson
Philip Rose
Robert W. Sarnoff
Abe Schneider
Charles S. Steinberg
David Susskind
Bill Todman
Bud Yorkin

Europe to U. S.

Carroll Baker
Herb Golden
Fred Hift
Robin von Joachim
Alan Jay Lerner
Roderick Lovell
Peter Riethof
Hiram Sherman
James Shigeta
Sig Shore
Hannah Watt

U. S. to Europe

Mel Allen
Sara Arlen
Binnie Barnes
Mike Frankovich
Robert E. Griffith
Ralph Hetzel
Sol Hurok
Griffith Johnson
David Marshall Holtzmann
Harold S. Prince
Mickey Scopp
John Shubert
Teresa Stratas
Keenan Wynn

Pay U Pfd Quarterly

Board of directors of Universal declared a quarterly dividend of $1.0625 per share on the company's 4¼% cumulative preferred stock.

Divvy is payable March 1 to stockholders of record Feb. 17.

Anatomy of Audience Comfort: Schools, Churches Lead Theatres

By ROBERT J. LANDRY

The film theatre trend of recent years toward cutting capacity and increasing comfort has included, as one element of comfort, the seat the patron occupies. But in worrying, often belatedly, whether their customers were well-bottomed film showmen have followed rather than led a parade in public seating started in schools, churches and sports parks.

Comfort as a value in combatting stay-at-home tendencies induced by television was borrowed from the fancier art houses and from the reserved seat loge sections of a few of the circuit flagships. But there has also been the latterday "fatigue engineering" which showed itself in school seats which reduce student squirm and in church seats with prim ecclesiastical appearance but a built-in cushiness.

Kids learn more when comfortably seated and parishioners give more. Lesson or sermon, folks like to rest their bones. As for arenas, ball parks and concert halls, they all share a common aspiration nowadays to achieve good public relations in la derriere department.

Theatrical come-on as viewed by a seating supplier carries its own brass tacks. Mark Kornbluth of the Manhattan office of American Seating Co. describes himself as *"a specialist on the other end of show business."* He has been selling public seating since 1923 and jokes that "our product touches literally everybody in the country."

Not all film showmen are comfort-minded, by which Kornbluth means a seat 21-22 inches wide with at least 34 to 36 inch knee room. He names the Smiths of Boston, Si Fabian of Stanley Warner and Eugene Picker, recently of Loew's, as advocates, among others, of modern tail-space.

A certain type of cynical legit theatre operator is on the oppoite extreme, crowding in the maximum of people in the minimum of room on the theory that with a hit the public will endure anything and without a hit nothing else matters. In contrast City Investment and Robert Dowling have led the latterday fight to make the man who paid $10 for his ticket comfortable. But some of the N.Y. legit playhouses are still "two generations behind." There is one legit house with 18-inch rebuilt seats and a 31-inch knee space, the law's minimum, which is an agony for anybody over 160 pounds. (Kornbluth would not specify; but this writer will guess: it's on 49th St.).

In Kornbluth's 37 years, the dream job was the Lunt-Fontanne Theatre although some of the original divans were later removed as just too luxurious to be an economical use of space. The fine fabric used in the Lunt-Fontanne chairs cost around $17 a yard instead of the conventional $5 a yard.

Remembered tops in film house grandeur was the first Normandie, part of the site which is now Lever House. Though destined not to remain standing too long this film house has perhaps never been excelled for sheer audience comfort. The chairs were created in Grand Rapids to the specifications of a building owner who had been enchanted with the first class auditorium on the French Line Normandie.

The seating specialist's experiences range widely in many countries and situations. He once installed seats in the chapel at Sing Sing Prison designed on the reversible principle of day coaches. When facing two directions the chapel could be divided into two for simultaneous denominational services. A recent job was the Frederic Mann Auditorium in Tel Aviv.

Outdoor seats have climate problems, the new ball park in San Francisco needing seats resistive to fog-fed fungi while seats for hot countries must stand against dry rot.

"We have a long-haul clientele," Kornbluth points out, naming the New Amsterdam, the Capitol, Loew's State, the Astor and the Metropolitan Opera House as having been reseated three times in half a century. The Radio City Music Hall's original order for 6,009 seats was at $25 each, or some $150,000, $40,000 above the competitive bid. The chairs have never been replaced although recovered several times.

But its the schools, the churches and the new trend in office buildings toward conference rooms and auditoriums which keeps American Seating's Michigan works busy. That and some 6,000 folding chairs which come off the assembly line every day for the use of committees, conferences, sales meetings, funerals and so on.

PROTESTANTS' FILM SCHISM

Screen Actors' Dues Going Up

Hollywood, Feb. 14.

Screen Actors Guild, operating in the red for the past two years, has developed a new dues structure which has been approved by the Guild's board and submitted to members for ratification.

Proposed new dues structure ranges from $15 to $125 semi-annually compared with present semi-annual spread of $12 to $80. Proposal also increases from one-half to two-thirds the rate for members whose parent union is another branch of Associated Actors and Artistes of America.

In detailing structure to its members, SAG reported "survival" of SAG as it now operates depends on ratification. Letter stated SAG went into the red over $40,000 in 1959, with deficit exceeding $100,000 in 1960.

Proposed structure changes from six to nine the number of classifications which, based on annual earnings, determine SAG dues for each member.

Following is the dues structure up for ratification:

Membership Classification Based on Annual Motion Picture Earnings	New Semi-Annual Dues	Semi-annual dues for members having other Four A's union as parent
Class 9, up to $2,500	$ 15.00	$ 10.00
Class 8, over $2,500 to $5,000	18.00	12.00
Class 7, over $5,000 to $10,000	24.00	16.00
Class 6, over $10,000 to $15,000	31.50	21.00
Class 5, over $15,000 to $25,000	43.50	29.00
Class 4, over $25,000 to $35,000	57.50	57.50
Class 3, over $35,000 to $50,000	75.00	75.00
Class 2, over $50,000 to $100,000	100.00	100.00
Class 1, over $100,000	125.00	125.00

Frawley's Happy Technicolor Note

Outlook Includes Film Camera 'Even a Child Can Operate'—Other Expansions

Hollywood, Feb. 14.

Technicolor Inc. boosted its 1960 earnings by 45.87% over previous year, consolidated net after taxes for company and its subsids hitting $345,942, or 16c per share on 2,211,679 shares outstanding at Dec. 31. Consolidated net after taxes for year ended Dec. 31. 1959, amounted to $237,160, or 12 cents per share on 2,034,346 shares outstanding.

Year-end sales stood at $28,458,945, according to Patrick J. Frawley Jr., newly-elected board chairman and chief executive of company, against $27,250,407 in 1959. Net income for last two periods (eight weeks) of 1960 was reduced due to nonrecurring expenditures for consolidation of certain manufacturing facilities, he reported.

In his year-end report, Frawley expressed optimism over improvement of earnings during 1961. "This will be accomplished," he stated, "by an increase in earnings in our present operating divisions and by the introduction of new products in our Consumer Photographic Division. The first new product will be a motion picture projector for the amateur that is so easy to use that a young child can operate it. Shipments are expects to start in mid-April."

Projector was developed for Technicolor by Eversharp Inc., and will be manufactured principally in Eversharp's New Milford, Conn., plant, exec declared. He noted, too, that Tech had been negotiating with Du Pont to market color film under the name, Du Pont-Technicolor, "but so far no definite conclusion has been reached. We have also been negotiating with other companies, and Technicolor will definitely market an amateur color film during 1961."

Frawley also reported that his company contemplates further expansion by acquiring other businesses where it is felt such acquisitions can contribute to improvement in earnings.

Sellers Names Jacobs' Company as U.S. Rep

London, Feb. 14.

The Arthur P. Jacobs company has been appointed to represent Peter Sellers in the U.S. The deal was made here last week when Jacobs came in for 48 hours from Monte Carlo where he had been supervising press arrangements for the first international tele festival.

Earlier in the month it was announced that Sellers has named Ralph Cooper, former Empire News show columnist, to handle his public relations in the United Kingdom. Cooper has now joined his own company and Sellers is on the board.

May O.O. Frisco Fest

San Francisco, Feb. 14.

International Federation of Film Producers has sanctioned fifth annual Frisco Film Festival and okayed Nov. 1-14 dates.

Letter from IFFPA Secretary-General O. Duby to fest director Irving M. Levin also indicated federation for first time may send an official delegate to Frisco affair.

'Misfits' Carrying 'Adults Only' Tag Ducks Legion 'C'

United Artists is believed to have avoided a Class C, or condemned, classification from the Roman Catholic Legion of Decency on "The Misfits" by agreeing to include an "adult" rating on all advertising for the picture.

As a result of UA's consent to follow this procedure, the film received a Class B rating, which lists the picture as morally objectionable in part for all. The ad for the N.Y. engagement at the Capitol Theatre contains a box saying "For adults only." It notes, too, that children under 16 will not be admitted unless accompanied by an adult.

It's understood that UA made a similar agreement with the Legion on "Elmer Gantry." Warner Bros.' "Girl of the Night" contained a similar warning. Thus, in effect, the Legion has succeeded to some extent in introducing a classification system. Distributors, although reluctant to indicate the "adult" classification, have been forced to accept the tag, the alternative being the loss of a substantial number of playdates. Many theatres, including the majority of the big chains, refuse to play a picture that has been condemned by the Legion of Decency.

More and more theatres appear to be adopting classification procedures of their own. On certain pictures, trailers warn that the attraction is recommended "for adults only" or "for more enlightened teenagers." Thus the theatres are turning over the responsibility to parents.

Newspapers in some cities— Toronto and Indianapolis, for example—have accepted ads with the "for adults only" or "adult entertainment" notations, but have refused to run copy indicating that children under 16 will not be admitted unless accompanied by an adult.

WEAK VIS-A-VIS DECENCY LEGION

By VINCENT CANBY

To be or not to be a pressure group.

That's the question which continues to plague the Broadcasting and Film Commission of the National Council of the Churches of Christ. At the windup of the three-day annual meeting of the commission's board of managers in New York last week, the Protestant group seemed to be no closer to a decision than before the meeting. After many speeches and the passing of a number of resolutions, group, in effect, boldly espoused the *status quo*. Board of managers agreed:

(1) To continue the operations of its West Coast office which has stirred up disputes in the past because of outspoken statements by its director, George A. Heimrich, relating to the claimed increase of sex and violence in films;

(2) To refer to the commission's executive board a new proposal (made by the West Coast office) for the establishment of a three-man committee to approve film scripts and to classify completed pictures (see separate story); and

(3) To "experiment with the development of a program" for the selection and vigorous support of a number of good films every year.

Principal difficulty is that the umbrella-like Churches of Christ embraces 34 constituent Protestant communions, including such denominations as Quakers, Congregationalists, Baptists, as well as the Polish National Catholic Church, the Greek Archdiocese of America and the Russian Orthodox Greek Catholic Church of America. Obviously the points of view range widely.

Oppose Legion Idea

Traditionally, the Protestant stand has been against the pressure group idea as most effectively carried out by the Roman Catholic Legion of Decency. Spokesmen for the Protestants' Broadcasting and Film Commission in the past have emphasized that it was the commission's desire to educate the public to make up its own mind, rather than to advise Protestants, as the Legion of Decency advises Catholics, what films they should or shouldn't see.

This position was spelled out again at the meeting last week when Dr. S. Franklin Mack, exec director of the Commission, told the managers that the commission is "ill-equipped to sit in judgment" on the broadcasting and film industries and that the churches are too much a part of the American culture which has moulded these two industries to "escape involvment" when the industries are criticized. Said Dr. Mack: "The appeal must be to the informed individual conscience."

East Vs West

Nevertheless, while Mack and his associates in the Commission's East Coast office have been promoting the traditional Protestant line, Heimrich on the West Coast has been seeking to exert the very kind of pressure which the East Coast people were trying to avoid.

The conflict reached such a point that last December the executive committee of the board of managers recommended that the West Coast office be placed under the jurisdiction of the Dept. of Public Interpretation. This would, in effect, have kicked the West Coast office upstairs, and insured that its officers "cleared" with overall policy.

In reversing this recommendation, the managers last week actually gave Heimrich a vote of confidence. At same time, board asked that its executive committee study ways of defining the West Coast office's "functions, objectives and financing, and strengthening its program."

Likelihood seems remote, however, that the BFC will vote to strengthen the West Coast office's

(Continued on page 19)

UA Dickering Multi-Picture Deal With Don Murray-Walter Wood After Upgrading Team's 'Hoodlum Priest'

A modest budget picture which United Artists originally envisioned as an exploitation effort has emerged as an important entry on the company's release slate. The film, "The Hoodlum Priest," made by the new production team of actor Don Murray and producer Walter Wood, is getting the kind of attention from UA that is usually accorded a multi-million dollar picture. The enthusiasm of sales chief William J. Heineman and other UA execs resulted in a revision of the original sales and advertising campaign. Moreover, UA is discussing a multi-picture deal with the young production team on the basis of their first effort.

The idea for the film was sparked by Murray who met the real-life Rev. Charles Dismas Clark, S.J., a Jesuit priest from St. Louis who has won reknown for his work in rehabiliating ex-convicts. Murray, who plays the priest in the film, took the idea to UA v.p. Max Youngstein, and after providing a screen treatment and a screenplay on which he collaborated under the pen name of Donald Deer, received the greenlight from UA. The picture was shot in 38 days, 24 of which were spent on locations in the St. Louis area. It was made at a cost of $600,000.

The initial selling approach, somewhat in the style of the campaigns employed to market gangster films, was refined to give the film the dignity of a top Class A production. In New York, "The Hoodlum Priest" has been set at the Astor Theatre to follow the current "Facts of Life." At the same time, negotiations are proceeding for a simultaneous east side date, probably at the Beekman Theatre.

In other parts of the country, UA will employ the saturation technique similar to the one it used successfully in the marketing of "The Magnificent Seven." "The Hoodlum Priest" will have its world premiere at Loew's State in St. Louis on Feb. 28. This engagement will be followed on the next day by 300 engagements in the Missouri territory.

For their future projects, the team, operating under the Murray-Wood Productions banner, expects to team up with French director Jean Renoir on two films—"Hunger," based on a Nobel Prize-wining novel by Knud Hansum, and a modern version of Gorky's "Lower Depths" transferred to the "low life of Los Angeles." Also on their slate is "A Most Contagious Game," a property which UA owns. Murray would star in all three films. Wood, an account executive with the Cunningham & Walsh advertising agency for seven years, was an RKO Pictures publicist in N. Y. before he entered the advertising business.

Fred Hift on 'Hustler'

Fred Hift, who just recently completed his assignment as publicity coordinator on 20th-Fox's "Francis of Assisi" in Italy, has been assigned to a similar post on Robert Rossen's "The Hustler," which will be shot entirely in New York starting March 8.

"Hustler," which stars Paul Newman and Jackie Gleason, will also be distributed by 20th.

Hift shifts to the Daryl Zanuch picture, "The Longest Day," thereafter.

Chi Quickie Star Spurns Nude Bit For O'Seas Trade

Starring in a Chicago quickie is described by Danica d'Hondt (ex-Miss Canada—'59) in Maclean's magazine in Canada. She played title role on "Living Venus" for Mid-Continental Films Inc. Herschell Lewis, producer-director, wanted her to repeat some scenes nude for European market, where he expected to make 53% of his gross—if he had nude scenes. She refused. She was her own coiffeuse and cosmeticist, shared a small dressing room with 15 others and often had to change costume in a cafe washroom while on outdoor location.

Production manager Preston Collins beat the 11-day sked by almost 24 hours by almost never doing a retake. Miss d'Hondt, with little acting experience, knew some takes were terrible and slipped in a swear word to compel retake. Only one camera was used and budget—including cost of 250 prints— was reportedly $60,000. In the film she commits suicide and is buried in a Roman Catholic cemetery, against church laws. When Lewis was warned of it he joked, "We'll just hang a Star of David on every tombstone" and went ahead.

Miss d'Hondt got $350 per for three weeks and was out $280 at the end—having paid both-way audition fare and return fare after shooting. She joined Screen Actors Guild for $75. She's seen a preview of "Living Venus," cut to 72 minutes.

Equity Pics-Chesapeake Films - to - Video - Sale Dispute Finally Ends

Los Angeles, Feb. 14.

Settlement of all litigation in case of Equity Pictures Inc., and others against Chesapeake Industries, et al, started nine years ago over sale by defendants of five films to television, was resolved last week (7) by the filing in District Court of Appeals of a satisfaction of judgment and filing of a stipulation by parties dismissing the pending appeal.

Plaintiffs, who also included Jack Schwarz Productions Inc., Frost Films Inc., Orbit Pictures Inc., Orbit Productions Inc., Russ Vincent and Dave Kessel, were awarded damages of $65,350.55 in a judgment entered March 7, 1958. Case was filed in October, 1952, and trial started Feb. 4, 1954. Judgment has been paid in installments, with final payment being made last month.

Defendants also included United Artists Corp., Motion Pictures for Television Inc., Eagle Lion Classics Inc., Eagle Lion Films Inc., Producers Releasing Corp.

Films in question included "Headin' for Heaven." "Enchanted Valley," "Shed No Tears," "Alimony" and "Parole."

MODIFIED PRIDE

Pantheon In Toledo Flying On Dead Reckoning

Toledo.

Editor, VARIETY:

Kindly be advised that at considerable expense, in excess of $75,000, we have remodelled the Pantheon Theatre in downtown Toledo, and have installed the latest in 70m projection and sound equipment.

In this day and age I thought the above might be quite a news item because frankly I don't know whether we are crazy for doing this. We had hoped that the distributors would give us a more cordial reception and some warm encouragement which we find up to this point has not been forthcoming; nevertheless, we thought that this item was worthy of announcement. Skirball Brothers Theatres is proud of the beautiful theatre we now have in Toledo. I wish the distributors were equally enthusiastic.

Joseph T. Lissauer
General Manager

Beat-That-L.A. County-Tax Annual Drive to Empty the Vaults

Hollywood, Feb. 14.

Between $50,000,000 to $75,000,000 worth of celluloid product, representing 46 films, is currently being rushed through editing by film companies in order to beat the March 6 Los Angeles County tax deadline.

Every year, on the first Monday in March, the county takes inventory on all industry assets to determine what is, and what isn't taxable. In each instance the tax imposed varies—depending on the value of product involved. The tax procedure is similar to a system that's used in taxing homeowners.

The film companies every year, realizing that the less product they have in their vaults means the tax-savings of many thousands of dollars, begin snipping pix around-the-clock for the express purpose of shipping them beyond the taxable boundaries. All films currently shooting at the time of the March 6 tax date, as well as those in other stages of production, are, of course, tax-bait.

Breakdown of studios and pix in cutting rooms follows. Topping the heap is 20th-Fox with eight films being sheared: "Sanctuary," "All Hands On Deck," "Return To Peyton Place," "Pirates of Tortuga," "Francis of Assisi," "Misty," "The Right Approach" and "Wild in the Country."

Universal International is second with seven films being snipped: "Back Street," "Come September," "Posse from Hell," "The Outsider," "The Secret Ways," "Day of the Gun" and "Romanoff and Juliet." Paramount and Warner Bros. both have four. At the Marathon lot are "Pleasure of His Company," "Breakfast At Tiffany's," "On the Double" and "Love in a Goldfish Bowl." WB: "Portrait of a Mobster," "Susan Slade," "Splendor in the Grass" and "Fanny."

Metro is next with three: "Spinster." "King of Kings" and "Ring of Fire." Allied Artists and American International both have two pix for cutups. AA, "The Big Bankroll" and "Operation Eichmann." And at AI is "Master of the World" and "Pit and the Pendulum."

Columbia Pictures has one, "Devil At Four O'Clock," and Walt Disney is also one with "The Parent Trap."

Among the independents to be distributed by United Artists are 14 pix currently being sheared. They include the Stanley Colbert production, "The Arena"; Edward Small's "Jack the Giant Killer"; Mirisch Picts, "By Love Possessed" and "Town Without Pity" co-produced with Gloria Films; Mark VII production, "The Last Time I Saw Archie"; Harvard Films, "You Have To Run Fast," "When the Clock Strikes" and "Decoy"; H-H-L's "The Young Savages"; Bert I. Gordon, "St. George and the Seven Curses"; Pennebaker's "Paris Blues" and "The Naked Edge" co-produced with Baroda Prods., "Goodbye Again," an Argos Film, and "Something Wild," Prometheus Prod.

Addicts Go Distance Five Hours, 23 Minutes For 3 Films From India

Making the rounds and doing good business is a film program that runs five hours and 23 minutes—all in one sitting. Show is made of Satyajit Ray's made-in-India trilogy, "Pather Panchali," "Aparajito" and "World of Apu."

The marathon package has played in several art situations and is booked for others. Dates have included the Movie Theatre, San Francisco; Rideemont, Seattle; Academy, San Diego, and the Varsity, Minneapolis.

Theatres for the most part are offering eight performances weekly, one starting early each evening, with a matinee on Saturday. Admission price is $2.

Edward Harrison, distributor of the Indian pictures, figures he's putting on the road the longest film program in the history of the industry. Could be.

In any case the mammoth footage of his package comes at a time when many complaints are being heard about the length of certain hard-ticket epics.

Workers' Cinema

Honolulu, Feb. 14.

Consolidated's rural Wahiawa theatre has been doing some unusual programming. House the other night showed a Filipino feature at 5:30 p.m., a Hollywood feature at 8:30 p.m.

Theatre serves early-to-bed, early-to-rise sugar and pineapple plantation workers.

HUMANE ASSN. RAPS 'MISFITS' NAG ABUSE

Hollywood, Feb. 14.

American Humane Assn. has objected to story content of United Artists' "The Misfits," charging the film depicts brutality and abuse to animals. Organization pointed out, however, that AHA inspectors supervised all animal action in the picture and stated, "There was no cruelty or injury to any animal used during production of this film."

According to Humane spokesman, public protests agree with the organization's objection to content of "Misfits." Final portions of the film depict capturing of wild horses for sale to dog-meat firm.

AHA also revealed the organization's supervision of animal action carried on in the U.S. since 1940—is now being expanded throughout the free world through international cooperation. AHA bulletin showed 1,298 "animal actors" worked in 57 feature films and telepix during December, all produced under AHA's supervision.

IATSE PENSION AGE REDUCED: 65 TO 60

Hollywood, Feb. 14.

Change in International Alliance of Theatrical Stage Employes eligibility rules governing retirement of employes reduces age for qualification for pensions from 65 to 60. Heretofore, 400 work hours in each of three years between ages of 60 and 65 were required. New plan provides same minimum between 55 and 60.

George J. Flaherty, IA veepee and international rep, has retired from Pension Board. Paramount's Ted Leonard succeeds him. Paul O'Bryant of Cinetechnicians Local 789 is new secretary. Hank Rohrback of M. P. Laborers & Utility Workers union is new vice-secretary.

Magnetic Tape Due From Kodak

Eastman-Kodak, the giant film manufacturing house, is going into magnetic recording tape. Company expects to have a sound recording version of the new tape product ready for the general market toward the end of the year.

An official announcement from E-K in Rochester, N. Y., says that its professional film division will distribute the tape to professional outlets. No mention is made of magnetic vidtape, but entry by Kodak into this area seems likely: firm talked of experimentation in all areas of magnetic tape. This would put E-K into competition with Ampex and RCA, makers of magnetic tape both for tv and sound recording.

Amusement Stock Quotations

Week Ended Tues. (14)

N. Y. Stock Exchange

1960-61 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
45⅛	23¾	ABC Vending‡	273	45⅛	42½	44¼	+ ⅜
49⅜	25¾	Am Br-Par Th	364	49⅜	46¼	48	+ ⅜
42¼	19½	Ampex	1425	22¾	20¾	21⅛	— ⅞
45¼	34	CBS	290	37¾	36⅝	36⅝	— ¾
27⅜	14⅝	Col Pix	742	27⅜	23⅝	24¼	+ ¾
39¾	17⅜	Decca	233	35⅛	33⅛	33½	+ ⅜
49¼	20	Disney	130	34⅞	33	33¾	+1
136¼	94	Eastman Kdk	479	111½	104¼	108¾	—1¾
8½	5⅝	EMI	983	6¼	5¾	5⅞	— ⅜
23⅞	11⅜	Glen Alden	498	14¼	13¼	14	+ ¾
19¼	14	Loew's Thea.	245	18⅝	17⅝	18	— ½
48½	22¼	MCA Inc.	168	48½	43½	48	+4¼
49½		Metro GM	276	49½	47¼	48⅛	— ⅛
66⅞	12⅞	NAFI Corp.	270	29⅜	27½	27⅞	+2¼
13	4¾	Nat. Thea.	315	6½	6	6⅛	— ⅛
67⅝	39½	Paramount	240	66	61¼	63	—1⅜
38¼	15⅞	Philco	883	22¾	18⅛	22¼	+3⅜
261¾	163¼	Polaroid	429	190¾	175	184	—7¼
78⅜	46½	RCA	557	56⅞	54¾	54¾	—1
13¾	7½	Republic	334	13¾	12⅞	13¾	+ ¾
16¾	12⅝	Rep. pfd.	21	16¾	15⅞	16¾	+1
42⅝	19½	Stanley War.	72	30⅜	29¼	29¼	— ⅜
30⅞	26¼	Storer	27	30	29½	30	+ ½
48⅝	30	20th-Fox	304	47⅝	46¾	47⅝	+1½
36¾	23⅝	United Artists	672	36¾	34⅝	35¾	+ ⅜
84	70½	Univ., pfd.	420	85	84	84	..
59⅞	37⅜	Warner Bros.	81	59⅞	55	57	+2¼
129⅜	89⅛	Zenith	146	109¼	106	107⅛	— ⅛

American Stock Exchange

6¾	4½	Allied Artists	61	5¼	4⅞	5⅛	+ ⅛
7¼	2⅞	Buckeye Corp.	242	3	2⅞	2⅞	..
12⅜	8	Cap. City Bdc.	72	12	11	11⅞	+ ¼
7¼	3⅜	Cinerama Inc.	2348	7¼	5¾	6½	+ ¾
14¾	9¼	Desilu Prods.	‡53	12⅛	11⅜	11⅝	— ½
7½	4½	Filmways	24	5½	5⅛	5½	+ ⅛
15⅞	7½	MPO Vid.	1420	15⅞	12½	13	+1¾
8⅞	2¼	Nat'l Telefilm	153	3½	3¼	3⅝	+ ¼
17½	6⅞	Technicolor	2817	17½	14¾	16	+1⅜
14½	8⅛	Teleprompter	35	10¾	10⅛	10¾	— ⅛
4¾	2	Tele Indus.	24	3¾	2⅝	3¾	+1⅛

*Week Ended Mon. (13).
†Actual Volume.
‡Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅞	3⅜	+ ⅝
†Centlivre Brewing Corp.	13⅞	..	..
Gen Aniline & FA	355	386	—20
Gold Medal Studios	¼	⅝	..
Magna Pictures	2⅝	3	— ⅛
Metropolitan Broadcasting	24¼	25⅞	+2⅛
Movielab	12½	14⅛	— ¾
Official Films	2⅜	2¾	— ⅜
Scranton Corp.	3¼	4¼	+ ¼
Screen Gems	15½	17¼	..
Sterling Television	1⅝	2⅛	+ ⅜
U. A. Theatres	7⅛	7⅞	+ ⅞
Wometco Enterprises	13½	14⅝	+ ⅜

†Listed on Midwest Exchange; price of last sale.

(Source: National Assn. of Securities Dealers Inc.)

Film Reviews

Shadows

Powerful, provocative improvised drama imaginatively reined by John Cassavetes. Brings fresh, raw, naturalistic approach to U.S. filmdom. Might kick off cycle of similar homemade efforts.

Lion International release of Maurice McEndree-Seymour Cassel production. With Ben Carruthers, Lelia Goldoni, Hugh Herd, Rupert Crosse, Tony Ray, Tom Allen, Dennis Sallas, Davey Jones, David Pokitillow. Directed by John Cassavetes. Camera, Erich Kollmar; editor, McEndree; sets, Randy Liles, Bob Reeh; music, Charlie Mingus, Shifi Hadi; sound, Jay Crecco; asst. director, Al Giglio. Reviewed at Paramount Studio Theatre, Feb. 6, '61. Running time, 81 MINS.

Benny	Ben Carruthers
Lelia	Lelia Goldoni
Hugh	Hugh Herd
Rupert	Rupert Crosse
Tony	Tony Ray
Tom	Tom Allen
Dennis	Dennis Sallas
Davey	Davey Jones
David	David Pokitillow

"Shadows" is a "significant" motion picture. If it creates the stir domestically that it did overseas, where it walked off with awards and critical superlatives, it may well be the standard bearer for a radical swerve in U.S.-manufactured screen entertainment. And there is every reason to believe it will be a smash success in this country's art theatres, for this is a film that tangles and tingles with life.

Produced by Maurice McEndree and Seymour Cassel via the most modest of cinema expenditures (reportedly $40,000), released by Lion International and ticketed for domestic bow March 21 at New York's Embassy Theatre, the release establishes John Cassavetes, already well-known as actor and occasional television director ("Johnny Staccato"), as a gifted, inventive, perceptive director.

In "Shadows," Cassavetes has accomplished something all too often forgotten, disregarded or unattained by many of his veteran colleagues. He has succeeded in utilizing the motion picture as it rarely has been utilized since the era of the silent screen putting drama in visual terms, telling the story in pictures, thus reducing the improvised dialog of his actors to secondary status. There are moments, in fact the film's most vital and arresting passages, when the actors do not say a word, yet all that has to be said is said through the expressions in their eyes, producing the enchanting effect of a montage of unforgettable snapshots.

The technical quality of "Shadows" is crude. At times the audience can barely hear or even see what is going on, but one can always feel the impulse of excitement generated by the picture. Its very crudeness captures the spontaneity, the unpredictability, the raw, unruly pattern of human behavior.

But what separates, what ultimately distinguishes "Shadows" from several other recent, abortive screen attempts at dramatic improvisation is the substance of its characters. The underlying drama is pegged on the tragedy of a pair of fair-skinned Negroes, free souls adrift in the never-never no-man's land between the overlapping white and colored social jungles of New York. One, the girl, has an ill-fated love affair with an unaware white boy, abruptly terminated when he is confronted by her dark-skinned brother in her apartment, the film's most remarkable, and unforgettable, scene. His sincere, but clumsy attempts at apology for dashing off in shocked confusion produce another noteworthy passage.

Other story, the boy's, is told in a somewhat lighter vein as he romps about with his white buddies in search of stimulation, only to emerge physically beaten (in a very natural fistfight sequence) but spiritually unbowed in spite of the social chaos and confusion that is to be his lot.

There are a number of sharp, vivid performances in spite of the acute uncertainty engendered by improvisation. The actors all have their momentary lapses, but they have done an exceptional job and, in concert, the effect is quite overpowering.

Among those who excite special attention are Ben Carruthers (the boy), Lelia Goldoni (the girl), Tony Ray (her white lover), Hugh Herd (their brother), Rupert Crosse (his manager), Tom Allen and Dennis Sallas (Ben's buddies). An important factor in the exciting chemistry of this film is the improvised music by Charlie Mingus and Shifi Hadi, effectively split among a moody sax and a driving string and tympany. *Tube.*

The Full Treatment

(BRITISH)

Psychiatric meller which holds a morbidly gripping interest, though the climax is contrived and obvious. Rather too chatty, but a strong sex angle and good performances by a sound cast makes this easily exploitable.

London, Feb. 9.

Columbia release of a Val Guest production (in association with Falcon Films). Stars Claude Dauphin, Diane Cilento, Ronald Lewis, Francoise Rosay. Features Bernard Braden. Produced and directed by Val Guest; screenplay, Val Guest & Ronald Scott Thorn, from the latter's novel; camera, Gilbert Taylor; editor, Bill Lenny; music, Stanley Black. At New Victoria, London, Feb. 7, '61. Running time, 109 MINS.

David Prade	Claude Dauphin
Diane Colby	Diane Cilento
Alan Colby	Ronald Lewis
Madame Prade	Francoise Rosay
Harry Stonehouse	Bernard Braden
Connie	Katya Douglas
Nicole	Anne Tirard
Baroness de La Vaillon	Barbara Chilcott
Dr. Roberts	Edwin Styles
Mr. Manfield	George Merritt

There's not a great deal of star value in this rather gabby psychiatric melodrama, but it is well played and directed with force. With a strong sex streak in it, "The Full Treatment" should be easily exploitable and is a worthwhile booking. Excellent locations in the South of France should add to its interest for many people. The film is often rather confused, but the somewhat tortuous events curiously add to the pic's suspense-value.

Under the credit titles the film opens with a bang, when an auto crashed into a truck. Hurt in the accident is the international racing driver (Ronald Lewis) just off on his honeymoon with Diane Cilento. It takes a year for his wounds to heal and he sets off on his delayed honeymoon in the South of France. But though physically he is fit he still suffers from mental blackouts. He finds to his horror that every time he goes to make love to his wife he has an irresistable urge to strangle her, which hardly makes for a happy honeymoon.

The meet a psychiatrist who promises to help readjust Lewis if he will put himself in his hands. But Lewis is suspicious, moody and jealous of the psychiatrist's interest in his young wife. It eventually transpires that Lewis is walking into a trap set by the psychiatrist whose mind is even more disturbed than his patient's. The twist is kept pretty well to the end, but it is fairly predicable and the climax does not come with the necesary punch. However, the acting and direction is vigorous and effective and "The Full Theatment" adds up to a well-produced, holding entertainment with two or three highly sexy sequences, notably one where the hero makes love to his wife in the bathtub.

There are five important acting roles and all are handled effectively. Lewis, though tending to play rather sullenly, is a goodlooking and virile hero and he well conveys his varying moods of passion, despair, jealousy and the like. Diane Cilento, though handicapped by a phoney-seeming Italian accent, gives an engaging performance. She looks pleasant yet sexy and the pair make an attractive young married couple.

Claude Dauphin tackles the important role of the psychiatrist with bland assurance and for quite awhile excellently kids the audience into believing what he is not. He is less happy in the brief finale. Francoise Rosay, as his deaf mother, is dignified and sympathetic, though this talented artist isn't given scope. Bernard Braden, as an auto-driver buddy of Lewis's, makes a rare appearance on the screen and is perfectly natural in the way he handles his few breezy scenes.

Val Guest's direction of an off-beat script (which he partially wrote) holds the suspense well until the pic falls apart at the end and camerawork and art work are both firstclass. *Rich.*

CLASSIFY-AND-SHOW-SEAL, TOO

N.Y. Censors' Budget Cut

Albany, Feb. 14.

The record high, $2,400,000,000 budget submitted by Governor Nelson A. Rockefeller to the Legislature eliminated the position of assistant director of the Division of Motion Pictures and the jobs of three reviewers, at a savings of $25,638.

Division hopes for some restorations, at least, in the supplemental budget—on the ground that the cuts would "seriously curtail" its "constructive work."

Marked for axe were: Sidney Bernstein, assistant director—at an annual salary of $9,990—three reviewers whose stipends totalled $16,598. Left untouched were: Director Louis M. Pesce, whose salary will be $11,500; three reviewers, to be paid an aggregate of $21,740; five inspectors, at a combined figure of $25,802; two projectionists drawing a total of $10,318; two clerks, two stenographers and a mail and supply helper, with aggregate pay checks of $23,970.

Christian Century Raps Top Court On Censorship

Chicago, Feb. 14.

It's one thing for churchmen to assail adult-themed pix as bad for morals. But the sectarian ramparts aren't letting this hostility deflect them from sober looks at the 5 to 4 ruling for Chicago's film licensing code. As reflected in the public prints and from pulpits, the clergy seems almost as dismayed over the decision as any other segment of opinion.

In the welter of outcry, for example, Christian Century, nondenomination liberal weekly, articulates a "shocking surprise" at the U.S. Supreme Court's decision and terms it a "retreat from one of the basic freedoms guaranteed by the First Amendment."

It adds: "Parents, educators and the church are rightly disturbed by the movie industry's preoccupation with crime, violence and sex. We deplore particularly the industry's appeal to prurient tastes in its hunger for a profitable box office. Nevertheless, to compel this industry to submit the productions for previewing by a board of censors not only places undue hardship upon the industry and subjects it to the possibility of irreparable damages but also, in constricting its freedom, makes the production of aesthetically tasteful and socially wholesome films less likely."

Blunt Words Bother Her; Atlanta Censor's Defeat; Another Appeal Pends

Atlanta, Feb. 14.

A chink may have been made in the armor of Atlanta's lady censor of motion pictures, Mrs. Christine Smith Gilliam. Atlanta Public Library Board overruled her decision stopping Lopert Film Corp.'s "Tunes of Glory," starring Alec Guinness.

Decision to void Mrs. Gilliam's ban came after board took a gander at film at special showing.

Atlanta attorney Morris Abram, whose firm, Heyman, Abram & Young appeared before the special audience, discussed film's merits and the board (to which Mrs. Gilliam is responsible) agreed to allow pic to be exhibited in Atlanta.

Mrs. Gilliam, after viewing film in her official capacity, refused to allow it to be shown, objecting to use of word "bastard" in it by Guinness. She demanded that objectionable word to be eliminated, but Lopert representatives refused to accept her taste as mandatory.

Another Lopert production, "Never On Sunday," has been refused green light by Mrs. Gilliam and that decision also is under appeal. In that case, Mrs. Gilliam also disapproved of a word in the dialog—to wit, "whore."

As a rule, board goes along with lady bluenose's decisions and present action is one of the rare times in her long tenure of office (some 15 years) she's been set down.

Today (Tues.) has been set for the Library Board to view the Greek-made "Never On Sunday" and decide if the Anglo-Saxon word is too much for Georgia.

EVANSTON TRUE TO FORM

This Time Ban "Hiroshima' and 'Sunday' Releases

Chicago, Feb. 14.

Evanston, the university suburb just north of Chi, has rejected Zenith's "Hiroshima, Mon Amour" and Lopert's "Never on Sunday," both greenlighted and current in Chicago. Evanston, of course, has a long bluenose tradition—it's dry and the home of the Women's Christian Temperance Union.

As one tradester puts it, the town's code "covers a multitude of sins." It's administered by one woman, Mrs. Joanne Mariani, who's responsible to the chief of police. Both imports are slated for the Coronet, Balaban & Katz arty, which still hopes to get reversals.

Today Who Needs A 4,651-Seater?

San Francisco, Feb. 14.

Fox West Coast wants to get rid of its 4,651-seat showcase, the Fox, one way or another. The main question seems to be how to go about it. Irving Epstein, chief of the circuit's real estate operations, confirmed last week that:

(1) A theatre that size "is as necessary as two heads";

(2) Wrecking companies have been asked to bid on demolishing the huge, 32-year-old structure;

(3) "Those real estate taxes are killing us—$1,500 a week";

(4) "We're looking for a buyer for the site, possibly a hotel operator or office building developer."

The Fox, biggest theatre west of the Mississippi, cost $5,000,000 to put up in 1929 and was personaly furnished by William Fox and his wife, who took special pride in the structure. Will Rogers presided at the opening ceremonies.

BAPTIST DOESN'T SEE FILM, READS REVIEWER

Memphis, Feb. 14.

Memphis film reviewer Archie Quinn of the ayem daily Commercial Appeal, ignited several Memphis ministers via his blasting remarks on "Go Naked in The World," MGM release now at the Loew State.

Quinn, who recently started reviewing pics, heretofore covered by Jim Guenther, labeled "Naked" as "distasteful presentation of questionable subject matter and the book is closed as far as I am concerned."

Dr. R. Paul Caudill, Baptist pastor, said the review by "Archie Quinn in the Commercial Appeal sounds a note of warning that had better be heard all across our city and throughout our land." The minister who also launched a personal telephone brigade to fellow-preachers to "join his cause" (and they said they would) also pointed out that "the story according to Mr. Quinn amounts to no more and no less than glamorization of prostitution. I have not seen the film. The title is enough for me," he added.

Caudill in a sermon before his congregation asked his flock and Memphis—"Must Memphis come to this? Is there not enough moral fiber left in the backbone of the citizens of our oft-called place of

(Continued on page 11)

THAT'S TOA'S PLAN TO SPIKE CENSORS

By HY HOLLINGER

Theatre Owners of America is ready to take the bold step and is expected to come out shortly with a fortnight declaration in favor of the use of the "adult" classification on certain films. At the same time, TOA will recommend that all theatres, including art houses, play only pictures that have a Production Code seal. These recommendations are almost certain to be made at TOA's mid-winter board meeting in Washington early next month.

The TOA step seeking a system of industry self-regulaton is being made to stave off a rash of censorship efforts by state legislatures, under U. S. Supreme Court's recent encouragement. The exhibitor organization is extremely concerned about the effect of the outside blue-pencilling and is hopeful that the strong self-regulation program will bring a halt to the efforts to pass new film censorship legislation. Many state lawmakers believe that the recent 5 to 4 decision on the "Don Juan" test of City of Chicago is a greenlight authorizing removal of censorship, until recently on the wane.

TOA will probably recommend the establishment of a "symbol," which in effect would tell the public that a particular picture has been screened, approved and/or classified by the industry.

TOA's classification suggestion is not expected to raise too much of a row, since support for this method has been building in recent months both among exhibitors and distributors. However, it's figured that the "Production Code only" stipulation will raise the roof among art house operators and the distributors of the specialized films.

Many imports are simply never submitted for Production Code perusal. The dealers in arty product feel that unless the Production Code is liberalized whereby their entries can at least qualify for an "adult only" classification they cannot subscribe to the TOA program and survive economically. A spokesman for TOA, however, contended this situation will not represent a problem. He maintained that a majority of the imports could qualify for the Production Code seal, especially under the "adults only" classification now being advocated.

The TOA program is a voluntary one, but it's felt that the pressure of public opinion as well as the example set by most theatres in the U. S. will induce all exhibitors to accept the self-regulation. The fact that TOA is prepared to make the self-regulation move appears to indicate that it has received some encouragement from the film companies or at least from individual producers.

Motion Picture Assn. of America is mailing out 6,700 copies of a brochure containing press comments blasting the Supreme Court's five-to-four decision in the Times Film-City of Chicago censorship case.

Brochure is going to key newspaper editorial writers, film writers and critics, tv stations, government officials, religious and women's organizations, and, through COMPO, approximately 1,200 exhibitors.

N. Y. 'Classification' Drive

Albany, Feb. 14.

A vigorous drive is expected here to secure passage of a new film "classification" measure introduced into the New York State legislature by Assemblyman Luigi R. Marano. Latter, a Brooklyn Republican, was recently named chairman of the Joint Legislative Committee on Offensive and Obscene Literature.

New Marano bill would give the state's Motion Picture Department right to designate certain pictures as "acceptable for exhibition to children attending elementary or secondary schools." By this "positive" approach, backers of the bill hope to lessen industry opposition

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Texas Drive-Ins Will Join TOA

Meanwhile TOA's Calm Gives It Come-Thither Superiority Over Allied States

He's for Bingo

Columbus, Feb. 14.

A proposal to submit a constitutional amendment to voters next November in order to legalize bingo, now banned by the lottery laws in the Ohio Constitution, has been introduced by Sen. Anthony O. Calabrese of Cleveland in the Ohio Senate. "What's the matter with bingo?" he asked.

"Would you rather some 70-year-old lady hang around bars or taverns for company, or go to her church, pay $1 or so, and have a little innocent fun?" His proposed amendment would grant cities, villages, and townships the right to authorize bingo games by non-profit organizations by local option, with net proceeds to go to charitable or religious groups, and no prize to exceed $250.

Texas Drive-Ins' Hates and Likes

By BILL BARKER

Dallas, Feb. 14.

Aside from new censorship headaches resulting from the recent U. S. Supreme Court ruling, the three-day, ninth annual convention of the Texas Drive-In Theatre Owners Assn. (Feb. 7-9) at the Sheraton-Dallas Hotel had a generally upbeat, optimistic attitude by some 400 delegates. Anticipated 500 attendance was curtailed by bad weather in other states (though delegates were here from 11 other states), and north Texas, including this city, was blanketed with snow Feb. 6-7.

All business sessions were well attended, and void of pessimism, and the 1961 theme, "Drive-In of Tomorrow," was stressed by virtually all speakers.

At the closing session Thursday (9), the board of directors elected outgoing president Tim Ferguson, of Downs Drive-In, Grand Prairie, to be the organization's first chairman of the board. He had served two terms, 1959-1960, as prexy. Elected new president was Bob Davis of Perrin Drive-In, Sherman. Also elegted were Boyd Scott, Frontier Theatres, Dallas, first v.p., Albert H. Reynolds, veepee-general manager of Claude Ezell & Associates, Dallas, second v.p. and Bob Milentz, Milentz Theatres, Liberty, Tex., third v.p. Reelected were M. K. McDaniel, Bayou, LaMarque, secretary and A. J. Valentine, Sky-Vue, Lockhart, treasurer. Eight new directors voted three-year terms were Ferguson, McDaniel, John Fagan, Rafael Calderon, Earl Podolnick, S. K. Berry, Alex McKenzie and Philip Tidball. Again retained were Edwin Tobolowsky, general counsel, and Ben Waldman, executive secretary, both of Dallas.

Third annual John H. Hardin gold statuette award to "the outstanding personality in the drive-in industry for 1960" went to newly elected veepee Al Reynolds. Association's certificate of award, dediced by three days of balloting, to "booker of the year," was given to Lee Sherron of Allied Artists local office.

Resolutions unanimously adopted by the organization at the closing biz session included:

(1) *Protest shortage of product.*

(2) *Opposition to roadshows and extended runs.*

(3) *Opposition to release of post-'48 pictures to tv.*

(4) *Opposition to all forms of toll tv.*

(5) *Opposition to all forms of censorship which violate the constitutional rights of its citizens.*

(6) *Opposition to proposed minimum wage law.*

(7) *Need for more research in development of sight, sound and*

(Continued on page 15)

A major step toward the organization of a single, national exhibitor trade association was taken last week when the Texas Drive-In Theatre Owners Assn. voted to affiliate with Theatre Owners of America. The action was taken at the conclusion of the Texas unit's convention in Dallas. The entry of the Texans brings into the TOA fold one of the largest remaining unaffiliated exhibitor groups in the country.

During the past year and a half TOA has been engaged in an aggressive membership drive and its efforts have resulted in the addition of units in Texas, Louisiana, Virginia plus scores of independent small theatres. TOA says it has increased its enrollment by 1,000 theatres in the past 18 months.

With its main national rival, Allied States Assn., torn with dissension, TOA is presently in a good position to pick up additional members and units. As a matter of fact, the atmosphere—perhaps for the first time in several decades—appears ripe for an amalgamation between TOA and Allied. Although officials of both organizations deny such an intent, the chances for such a merger or the establishment of new overall organization under a different name, is more favorable than ever. The get-together tomorrow (Thurs.) of TOA topper Albert M. Pickus and Allied chieftain Marshall Fine in New York is described as a "social meeting," but it won't come as a surprise to industryites if the exhibitor leaders open preliminary talks which would lead to an eventual merger of the organizations.

As a result of the affiliation of the Texas unit, headed by Bob Davis, in TOA, the exhibitor org will increase its activities in the drive-in field and will place new emphasis on drive-in operations in its semi-monthly bulletin and other membership services. The Texas unit will shortly name its representative to TOA's board of directors and will send a delegate to TOA's mid-winter board meeting in Washington on March 20.

Julius Caesar Reworked; Lex Plans Italian Film; Nix Bard & Shaw Slants

A new company, Lex Films of America, has been formed by Ed Gray and Renato Spera for production in Italy next year of a spectacle film based on the life of Julius Caesar. Gray is prexy of Exclusive International Films, with headquarters in New York, and Spera head of Lex Films of Italy, in Rome.

Film, to be in the multi-million dollar category, will have a script by Herbert Kline, who screenplayed "The Forgotten Village" and "The Story of Ruth." Kline will eschew both the Shakespeare and Shaw approaches to Caesar, basing his story on material taken directly from the near-contemporary (of Caesar) Roman historian, Seutonius.

JUDGE RULES NT&T CAN BUILD IN PHOENIX

Federal Judge Edmund L. Palmieri last Wednesday (8) in New York approved petition of National Theatres & Television to build a new drive-in in the Phoenix area. At hearings in December, U. S. did not oppose NT&T, but judge withheld immediate decision pending study of opposition filed by a number of exhibs, led by Bert Pirosh.

Judge has now ruled that the public interests would not be affected nor competition unduly restrained by NT&T's new drive-in, which will give circuit three theatres in Phoenix area. There are presently 10 drive-ins and 11 conventional houses in area.

Det. Torrid; 'Exodus' Wham $30,000, 'Family' Whopping 20G, 'Window' 15G, 'Misfits' 22G; 'Spartacus' 13G, 15th

Detroit, Feb. 14.

A sensational grossing week looms currently for downtown first-runs. And for the uptown Mercury, playing "Exodus," looks headed for a wham take in first week. "Swiss Family Robinson" is smasheroo at Michigan. "Look in Any Window" looms good at the Fox.

"Misfits" is having a giant second round at the Palms. "World of Suzie Wong" stays torrid in eighth at the Grand Circus. "Where Boys Are" is hep in third session at the Adams.

Meanwhile, the longtermers are doing fine biz. "Ben-Hur" is sock in 52d week at United Artists. "Spartacus" remains hotsy in 15th week at the Madison. "Seven Wonders of World" is good in seventh week for second time around at Music Hall.

Estimates for This Week

Fox (Fox-Mich.) (5,000; 75-$1.49) —"Look in Any Window" (AA) and "Sniper's Ridge" (20th). Good $15,000 or close. Last week, "Sword and Dragon" (Valiant) and "It Takes Thief" (Val), $12,500 in second week.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Swiss Family Robinson" (BV). Huge $20,000. Last week, "Wackiest Ship" (Col) and "Passport to China" (Col) (3d wk), $16,000.

Palms (UP) (2,961; $1.25-$1.49)—"Misfits" (UA) (2d wk). Gigantic $22,000. Last week, $24,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (15th wk). Strong $13,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.65) — "Suzie Wong" (Par) (8th wk). Sizzling $15,000. Last week, $17,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Where Boys Are" (M-G) (3d wk). Hep $8.500. Last week, $10,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (52d wk). Great $11,000. Last week, $11,200.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (7 h wk). Fine $12,000. Last week, $11,800.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49)—"Hiroshima Mon Amour" (Janus) and "The Lovers" (Indie). Good $15,000. Last week, "Please Turn Over" (Col), $3,500 in third week.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA). Wham $30,000. Last week, "Grass Is Greener" (U) (6th wk), $6,500.

'Suzie' Terrif $22,000, Prov.; 'Misfits' Big 10G, 'Gold' Mild at $7,000

Providence, Feb. 14.

Some snow Saturday hurt weekend biz but most stands are still sturdy with Strand leading the list with a mighty play for "World of Suzie Wong." State's second of "Misfits" looms big. Majestic with "Circle of Deception" is good but "Gold of Seven Saints" at Albee is modest.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Gold of Seven Saints" (WB) and "Sign of Zorro" (BV). Nine-day run hoping for mild $7,000. Last week, "Marriage - Go - Round" (20th) and "Shakedown" (20th) (2d wk), $3,500.

Elmwood (724; $1.25-$1.75) — "Alamo" (UA). Opened Sunday (12). Last week, "Ben-Hur" (M-G) (33d wk), good $4,500.

Majestic (SW) (2,200; 65-90) — "Circle of Deception" (20th) and "For Love of Mike" (20th). Good $7,000. Last week, "Sundowners" (WB) (2d wk), $5,000.

State (Loew) (3,200; 90-$1.50) — "Misfits" (UA) (2d wk). Stepping along to sock $10,000. Frst week was $12,000, way over estimate.

Strand (National Realty) (2,200; $1.25-$1.50) — "Suzie Wong" (Par). Wham $22,000 or near. Last week, "Wackiest Ship" (Col) and "Hell Is City" (Col) (2d wk), $3,000.

Broadway Grosses

Estimated Total Gross

This Week $683,400
(Based on 28 theatres)

Last Year $556,843
(Based on 26 theatres)

'Gorgo' Great 26G, Philly; 'Exodus' 33G

Philadelphia, Feb. 14.

With city released from deep-freeze over the weekend, trade is much brighter currently. The midtown area was crowded Saturday. Lone important newcomer, "Gorgo," shapes wow opening week at the Fox, with all-day lines over weekend.

"The Misfits" looks solid in second at Randolph. "Exodus" also is smash in second round at the Boyd. "Spartacus" is rated big at Goldman in 15th sesison, a pickup over last week.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Suzie Wong" (Par) (8th wk). Lush $10.000. Last week, $7,500.

Boyd (SW) (1,563; $2-$2.75)—"Exodus" (UA) (2d wk). Socko $33,000. Last week, $38.000 with an extra matinee.

Fox (Milgram) (2,200; 99-$1.80)—"Gorgo" (M-G). Wow $26,000. Last week, "Grass Is Greener" (U) (8th wk), $5.000.

Goldman (Goldman) (1,200; $2-$2.75—"Spartacus" (U) (15th wk). Big $10,500. Last week, $9,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Swiss Family Robinson" (BV) (3d wk). Great $14,000. Last week, $11,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Misfits" (UA) (2d wk). Solid $17,000. Last week, $19,000.

Stanley (SW) (2,500; 99-$1.80)—"Wackiest Ship" (Col) (4th wk). Trim $9.000. Last week, same.

Stanton (SW) (1,483; $1.40-$2.25) —"Cimarron" (M-G) (7th wk). So-so $6,000. Last week, $4,500.

Studio (Goldberg) (483; 99-$1.80) —"Love in City" (Indie) and "Naked Holiday" (Indie) (2d wk). Fast $7,000. Last week, ditto.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lope) (11th wk). Big $5.000. Last week, $4.800.

Viking (Sley) (1,000; 99-$1.80)—"Where Boys Are" (M-G) (2d wk). Smart $12.500. Last week, same.

World (R&B-Pathe) (449; 99-$1.80)—"Love Game" (Indie). Oke $2,900. Last week, "Virgin Spring" (Janus) (6th wk), $2,600.

'Misfits' Mighty 10G, Seattle; 'Family' 11G

Seattle, Feb. 14.

"The Misfits" still is great in second session at Coliseum after a new opener. "Guild of Seven Saints" lone newcomer, looms dull at reopened Orpheum. "Swiss Family Robinson" is solid in fourth at Music Hall. "Spartacus" is rated good in eighth round at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (738; $1.50-$3)—"Ben-Hur" (M-G) (54th wk). Potent $8,000. Last week, $7,700.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Misfits" (UA) (2d wk). Great $10,000. Last week, $16,000.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Can-Can" (20th) (3d wk). Okay $6,000. Last week, $6,500.

Music Box (Hamrick) (739; $1.50-$3)—"Spartacus" (U) (8th wk). Good $7,000. Last week, $7,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Swiss Family" (BV) (4th wk). Big $11,000. Last week, $13,200.

Paramount (Fox-Evergreen) (3,000; $1-$1.50)—"Suzie Wong" (Par) (7th wk). Swell $7,500. Last week, $6,700.

Orpheum (Fox-Ev) (2,600; $1-$1.50)—"Gold of Seven Saints" (WB) and "Tormented" (AA). Drab $4,000 or close. Last week, house dark.

'Ship' Sockeroo $20,000, Toronto; 'Savage' Slow 6G; 'Grass' Lush 10G

Toronto, Feb. 14.

Only newcomers are "Wackiest Ship in Army," off to a big start in three Rank houses but "Savage Innocents" looks sad at Imperial. Leading city holdovers are "World of Suzie Wong," wham in second stanza at Hollywood, and "Grass Is Greener" in fourth frame with a hefty take. "Never On Sunday" in third stanza looms big. "Two-Way Stretch" in seventh frame shapes nice.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; $1-$1.50)—"Wackiest Ship" (Col). Big $20,000. Last week, Carlton only, "League of Gentlemen" (20th) (2d wk), $8,000.

Eglinton (FP) (918; $1.50-$2.50) —"Windjammer" (NT) (8th wk). Picked up to $6,500. Last week, $6,000.

Hollywood (FP) (1,080; $1-$1.25) —"Suzie Wong" (Par) (2d wk). Wham $16,000. Last week, same.

Hyland (Rank) (1,357; $1-$1.50) —"Two-Way Stretch" (20th) (7th wk). Fine $5,500. Last week, $6,000.

Imperial (FP) (3,343; $1-$1.25)— "Savage Innocents" (Par). Bad $6,000. Last week, "Fever in Blood" (WB), $5,000.

Loew's (Loew) (2,748; $1-$1.50) —"Grass Is Greener" (U) (4th wk). Hefty $10,000. Last week, $11,000.

Tivoli (FP) (935; $1.50-$2.50)— "Alamo" (UA) (14th wk). Holding at steady $7,500. Last week, ditto.

Towne (Taylor) (693; $1-$1.50)— "Never On Sunday" (Lope) (3d wk). Big $6,500. Last week, $7,500.

University (FP) (1,360; $1.50-$2.75) — "Ben-Hur" (M-G) (61st wk). Consistent $8,000. Last week, same.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (8th wk). Sturdy $10,000. Last week, $11,000.

'Misfits' Mighty $18,000 Paces D.C.

Washington, Feb. 14.

Snow is still eating into film biz here currently, but most situations are in good shape. "Misfits" at Keith's looks wow in second round after topping expectations. "Virgin Spring" counts on robust initial lap at the MacArthur. "European Nights" at bandbox Plaza likewise is rated hotsy.

"Swiss Family Robinson" maintains an okay pace at two houses in third session. "Spartacus" looms sock in fourth Warner stanza.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Swiss Family Robinson" (BV) (3d wk). Fair $12,500. Last week, $15,500.

Capitol (Loew) (3,426; 90-$1.49) —"Village of Damned" (M-G) (3d wk). Okay $7,000 in five days. Last week, $10,500.

Keith's (RKO) (1,850; $1-$1.49) —"Misfits" (UA) (2d wk). Wow $18,000 after $22,000 opener.

MacArthur (K-B) (900; $1.25)— "Virgin Spring" (Janus). Nifty $7,500. Last week, "Make Mine Mink" (Cont) (7th wk), $3,000.

Ontario (K-B) (1,240; $1-$1.49) —"Grass Is Greener" (U) (7th wk). Modest $2,500. Last week, $3,300.

Palace (Loew) (2,390; $1-$1.49)— "Go Naked in World" (M-G) (3d wk). Mild $6,500. Last week, $9,000.

Playhouse (T-L) (458; $1-$1.49) —"One Summer of Happiness" (Indie). Good $5.000. Last week, "Hiroshima, Mon Amour" (Zenith) and "Lovers" (Indie) (reissues) (4th wk), $3,100.

Plaza (T-L) (276; $1-$1.80)— "European Nights" (Indie). Hot $9,500. Last week, "Love By Appointment" (Indie) (3d wk), $2,100.

Town (King) (800; $1.25-$1.49)— "Suzie Wong" (Par) (8th wk). Still hefty at $6.500. Last week, $6,400.

Trans-Lux (600; $1.49-$1.80)— "Wackiest Ship in Army" (Col) (8th wk). Fair $4,000. Last week, $3.700.

Uptown (SW) (1,300; $1.25-$2.25) —"Alamo" (UA) (8th wk). Thin $5.000. Last week, same.

Warner (SW) (1,440; $1.49-$2.25) —"Spartacus" (U) (4th wk). Sock $15,000. Last week, ditto.

Mpls. Still Big; 'Misfits' Boffo 11G, 'Suzie' Wow $16,000, 'Gold' Dim 5G

Key City Grosses

Estimated Total Gross

This Week $2,795,300
(Based on 22 cities and 245 theatres, chiefly first runs, including N. Y.)

Last Year $2,555,343
(Based on 22 cities and 240 theatres.)

'Suzie' Great 21G, Denver; 'Naked' 6G

Denver, Feb. 14.

Film biz shapes spotty here this round but "World of Suzie Wong" looms great opening week at Orpheum. "The Misfits" continues smash in second week at Paramount. "Swiss Family Robinson" is rated neat in eighth stanza at the Towne.

However, "Go Naked in World" is getting frost-bitten at the Centre despite almost summer-like weather. And "Private Lives of Adam and Eve" is no great shakes on initial session at the Denver.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)— "Spartacus" (U) (4th wk). Sturdy $8,000. Last week, $10,000.

Blue Bird (Fox) (700; $1) — "Carry On Nurse" (Gov) (m.o.) (2d). Oke $1,600. Last week, $1,700.

Centre (Fox) (1,270; $1-$1.45)— "Go Naked in World" (M-G). Drab $6,000 or near. Last week, "Can-Can" (20th) (m.o.) (3d wk), $10,200.

Denham (Indie) (800; $1.25-$2.50) — "Ben-Hur" (M-G) (44th wk). Okay $7,000. Last week, $8,000.

Denver (Fox) (2,432; $1-$1.25)— "Private Lives of Adam and Eve" (U) and "Shakedown" (U). Lean $8,000. Last week, "Wackiest Ship" (Col) (3d wk), $9,500.

Esquire (Fox) (600; $1)—"Man in a Cocked Hat" (Show). Oke $2,400. Last week, "Please Turn Over" (Col) (7th wk), $1,800.

Orpheum (RKO) (2,690; $1-$1.25) —"Suzie Wong" (Par). Wow $21,000 or over. Last week, "Where Boys Are" (M-G) and "Five Guns Tombstone" (U) (4th wk), $6,000.

Paramount (Indie) (2,100; 90-$1.25) — "Misfits" (UA) (2d wk). Great $15,000 or near. Last week, $21,000.

Towne (Indie) (600; $1-$1.45)— "Swiss Family Robinson" (BV) (8th wk). Neat $7,000 or close. Last week, $8,000.

'Suzie' Tops Buff., 25G; 'Family' Fat $20,000

Buffalo, Feb. 14.

Biz generally is on upswing here this round, being paced by "World of Suzie Wong," smasheroo at Center. "Swiss Family Robinson" is next best with a great take at Lafayette. "The Misfits" also is boffo at the Buffalo. "Circle of Deception," however, is only mild at Paramount. All four pix are in opening sessions.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49) —"Misfits" (UA). Mighty $20,000 or close. Last week, "Village of Damned" (M-G) and "Operation Bottleneck" (UA), $15,000.

Center (AB-PT) (3,000; 70-$1.75) —"Suzie Wong" (Par). Socko $25,000 or over. Last week, "Can-Can" (20th) (2d wk—5 days), $6,000.

Century (UATC) (2,700; 70-$1)— "Wackiest Ship" (Col) and "Hell Is City" (Col) (4th wk). Okay $5,500. Last week, $8,000.

Lafayette (Basil) (3,000; 70-$1)— "Swiss Family Robinson" (BV). Great $20,000. Last week, "Mania" (Indie) and "It Takes Thief" (Indie), $5,000.

Paramount (AB-PT) (3,000; 70-$1)—"Circle of Deception" (Indie) and "Sniper's Ridge" (Indie). Mild $8.000. Last week, "Gold of Seven Saints" (WB) and "Black Tide" (Indie), $6,000.

Teck (Loew) (1,200; 75-$1.49)— "Alamo" (UA) (8th wk). Oke $3,000. Last week, $3.800.

Cinema (Martina) (450; 70-$1)— "Carry On Nurse" (Gov) (15th wk). Okay $2,000. Last week, $2,500.

Minneapolis, Feb. 14.

With holdovers monopolizing first-run screens, trade is down slightly at most Loop showhouses this session. However, four boffo entries are keeping the biz outlook on the cheerful side. Hard-ticket "Exodus" shapes tall in third chapter of Academy. "World of Suzie Wong" at State shapes sock and "Misfits" at Orpheum looms boff, both in second rounds. "Swiss Family Robinson" stays very strong in eighth canto at the Gopher.

Lone mainstem newcomer is "Gold of Seven Saints," only okay at Lyric. Town's second hard-ticketer, the reissue of "Cinerama Holiday," appears just okay in eighth stanza. Two nabe first-runs ending profitable engagements this frame are "Facts of Life," at Uptown on eighth and "Never on Sunday" at St. Louis Park, for seventh.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (3d wk). Falling short of pace set by block-busting predecessor, "Ben-Hur" (M-G), but still should be lusty $15,000 this round. Last week, same.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" "Cinerama) (reissue) (8th wk). Nice $8,500. Last week, $7,500.

Gopher (Berger) (1,000; $1-$1.25) —"Swiss Family Robinson" (BV) (8th wk). Hep $6,500. Last week, $7,400. Holds.

Lyric (Par) (1,000; 85-$1)—"Gold of Seven Saints" (WB). Light $5,000. Last week, "Savage Innocents" (Par), $5,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Misfits" (UA) (2d wk). Boff $11,000. Last week, $15,500.

St. Louis Park (Field) (1,000; $1.25)—"Never on Sunday" (Lope) (7th wk). Winding up nifty run with good $3,000. Last week, $3,000. "Tunes of Glory" (Lope) opens Friday (17).

State (Par) (2,200; $1-$1.50)— "Suzie Wong" (Par) (2d wk). Socko $16,000. Last week, $19,000.

Suburban World (Mann) (800; $1.25)—"Life, Right, Centre" (Indie) (2d wk). Mild $2,500. Last week, $4,500.

Uptown (Field) (1,000; $1.25)— "Facts of Life" (UA) (8th wk). Big $2,800 in final chapter. Last week, $3,300.

World (Mann) (400; 85-$1.50)— "Please Turn Over" (Col) (3d wk). Finishing up with mediocre $4,000. Last week, $5,000. "Ballad of Soldier" (Indie) opens Friday (17).

'Misfits' Hotsy $20,000, Hub; 'Family' Fast 15G; 'Ship' Snappy 14G, 3d

Boston, Feb. 14.

After getting bopped by the snowstorm of last weekend, exhibs heaved sighs of relief with clear, brisk weather. The storm, which sloughed the biz, is making second weeks of pix launched last round run far ahead of the openers. Without a single new opening in town, biz on overall is just fairish. Biggest of snowstruck incomers was "Misfits," big in second week at Orpheum. "Swiss Family Robinson" in second at Metropolitan also surged ahead. "Whackiest Ship in Army" in third at the Memorial is far ahead of second week. "Suzie Wong" is holding stoutly in seventh at Paramount. "Ballad of Soldier" is holding nicely at Kenmore in third round.

Estimates for This Week

Astor (B&Q) (1,170; $1.90-$3)— "Spartacus" (U) (16th wk). Oke $7,800. Last week, $6,500.

Beacon Hill (Sack) (678; $1.50)— "Tunes of Glory" (Lope) (8th wk). Oke $6,000. Last week, $5,000.

Capri (Sack) (900; $1.80-$2.20)— "Ben-Hur" (m.o.) (8th wk). Neat $5,000. Last week, $4,500.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (13th wk). Mild $5,500. Last week, $4,500.

Exeter (Indie) (1,376; 90-$1.50)— "Virgin Spring" (Janus) (7th wk). Sixth week oke $6,000. Last week, $8,000.

Gary (Sack) (1,277; $1.25-$2.50) —"Alamo" (UA) (8th wk). Okay $7,000. Last week, $5 000.

Kenmore (Indie) (700; $1.50-

(Continued on page 10)

MILDER WEATHER HELPS CHI

L.A. Lively; 'Grass' Smooth $18,000, 'Naked' Lean 13G, 'Misfits' Tall 29G, 'Suzie' Hot 15G, 9th, 'Exodus' 22G

Los Angeles, Feb. 14.

First-runs here are holding fairly firm this week, with incoming "Grass Is Greener" looking for a socko $18,000 at the Beverly plus a number of potent holdovers to give impetus. Other two newies are not promising. "Go Naked in World" is light $13,000 or close in three theatres. "Carthage in Flames" looks dim $7,000 or less in two houses.

Regular holdovers are headed by "The Misfits," torrid $29,000 in second stanza, four spots. "World of Suzie Wong" shapes loud $15,000 in ninth Chinese frame.

"Exodus" leads the hardticket pix with a lush $22,000 for eighth round at Fox Wilshire. "Ben-Hur" is pressing hard at $21,000 in 64th round at Egyptian. Both "Pepe" and "Spartacus," latter in 17th week, are gunning for bright takings.

Estimates for This Week

State, Wiltern, Hawaii (UATC-SW-G&S) (2,404; 2,344; 1,106; 90-$1.50) — "Go Naked in World" (M-G) and "I'll Cry Tomorrow" (M-G) (reissue). Light $13,000 or near. Last week, State, Wiltern with Pix, "Gold of Seven Saints" (WB), "Last Rebel" (Indie) (1st wk), $11,300. Hawaii with Hillstreet, "Black Shield Falworth" (U), "All Heaven Allows" (UI) (reissues) (1st wk), $5,700.

Warren's, Pix (B&B-Prin) (1,757; 756; 90-$1.50) — "Carthage in Flames" (Col) and "Passport to China" (Col). Dim $10,000. Last week, Warren's "Fever in Blood" (WB), "Mating Time" (Ind) (reissue) (2d wk), $2,200.

Beverly (State) (1,150; $1.49-$2.40) — "Grass Is Greener" (U). Socko $18,000. Last week, with

(Continued on page 10)

'Suzie' Smash $15,000 In Cincy; 'Misfits' Big 11G, 'Family' Fancy 8G, 3d

Cincinnati, Feb. 14.

"World of Suzie Wong," sock entry at the flagship Albee, and big holdovers by "Misfits" and "Swiss Family Robinson" are helping first-run biz here this week to a solid level with a weather-break an assist. Shor's Twin ozoner carries on in face of hard winter hindrances and shapes so-so currently with "Little Shepherd of Kingdom Come" and "Long Rope." "Spartacus" and "Alamo" are in eighth week sans complaint.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Suzie Wong" (Par). Sock $15,000. Last week, "Where Boys Are" (M-G) (3d wk), $9,500.

Capitol (SW-Cinerama (1,400; $1-$1.25)—"Behind Great Wall" (Cont) (2d wk). Mild $3,000. Last week $3,500.

Esquire Art (Shor) (500; $1.25)—"Never On Sunday" (UA) (4th wk). Good $1,800. Last week, $2,400.

Grand (RKO) (1,300; $1.75-$2.75) —"Spartacus" (U) (8th wk). Fast $8,500. Ditto for seventh.

Guild (Vance) (300; $1.25)—"Please Turn Over" (Col) (8th wk). Okay $1,500 on rebound from last week's $1,300.

Hyde Park Art (Shor) (500; $1.25) —"Lesson In Love" (Indie). Sweet $1,600. Last week, "Schools for Scoundrels" (Cont) (7th wk), 10 days, $1,400.

Keith's (Shor) (1,500; 90-$1.25)—"Swiss Family Robinson" (BV) (3d wk). Fancy $8,000. Last week, $12,000.

Palace (RKO) (2,600; $1-$1.25)—"Misfits" (UA) (2d). Big $11,000 or near after $14,500 preem.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Little Shepherd Kingdom Come" (20th) and "Long Rope" (20th). So-so $2,500. Last week, "Facts of Life" (UA) and "Fugitive Kind" (UA) (subruns), $2,000.

Valley (Weithe) (1,200; $1.50-$2.50)—"Alamo" (UA) (8th wk). Fair $5,000. Last week, $5,400.

'SUZIE' WHAM $9,000, L'VILLE; 'BOYS' 7G, 3D

Louisville, Feb. 14.

Holdovers are continuing to enliven the local scene this week, "World of Suzie Wong" going for a wow take at the Kentucky, topping opening stanza. "Where Boys Are" in third at the United Artists is good. "Swiss Family Robinson" in fourth at the Ohio is stout. New product is light at wickets. "Inherit The Wind" is mildish at the Mary Anderson, while Rialto's "Circle of Deception" is limp. Weekend brought moderation in the severe winter weather. Area went through one of the most severe snow and ice period in years, and all business felt this.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 60-$1)—"Carry On, Nurse" (Gov), brisk $5,000. Last week, "Go Naked In World" (M-G), same.

Kentucky (Switow) (900; 75-$1)—"Suzie Wong" (Par). Wham $9,000, topping opening stanza's $8,000.

Mary Anderson (People's) (900; 75-$1) — "Inherit Wind" (UA). Moderate $4,000. Last week, "Bramble Bush" (WB) and "A Summer Place" (WB) (reissues), ditto.

Ohio (Settos) (900; 75-$1.25)—"Swiss Family Robinson" (BV) (4th wk) sturdy $7,000 after third week's $9,000.

Rialto (Fourth Avenue) (3,000; 60-$1) — "Circle of Deception" (20th). Drab $4,500. Last week, "Legions of Nile" (20th) and "Desert Attack" (20th), $5,000.

United Artists (UA) (3,000; 75-$1.25)—"Where Boys Are" (M-G) (3d wk). Good $7,000 after second weeks $11,500.

'Misfits' Giant $17,000 in K.C.

Kansas City, Feb. 14.

Big week is in prospect for the first-runs here, with "Misfits" at Plaza the great new leader. "Blueprint for Robbery" looks light at Paramount. Holdover of "World of Suzie Wong" in second week at Roxy shapes solid. "Swiss Family Robinson" in fourth at Uptown looms big. "Cimarron," in fourth round at Capri, is great. "Exodus," in eighth at Empire, is rated smash. Mild weather returned for a pleasant weekend all around.

Estimates for This Week

Capri (Durwood) (1,260; $1-$2.50) — "Cimarron" (M-G) (4th wk). Big $10,000, stays. Last week, same.

Empire (Durwood) (1,280; $1.25-$3)—"Exodus" (UA) (8th wk). Smash $12,000; holds. Last week, $14,000.

Kimo (Dickinson) (504; 90-$1.25) —"Please Turn Over" (Col) (8th wk). Pleasant $1,400. Last week, ditto.

Paramount (UP) (1,900; 75-$1)—"Blueprint for Robbery" (Par) and "Foxhole in Cairo" (Par). Dull $6,500. Last week, "Gold of Seven Saints" (WB), $7,000.

Plaza (FMW-NT) (1,900; 1,630; $1.25)—"Misfits" (UA). Great $19,000; holds. Last week, "Can-Can" (20th) (3d wk), $5,500, and moved to Granada.

Roxy (Durwood) (850; $1-$1.50) —"Suzie Wong" (Par) (2d wk). Handsome $10,000; stays. Last week, $13,000.

Uptown (FMW-NT) (2,043; $1-$1.25)—"Swiss Family Robinson" (BV) (4th wk). Great $8,500. Last week, in combo with Granada (1,217), $16,000.

Granada (FMW-NT) (1,217; $1)—"Can-Can" (20th) (m.o.). Okay $3,500.

DISNEY'S '101' 'BOYS' NEW ACES

Chicago, Feb. 14.

Some potent bills, new and holdover, indicate lively first-run trade here this round. Moderating weather is also figured helpful. Oriental's "Where Boys Are" preem stanza is headed for trim $37,000. "101 Dalmatians" is pacing for socko $40,000 in State-Lake opener. "The Entertainer" shapes big $5,800 in World first. Monroe's Clark Gable reissues, "Soldier of Fortune" and "Tall Men," is rated slow.

"Misfits" is rated smash in United Artists second session. Popscale run of "Alamo" in first holdover week at Roosevelt looms fast. "Naked in the World" in the Chicago third round is mild. Eighth week of Woods' "World of Suzie Wong" looks brisk.

Carnegie's "Rikisha-man" shapes smash in first holdover session. Esquire's "Savage Innocents" should get fair coin for ditto lap. "Never On Sunday," also in second, rates hep at the Surf. Fourth week of Loop Theatre's "Nature's Paradise" is torrid.

On hard-ticket, "Exodus" is still capacity for ninth Cinestage round. "Spartacus" is doing a fancy 18th frame at McVickers while "Ben-Hur" holds steady with a loud 60th week at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.80)—"Rikisha-man" (Fave) (2d wk). Smash $7,000. Last week, $3,500.

Chicago (B&K) (3,900; 90-$1.80) —"Go Naked in World" (M-G) (3d wk). Mild $14,000. Last week, $16,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (9th wk). Still capacity with $26,000 or near. Last week, ditto.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Savage Innocents" (Par) (2d wk). Good $8,500. Last week, $8,200.

Loop (Telem't) (606; 90-$1.80)— "Nature's Paradise" (Falcon) (4th wk). Hotsy $8,000. Last week, $9,100.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (18th wk). Good $14,000. Last week, same.

Monroe (Jovan) (1,000; 65-90)— "Tall Men" (20th) and "Soldier of Fortune" (20th) (reissues). Slow $3,500. Last week, "Goddess of Love" (20th) and "Secret of Purple Reef" (20th), $4,400.

Oriental (Indie) (3,400; 90-$1.80) —"Where Boys Are" (M-G). Happy $37,000. Last week, Marriage-Go-Round" (20th) (3d wk), $10,500 last 5 days.

Roosevelt (B&K) (1,400; 90-$1.80)—"Alamo" (UA) (m.o.) (2d wk). Fast $28,000. Last week, $31,000.

State-Lake (B&K) (2,400; 90-$1.80) — "101 Dalmatians" (BV). Sparkling $40,000. Last week, "Swiss Family Robinson" (BV) (7th wk), $17,000.

Surf (H&E Balaban) (685; $1.80) —"Never On Sunday" (Lope) (m.o.) (2d wk). Hep $7,700. Last week, $7,500.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (60th wk). Great $17,000. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.80) — "Misfits" (UA) (2d wk). Sockeroo $31,500. Last week, $40,000.

Woods (Essaness) (1,200; 90-$1.80)—"Suzie Wong" (Par) (8th wk). Trim $19,500. Last week, $19,000.

World (Teitel) (606; 90-$1.50)— Entertainer" (Cont). Exciting $5,800. Last week, "La Traviata" (Union) (reissue) (2d wk), $3,100.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

New Pix Boost B'way; 'Facts' Socko $60,000, '101 Dalmatians' Great 38G, 'Millionairess' Big 53G, 'Ship' 35G

Lifting of ban against use of private motor cars over the past weekend plus milder weather is giving Broadway first-run business a strong tone currently. The fact that Lincoln's Birthday was observed Monday (13) with a school holiday is making this date bigger than usual. The four new films launched during the week also is a plus factor.

"Facts of Life," one of the brighter newcomers, looks to get socko $60,000, day-dating the Astor and arty Beekman. "101 Dalmatians" shapes great $38,000 playing the Palace on initial round.

"The Millionairess" is heading for big $53,000 in first stanza at the Paramount and 68th Street Playhouse. "Wackiest Ship in Army" shapes fast $35,000 in first week, day-dating the Forum and Trans-Lux 52d Street. "Breathless" hit smash $18,500, one of big first weeks at Fine Arts.

Many houses are showing a sharp improvement over last week which was sloughed by the blizzard over the crucial weekend period. "Where Boys Are" with stageshow is heading for an okay $125,000 in fourth-final session at the Music Hall, way ahead of third week. "Cimarron" and new stageshow opens tomorrow (Thurs.).

"Swiss Family Robinson," now playing at the Embassy alone, is soaring to a big $13,000 or close in current (8th) stanza.

And, of course, an outstanding improvement is being chalked up by "The Misfits," which is climbing some $7,000 to a smash $77,000 in second round at the Capitol. "Never On Sunday" is pushing up smartly to a great $16,000 in 17th frame at the Plaza. "Young One" is being replaced by "Circle of Deception" at the Victoria on Friday (17).

All hard-ticketers except "Exodus" are better than a week ago With "Exodus" it is simply a case of not being able to top the capacity of $54,000 for ninth round at the Warner. "Pepe" is pushing smartly ahead of the previous week to $28,200 in eighth stanza at the Criterion.

"Spartacus" looks big $24,000 or near in 19th session at the DeMille while "The Alamo" is doing an okay $16,000 or close in 16th frame at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "Facts of Life" (UA). Initial week winding up tomorrow (Thurs.) looks to hit smash $40,000. Holding. In ahead, "Grass Is Greener" (U) dipped to $11,000, after being sloughed by storm but winding excellent longrun.

Capitol (Loew) (4,820; $1-$2.50) —"Misfits" (UA) (3d wk). First holdover stanza ended yesterday (Tues.) was wow $77,000 and ahead of first week's $70,000, which was sloughed by storm by some $14,000 from what might have been expected.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (9th wk). Eighth round finished last night (Tues.) was smart $28,200 after $21,000 for seventh, obviously badly hit by blizzard.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (19th wk). This stanza ending today (Wed.) looks to climb to sock $24,000 after $19,400 for 18th week. Continues indef.

Embassy (Guild Enterprises) (500; $1.25-$2) — "Swiss Family Robinson" (BV) (8th wk). This round ending tomorrow (Thurs.) looks to soar to big $13,000 after $7,000 for seventh week. Weekend trade of current session topped opening week.

Palace (RKO) (1,642; 90-$2.50)— "101 Dalmatians" (BV). First week ending tomorrow (Thurs.) looks like great $38,000 or near. Holds, of course. In ahead, "Can-Can" (20th) (7th wk-9 days), $15,000.

Forum (Moss) (813; 90-$1.80)— "Wackiest Ship" (Col) (2d wk). Initial week ended yesterday (Tues.) was great $23,000 or close. In ahead, "3 World's of Gulliver" (Col) (8th wk), only $3,500 in 5 days but finishing excellent extended-run.

Paramount (AB-PT) (3,663; $1-$2)—"The Millionairess" (20th). First session concluding tomorrow (Thurs.) is soaring to a big $40,000. Holds, natch! In ahead, "Marriage-Go-Round" (20th) (5th wk), $13,200.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Where Boys Are" (M-G) and stageshow (4th-final wk). This stanza winding up today (Wed.) looks like okay $125,000 or over $30,000 ahead of third week's $90,000. "Cimarron" (M-G) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50) —"Alamo" (UA) (17th wk). The 16th stanza completed last night (Tues.) was okay $16,000 or near after $14,000 for 15th week. Holds on until sometime in March.

State (Loew) (1,900; $1.50-$3.50) —"Ben-Hur" (M-G) (64th wk). This round ending today (Wed.) shapes to land $30,000 after $25,000 for 63d week. Contines on indef.

Victoria (City Inv.) (1,003; 50-$2) —"Young One" (Valiant) (5th wk). Fourth session concluded last night (Tues.) was mild $9,000 after $6,500 for third. Holds only a couple of days of fifth to open "Circle of Deception" (20th) on Friday (17).

Warner (SW) (1,813; $1.50-$3.50)

(Continued on page 10)

'Misfits' Hep $8,000 In Balto; 'Family' 7½G, 4th, 'Exodus' Stout 6G, 9th

Baltimore, Feb. 14.

Clear roads and reasonable weather over weekend helped biz here though most houses are holding over their product. In the lead are "The Misfits," big in second week at Stanton. "Swiss Family Robinson" looks hep in fourth at the New.

"Spartacus" looms nice in fourth at Town. "World of Suzie Wong" is rated good in eighth week at the bandbox Charles. "Wackiest Ship in Army" is pleasing in fourth week at Hippo. "Exodus" looks steady in ninth at the Mayfair. "Porgy and Bess" is slow in first week of rerun at the Aurora.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Porgy and Bess" (Col) (rerun). Slow $1,400. Last week, "Can-Can" (20th) (3d wk) (rerun), $1,500.

Charles (Fruchtman) (500; 90-$1.50)—"Suzie Wong" (Par) (8th wk). Good $5,000 after $5,500 in seventh.

Cinema (Schwaber) (460; 90-$1.50)—"Virgin Spring" (Janus) (3d wk). Oke $2,000 after $2,500 in second.

Five West (Schwaber) (460; 90-$1.50)—"Tunes of Glory" (Lope) (8th wk). Steady $1,700 after $2,000 in seventh

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Wackiest Ship" (Col) (4th wk). Down to $4,000 after $6,000 in third.

Little (Rappaport) (300; 90-$1.50)—"Please Turn Over" (Col) (5th wk). Oke $1,500 after $1,800 in previous week.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (9th wk). Steady $6,000 after same in eighth week.

Playhouse (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (13th wk). Nice $1,800 after $2,000 in 12th.

New (Fruchtman) (1,600; 90-$1.50)—"Swiss Family Robinson" (BV) (4th wk). Hefty $7,500 after $9,000 in third week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Misfits" (UA) (2d wk). Big $8,000 after $12,000 opener.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (4th wk). Nice $7,000 after $9,000 in third.

Pitt Perking; 'Can-Can' Boff $11,000; 'Misfits' 23G, 2d, 'Spartacus' 13½G, 8

Pittsburgh, Feb. 14.

The snow held up until 11 o'clock last Saturday night to give the downtown deluxers a good start for heavier grosses this session after last week's dismal round. "Can-Can" looms boff in its first popscale week at the Gateway. "Misfits" is still leading the city with sock second round at Penn.

"Spartacus" is having a sharp up-turn in eighth week at Nixon. "Alamo" at Warner also in eighth looks neat. "Circle of Deception" shapes quite thin in first at Fulton. Other new entry, "General Della Rovere" looks trim at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Circle of Deception" (20th). Thin $4,000.

Gateway (Associated) ($1-$1.50)—"Can-Can" (20th). Wow $11,000 in first week at popular prices. Last week, "Plunderers" (AA), $6,400.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Spartacus" (U) (8th wk). Pushing hardy $13,500. Last week, $7,500.

Penn (UATC) (3,300; $1-$1.50)—"Misfits" (UA) (2d wk). Wham $23,000. Last week, $20,000.

Squirrel Hill (SW) 834; $1.25)—"General Della Rovere" (Cont). Trim $3,000. Last week, "Make Mine Mink" (Cont) (5th wk), $2,000.

Stanley (SW) (3,700; $1-$1.50)—"Swiss Family Robinson" (BV) (4th wk). Good $10,500. Last week, $9,500.

Warner (SW) (1,516; $1.25-$1.80)—"Alamo" (UA) (8th wk). Climbing to neat $8,000. Last week, $5,500.

LOS ANGELES

(Continued from page 9)

Baldwin, Orpheum, Hollywood, Loyola, "Misfits" (UA), "Operation Bottleneck" (Indie), $50,500.

Baldwin, Orpheum, Hollywood, Loyola (State-Metropolitan-FWC) (1,800; 2,213; 756; 1,298; 90-$1.50)—"Misfits" (UA) (2d wk) and "Magnificent Seven" (UA) (repeat) (Baldwin) "Operation Bottleneck" (Indie) (Orpheum, Hollywood, Loyola) (2d wk). Torrid $29,000 or close.

Los Angeles (FWC) (2,019; 90-$1.50) — "Teahouse of August Moon" (M-G) and "Raintree County" (M-G) (reissues). Slow $4,000. Last week, "Naked Jungle" (Par), "Elephant Walk" (Par) (reiss..es) (2d wk), $3,000.

Vogue (FWC) (810; 90-$1.50)—"Angry Silence" (Indie) (2d wk). Thin $2,500. Last week, $3,000.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Union) (2d wk). Hotsy $8,800. Last week, $8,600.

El Rey (FWC) (861; 90-$1.50)—"Elmer Gantry" (UA) (reissue) (3d wk). Pale $2,000. Last week, $2,500.

Hillstreet, Crest (Metropolitan-State) (2,752; 750; 90-$2)—"Psycho" (Par) (reissue) (1st wk, Hillstreet; 3d wk, Crest). Busy $7,500. Last week, Crest, $4,200.

Warner Beverly (SW) (1,316; $1.50-$3.50)—"Pepe" (Col) (7th wk). Potent $16,500. Last week, $17,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (8th wk). Lusty $22,000. Last week, $22,300.

Four Star (UATC) (868; $1.25-$2)—"Where Boys Are" (M-G) (8th wk). Solid $5,000. Last week, $4,900.

Hollywood Paramount (State) (1,468; $1.25-$3.50) — "Cimarron" (M-G). Started 8th week Sunday (12) after okay $5,500 last week.

Chinese (FWC) (1,408; $2-$2.40)—"World of Suzie Wong" (Par) (9th wk). Loud $15,000. Last week, $15,400.

Fine Arts (FWC) (631; $2-$2.40)—"Never On Sunday" (UA) (12th wk). Fancy $8,200. Last week, $8,700.

Warner Hollywood (Cinerama, Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 16th wk Sunday (12) after good $12,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (16th wk). Mild $9,500. Last week, $9,800.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (17th wk). Fine $16,500. Last week, $16,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (44th wk). Brisk $21,000. Last week, $18,000.

'SUZIE' SOCK $18,000, OMAHA; 'CIRCLE' NG 4G

Omaha, Feb. 14.

Return of better weather and strong new entries are helping make biz brisk at first-runs this week. "World of Suzie Wong," at slightly upped scale, looms smash at Orpheum. "Where Boys Are" is nearly capacity at State. "Circle of Deception" is drab at Omaha. Second week of "Misfits" is dropping at three houses but still is rated sock.

Estimates for This Week

Admiral, Chief, Skyview (Blank) (966; 1,234; 1,122; $1)—"Misfits" (UA) and "5 Guns Tombstone" (UA). Still excellent $10,000 after $16,000 bow.

Omaha (Tristates) (2,066; 75-$1)—"Circle of Deception" (20th) and "Cossocks" (U). Dull $4,000 or near. Last week, "3 Worlds of Gulliver" (Col) and "Desert Attack" (Col), $8,500.

Orpheum (Tristates) (2,877; $1-$1.25)—"Suzie Wong" (Par). Great $18,000, tops here for some months. Last week, "Gold of Seven Saints" (WB), $7,500.

State (Cooper) (743; $1)—"Where Boys Are" (M-G). Big $7,000. Last week, "Swiss Family Robinson" (BV) (7th wk), $5,000.

BOSTON

(Continued from page 8)

$1.75)—"Ballad of Soldier" (Union) (3d wk). Good $8,000. Last week, $7,500.

Memorial (RKO) (3,000; 60-$1.10)—"Wackiest Ship" (Col) (3d wk). Better at big $14,000. Last week, $13,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Swiss Family Robinson" (BV) (3d wk). Upped to hot $15,000. Last week, $11,000.

Orpheum (Loew) (2,900; 90-$2.50)—"Misfits" (UA) (2d wk). Good $20,000. Last week, $21,000.

New Fenway (Indie) (1,350; 90-$1.50)—"World of Apu" (Indie) (2d wk). Pallid $3,800. Last week, $3,000.

Paramount (NET) (2,357; 70-$1.10)—"Suzie Wong" (Par) (8th wk). Mighty $9,500. Last week, $6,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Blueprint for Robbery" (Par). Returned after playing one week earlier because of house commitment for "Mania." Fine $8,000. Last week, "Mania" (Indie) and "It Takes Thief" (Indie) (2d wk), $4,500.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (8th wk). Capacity $28,000. Last week, ditto.

State (T-L) (730; 75-$1.25)—"Sunlovers' Holiday" (Indie) and "Girl on Run" (Indie) (2d wk). Breezy $7,000 for nudie. Last week, $8,100.

BROADWAY

(Continued from page 9)

—"Exodus" (UA) (9th wk). This frame finishing tomorrow (Thurs.) continues capacity $54,000 after ditto for eighth week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Make Mine Mink" (Cont) (9th wk). The eighth stanza completed Sunday (12) was nice $7,000 after $6,000 for seventh.

Fine Arts (Davis) (468; 90-$1.80)—"Breathless" (Films Around World) (2d wk). Initial frame ended Monday (13) was great $18,500, one of top opening weeks at house after setting a house record on Sunday (12). Looks in for long run.

Beekman (R&B) (590; $1.20-$1.75)—"Facts of Life" (UA). First session ending tomorrow (Thurs.) looks like wham $20,000 or near. Holding. Pic hit new record for Saturday, Feb. 11, and all-time high for Sunday, the following day.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Virgin Spring" (Janus) (m.o.). First round finishing tomorrow (Thurs.) looks like great $6,500, remarkable for a moveover. Continues.

Normandie (T-L) (592; $1.25-$1.80)—"Hand-in-Hand" (Col) (2d wk). Initial frame ended Sunday (12) was nice $10,000.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lopez) (9th wk). Eighth session completed Monday (13) pushed to sock $14,000 after $11,000 in seventh.

Guild (Guild) (450; $1-$1.75)—"Two-Way Stretch" (Indie) (4th wk). Third round finished Sunday (12) was very big $12,700 after $13,000 for second week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Union) (8th wk). Seventh session concluded Monday (13) was smash $9,000, same as for sixth week.

Paris (Pathe Cinema) (568; 90-$1.80)—"General Della Rovere" (Cont) (13th wk). The 12th stanza ended Sunday (12) was lofty $6,500 after $6,700 for 11th week.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (18th wk). The 17th round completed Monday (13) was smash $16,000 after $13,000 for 16th week.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"The Millionairess" (20th). Initial frame finishing tomorrow (Thurs.) is heading for record $13,000. Stays. In ahead, "Don Quixote" (M-G) (3d wk), $5,500.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kaye) (4th wk). Third round ended Monday (13) was smash $14,500 after $14,000 for second.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Wackiest Ship" (Col) (2d wk). Initial session ended yesterday (Tues.) was big $12,000. In ahead, "Grass Is Greener" (U) (7th wk-5 days), $4,500.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Left, Right, Centre" (Indie). First week ending today (Wed.) looks headed for okay $7,500.

World (Perfecto) (390; 90-$1.80)—"Summer of Happiness" (Times) and "To Live in Peace" (Jacon) (reissues) (3d wk). Current week ending tomorrow (Thurs.) is likely to hold at okay $6,000 after $7,000 in second. "Male and Female" (Mishkin) opens Friday (17).

PAT BOONE'S SEVEN, TWO OF 'EM TUNERS

Hollywood, Feb. 14.

Pat Boone's Cooga Mooga Film Production Co. will shoot seven properties within two years, two of which are musicals. Boone plans to star in two of the projected films.

Initialer rolling under the C-M banner is "The Deadly Game," filmization of the Broadway play by James Yaffe which Bernard Wolf will screenplay. Negotiations are on for a March 15 start and 20th-Fox release.

Followup pic is "They Also Serve," Merwyn Hall story, which Phil Shuken screenplays. Alec Guinness is being paged to star. Also on tap and in various production stages of development are "A Child Is Crying," John D. MacDonald yarn, which Marc Siegel screenplays; "The Day of the Damned," suspense yarn by Frank DeFelitta who also produces; and "Young Man About Washington." Latter is an original screenplay by Ronald Alexander and will topline Boone.

Also on the planning board are two untitled musicals, one of which also stars Boone. Mort Abrahams, is exec producer for C-M.

Hail Broidy, Rifkin

Boston, Feb. 14.

Steve Broidy, prexy of Allied Artists, and Herman Rifkin, head of Rifkin Theatres, are being honored at Cinema Lodge B'nai B'rith's third annual "Man of the Year" award luncheon at Hotel Bradford today, (Tues.).

Abe Montague, executive veep Columbia Pictures; and Jerome Pickman, Paramount Film Distributing veep, and distributor head of Brotherhood Week, are the speakers.

The award to Broidy is being made by Joseph E. Levine, recipient of last year's "Man of the Year" award, and Rifkin's award by Sam Pinanski, prexy American Theatres Corp., and honorary chairman of the board of directors of TOA.

Cole Still Leading 854

Hollywood, Feb. 14.

Prexy William Cole reelected for another term by Story Analysts, Local 854, IATSE, at annual meeting last week. Marguerite Knott steps in as vp; Marjorie Duffy, financial secretary; Bruce Bradbury, treasurer; Lucille Brannon, corresponding secretary.

Ed Hogan and Polly Connell were elected directors, and Joan Sotherden full-time biz agent.

'SPARTACUS' BIG 11G, PORT.; 'FAMILY' 10G, 4

Portland, Ore., Feb. 14.

First-runs here currently are 100% or extended-run, but trade holds uniformly strong. Second week of "Spartacus" is topping opener for fancy takings at Broadway. "Exodus" likewise is sturdy in fourth at the Music Box. "Grass Is Greener" still is sharp in second at Fox while "Swiss Family Robinson" is lofty in fourth at Paramount.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3)—"Spartacus" (U) (2d wk). Tall $11,000 or close. Last week, $10,200.

Fox (Evergreen) (1,600; $1-$1.49)—"Grass Is Greener" (U) and "Shakedown" (U) (2d wk). Solid $7,000. Last week, $8,400.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (4th wk). Sturdy $12,000. Last week, ditto.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Can-Can" (3d wk) at popscale. Okay $4,500. Last week, $5,200.

Paramount (Port-Par) (3,400; $1-$1.50)—"Swiss Family Robinson" (BV) and "Mysteries of Deep" (BV) (4th wk). Lofty $10,000. Last week, $13,300.

'Suzie' Leads St. Louis, Hot 30G, 'Circle' Sad 6G

St. Louis, Feb. 14.

Trade at downtown deluxers looks uneven currently but there are some strong spots. One is "World of Suzie Wong," rated wham at the Fox. The other newcomer, "Circle of Deception," in contrast, looms sad at the St. Louis.

"The Misfits" shapes smash in second at State while "Swiss Family Robinson" is still great in third at Loew's Mid-City. "Spartacus" is rated big in eighth round at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Summer Place" (WB) and "Bramble Bush" (WB) (reissues). Good $10,000. Last week, "Marriage-Go-Round" (20th) (2d wk), $7,500.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (2d wk). Good $1,500. Last week, $2,000.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (8th wk). Big $9,000. Last week, $9,100.

Fox (Arthur) (5,000; 60-90)—"Suzie Wong" (Par). Wham $30,000. Last week, "Can-Can" (20th) (2d wk), $9,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Swiss Family Robinson" (BV) (3d wk). Great $12,000. Last week, $14,000.

State (Loew) (3,600; 60-90)—"Misfits" (UA) (2d wk). Smash $16,000. Last week, $23,000.

Pageant (Arthur) (1,000; 60-90)—"Ben-Hur" (M-G) (8th wk). Oke $1,500. Last week, $1,600.

St. Louis (Arthur) (3,800; 60-90)—"Circle of Deception" (20th) and "Love of Mike" (20th). Sad $6,000. Last week, "Gold of Seven Saints" (WB) and "Tiger Bay" (Indie), $9,000.

Shady Oak (Arthur) (760; 60-90)—"Please Turn Over" (Col) (3d wk). Okay $2,000. Last week, $2,200.

DeLacy Dallas Barker

Dallas, Feb. 14.

W. P. DeLacy has been named club manager for Variety Tent 17, replacing Joe Caffo, who resigned. DeLacy has been editor and publisher of Prevue of Dallas, a local entertainment monthly, which he will continue.

Caffo has joined Leo Corrigan, operator of hotels and hotel dining rooms.

Buchanan Expanding

Dallas, Feb. 14.

Larry Buchanan, owner of a local industrial film company, unveiled his venture into theatrical feature production before an invited midnight audience in the Fine Arts Theatre.

The film, "Swamp Rose," is almost exclusively a Texas product, though Lacy Kelly came from Hollywood and the color processing was done in Hollywood.

Players Norman Smith, Pat Cranshaw, George Russell, George Edgely and Lulubelle Benjamin, are strictly homefolks.

'Exodus' Big 25G, Frisco; Gable 17G

San Francisco, Feb. 14.

First-run trade shapes very torrid here this stanza, with "Exodus" heading for a big opening week on hard-ticket at the Alexandria. "Village of Damned" is rated smash in initial round at Paramount while "The Misfits" looms boff in second at Warfield. "Swiss Family Robinson" looks fine in fourth at the Fox.

"Spartacus" shapes big in eighth stanza at the United Artists. "World of Suzie Wong" still is in the chips in eighth at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50) — "Suzie Wong" (Par) (8th wk). Dandy $10,000. Last week, $13,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Swiss Family Robinson" (BV) and "Raymie" (BV) (4th wk). Fine $14,000 or over. Last week, $12,500.

Warfield (Loew) (2,656; $1.25-$1.50) — "Misfits" (UA) (2d wk). Socko $17,000 for Clark Gable pic. Last week, $26,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Village Of Damned" (M-G) and "Incredible Petrified World" (M-G). Smash $24,000. Last week, "Gold Seven Saints" (WB) and "Louisiana Hussy" (WB), $11,000.

St. Francis (Par) (1,400; $1.00-$1.50) — "Angry Silence" (Indie). Dull $3,000. Last week, "Behind Great Wall" (Par) (2d wk), $8,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65) — "Seven Wonders Of World" (Cinerama) (reissue) (7th wk). Okay $12,000. Last week, $13,000.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (8th wk). Big $16,000. Last week, $18,000.

Stagedoor (A-R) (446; $1.25-$1.50)—"Tunes Of Glory" (Lope) (5th wk). Fine $4,800. Last week, $6,000.

Vogue (S. F. Theatres) (364; $1.50) — "Virgin Spring" (Janus) (8th wk). Solid $3,000. Last week, $3,200.

Presidio (Hardy) (774; $1.25-$1.50)—"Porgy and Bess" (Col) (reissue) (2d wk). Good $2,500. Last week, $3,000.

Coronet (United California) (1,250; $1.50-$3.50) — "Ben-Hur" (M-G) (60th wk). Excellent $24,000. Last week, $13,000.

Alexandria (United California) (1,610; $1.49-$3.50) — "Exodus" (UA). Big $25,000. Last week, closed.

MORRIS' PHIL KELLOGG'S EUROPEAN CONTRACTS

Hollywood, Feb. 14.

A flock of motion picture deals have been closed in Europe by William Morris Agency exec Phil Kellogg, just returned from three weeks on the Continent.

Kellogg set:

David Niven for one film with Dino DeLaurentiis and another with Carlo Ponti.

Stewart Granger for two pix with Jacques Bar's Cipra Films, both to follow Metro's "I Thank a Fool," in which he'll star.

Deborah Kerr for a Warner Bros. production, as yet unselected, in 1962.

John Farrow's production of Winston Graham's "The Tumbled House' with British Pictures.

Robert Pirosh's "Paris in the Fall" to star Alain Delon.

Kellogg additionally initiated negotiations for Anita Eckberg for role in Billy Wilder's "One, Two, Three" and met with DeLaurentiis on "Last Judgment," in which Miss Eckberg will star. He concluded arrangements with Robert Aldrich for "Cross of Iron" to start Curt Jurgens and John Mills and opened negotiations with Stanley Donen for Robert Mitchum to star in "Man Running."

In London, Kellogg confabed with Nunnally Johnson on plans for "Stranger in Gallah" and "Twist of Sand."

New Status For Egberts

Arthur (Whitey) E... has been named director of theatres for Metro International. He succeeds William Melniker who exited last month.

Egberts started as an usher 30 years ago in Loew's Jersey City. He joined the international division in 1946 as a booker and assistant to Melniker.

HIGH COST OF 'ARTIE' COME-ON

New York Sound Track

As everybody expected, Metro will release Samuel Bronston's "King of Kings" as a roadshow attraction. The film runs for two hours and 43 minutes. Prints are now being made by Technicolor in SuperTechnirama 70 . . . Three RKO Theatres—the 86th St. in Manhattan, the Fordham in the Bronx, and the Madison in Brooklyn—will carry the large-screen closed-circuit telecast of the Floyd Patterson-Ingemar Johansson heavyweight championship fight on March 13 . . . Metro's "Butterfield 8" has hit the $18,000,000 theatre gross mark in domestic engagements . . . "How to Get Along with Otto Preminger," described as an investigation of "those highly-publicized tantrums" of the producer-director is the subject of an article in the March issue of Esquire . . . Metro will launch "Cimarron" in the international market at Easter. The film is one of the key releases in the sales drive honoring MGM International prexy Morton A. Spring. The drive runs from March 26 to June 17.

Vivian Leigh will come from London for the return preem of Metro's "Gone With the Wind" in Atlanta on March 16. It was 21 years ago that Miss Leigh, then an unknown English actress, skyrocketed to fame via the Scarlett O'Hara role in the David O. Selznick production. She attended the original Atlanta opening . . . Former President Eisenhower is honorary (probably absent) chairman of the Council of Motion Picture Organizations' dinner honoring MPAA topper Eric Johnston on his 15th anni in the film industry. Will be held at the Waldorf-Astoria on April 10.

Dallas-postmarked card, in a child's scrawl, asked VARIETY about the next Three Stooges picture, like when it's coming, and when are the boys to be given an Academy Award. Knowledge is lacking herein anent the Oscar. But the intelligence is just flashed that Norman Maurer's indie company is about to produce "The Three Stooges Meet Hercules" for Columbia release.

Harvey Matofsky, publicist working on "Wonders of Aladdin" for producer Joseph E. Levine in North Africa, was called upon to make like an actor. Director Henry Levin needed someone in a hurry to portray a soldier who'd say to Donald O'Connor, "Horsemen, horsemen approaching!" Matofsky was given the assignment, rehearsed religiously, probed the psychology of his line, bedecked himself in beard and shining costume. Finally, the time came for Levin to call for action, the camera rolled, and Matofsky exclaimed: "Horsing horsing approachment!" Levin asked for another take.

More than 225 leaders of the film biz turned out for the motion picture division of the Federation of Jewish Philanthropies luncheon honoring former Loew's Theatre board chairman Leopold Friedman. Leo Jaffe, Columbia v.p. and treasurer, presided at the Hotel Astor feed on Thursday (9) . . . Believed that Eugene Picker's recent contract settlement with the theatre chain prevents him from accepting a new post in exhibition for a specified period of time . . . The Rev. Charles Dismas Clark, S.J., whose work in rehabilitating ex-convicts is dramatized in United Artists' "The Hoodlum Priest" is the subject of an article by William Krasner in the February issue of Harper's . . . A UCLA award for Hume Cronyn for his performance in "Sunrise at Campobello" is his eighth this year in the best supporting actor category . . . Carroll Baker and James Shigeta are back in the U. S. following the completion of "Bridge to the Sun" interiors in Paris . . . Eva Marie Saint has organized her own indie production company, Mandeville Productions. Firm's first picture will be "Scandalous," the story of George Sand . . . Mel Heymann, of Metro's homeoffice pub-ad staff, is recuperating following recent surgery . . . Medallion Pictures has acquired release rights to "Girl From Granada," starring Sarita Montiel . . . Otto Preminger to New Orleans to meet with Alexander Federoff, author of "The Side of the Angels," which Preminger will film next year. Pair will scout locations and also witness the Mardi Gras celebration. A sequence of the novel takes place during Mardi Gras.

Helen Kamber, coproducer with Norman Twain of Jack Richardson's new play, "Galgehumor" for off-Broadway, is the wife of Bernard M. Kamber, vet film industry publicist.

Jack Brodsky, 20th-Fox's assistant publicity manager, off to the Coast today (Wed.) for conferences at the studio . . . Producer Don Marlowe has a March 6 starting date for new film version of Poe's "Tell-Tale Heart." Pic, starring Boris Karloff, will be shot entirely at new Lake Dallas Studios near Dallas . . . Contemporary Films has acquired 16m rights to eight Continental Distributing features . . . Indie publicist Mike Beck is mapping a public relations campaign for IFIDA stressing increased importance of foreign films in the U. S.

Glenn Norris, general sales manager of 20th-Fox, back at the homeoffice after an extensive swing around the country visiting branch offices . . . Add incidental intelligence: Julie Newmar has been named 1961 Mink Queen.

Ed Gray's Exclusive International Films has acquired rights to French classic "Mayerling," originally released here in 1937, for reissue this year . . . Magna Pictures will handle the British comedy, "Watch Your Stern," in this market.

Munio Podherser has changed name of his Casino Film Exchange to Casino Films Inc. Outfit, which in past has specialized in importing and distributing German language pix, will expand to handle other foreign films as well as product suitable for art house release.

In advance of what? An American International press release announces that Barbara Steele, star of "Black Sunday," which opened here yesterday (Tues.), arrives here tomorrow for 10 days of "advance publicity" on the pic.

Publisher Harry Steeger takes inventory of films made from stories first appearing in Argosy, to wit: "Tarzan" by Edgar Rice Burroughs; "Shane" by Jack Shaefer; "The Sea Hawk" by Rafael Sabatini; "Horatio Hornblower" by C. S. Forester; "Doctor Kildare" by Max Brand; "The Miracle Man" by Frank Packard; "Hopalong Cassidy" by Clarence Mulford; "The Unholy Three" by Todd Robbins.

Jerome Hill, writer, director and producer of "The Sand Castle," upcoming Louis de Rochement release, last week built a replica of the picture's sand castle in the 57th Street window of Gunther-Jaeckel . . . France's Oscar-winning director ("Black Orpheus") Marcel Camus in town.

Gottfried Reinhardt has Ferenc Molnar old stage comedy, "The Play's the Thing," for indie filming on French Riviera this spring with Maria Schell . . . John Michael Hayes will script Mirisch Co.'s remake of Lillian Hellman's "The Children's Hour," slated for United Artists release and topbilling Audrey Hepburn and Shirley MacLaine . . . George Hamilton and Luana Patton costar in Metro's "A Thunder of Drums," to be produced by Robert J. Enders . . . 20th-Fox hoisted option of British actor John Richardson . . . Metro inked John Mortimer to write screenplay of "I Thank a Fool," Susan Hayward-Stewart Granger dualer to be produced by Anatole de Grunwald.

Addendum to story on public seating trend, elsewhere in this issue: American Seating Co. has started manufacturing hospital patient furniture, orders exceeding capacity for 1961, and also a school language instructional device of war years origin, the electronic learning centers.

As expected, Manchester Union-Leader has published a lengthy front page editorial signed by its publisher, William Loeb, which gives the

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50C. TO $1 PER TICKET SOLD?

The cost of inducing the public to see a particular picture has received considerable attention in recent years. The problem has worried the major film companies, but their concern is small when compared with the obstacle faced by the distributors of art houses pictures.

It cost between 50c and $1 in advertising outlay for each person who pays his way into a first-run art theatre. This is the carefully calculated estimate of C. Robert Manby and Fred Schneier, who operate Showcorporation of America, a comparatively new company in the theatrical distribution field.

Take New York, for example. The seating capacity of art houses range between 200 and 600, with the average at 400 seats. To induce the public to visit these theatres, the distributor, who pays the advertising costs, must rely on the media available in the N.Y. metropolitan area. The mass media—newspapers, television, and radio—cover a huge marketing area and their rates are designed to take care of the mass coverage.

But the art houses draw only an infinitesmal number of the people exposed to the various media. Even the most successful art house picture—one which runs for perhaps 20 weeks—caters to only 190,000 to 200,000 people. Thus, in relation to the cost of the advertising expenditure, Manby and Schneier figure that it takes 50c to $1 for each person who pays an admission charge at an art house. Opening costs alone, they estimate, run between $8,000 to $10,000.

A 90-10 Contract

Most art house deals are on a 90-10 basis. After the advertising costs are deducted and the theatre operator takes house expenses, which are between $1,000 and $3,000 depending on the theatre, the distributor receives 90% of what is left.

Despite the tough economics of the situation, the Showcorporation execs, who originally organized their company to distribute feature pix to television, are intrigued with the possibilities of theatrical distribution. Both Manby and Schneier were staffers of RKO Teleradio and were involved in the tv distribution of the pre-1948 RKO backlog. When Tom O'Neill decided to halt the RKO Teleradio operation, Manby and Schneier induced O'Neill to turn the distribution of the RKO pix over to them and they organized their own firm.

About a year ago, they decided to segue into theatrical distribution, deciding their modest operation was ideally suited for such a purpose. Both execs had been involved in the selling of features to tv stations and they figured that as long as they were visiting various cities to see tv station execs they could, at the same time, study the art house situation in each day.

Moreover, they concluded that their two-hat existence could work to the advantage of both operations. For example, as part of their theatrical distribution deals they also obtain the later tv rights. In addition, they employ their tv association to market their theatrical films. On a number of occasions, they have bought tv time to plug their theatrical entries, utilizing the periods during which their tv product is displayed.

The team is constantly experimenting with the marketing problem, the big task being the discovery of media suitable for the selling job that has to be done. For the engagement of their "Home Is the Hero" at the small-seat 5th Avenue Playhouse in Greenwich Village, they eschewed the mass media and concentrated on the potential audience in Greenwich Village. The bulk of the campaign was earmarked for local Village papers, with the Manhattan community being treated as if it were a small, separate city.

Showcorporation hit pay dirt last

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IATSE Agrees to Confer First

Further Blasts Against 'Runaway Production' Should Be Silenced Hereafter

Hollywood, Feb. 14.

Understanding has been reached between International Alliance of Theatrical Stage Employees' basic craft unions and producers to stop unfavorable publicity on American features made abroad. Called "runaway production" on several occasions by some union spokesmen, hereafter a Cooperative Committee of workers and bosses will examine facts when a complaint is registed.

Cooperative (part of new deal with studios) will be small committee with two or three reps sitting in for producers and like number for unions. Meetings will be called when issues arise.

If union has reason to believe pic being made overseas is runaway, producer will relay facts why pic being made abroad, and not here at mutual meeting date with crafts.

Details will be revealed only after fact, producers hold: after plans are completed. There will be no hedging or reason or circumstance at seshes.

Producers feel Cooperative Committee can forestall bad publicity alleging lack of "patriotism." Spokesman for producers advised unions American companies prefer to make pix here, but under some circumstances it's to better advantage to shoot in original story setting.

Sometimes it's stars who insist pix be made abroad. In such instances producer concedes, if he wants particular star or performers, directors and others.

DIRECTORS AWARDS; 'THE APARTMENT' TOPS

Hollywood, Feb. 14.

Billy Wilder's theatrical feature, "The Apartment," and George Schaefer's 90-mins. television film, "Macbeth," are winners this year of the Directors Guild of America awards. Presentation was made Sat. (4) in Beverly Hills, and simultaneously, in Manhattan.

The assistant director kudos went to Hal Pelsire for "Apartment" and to Adrienne Luraschi for "Macbeth."

Directors annual honoring of a film critic singled out Paul V. Beckley of the N. Y. Herald Tribune. A new award to a television critic had Sherwood Kohn of the Louisville Times as leadoff man. Honorary life membership in the Guild went to Y. Frank Freeman Paramount production chief, now retired.

Gagging, Alfred Hitchcock said of critic Beckley: "Instead of biting the hand that feeds us, tonight we feed the hand that bites us."

Oscar Eligibles: 183 U.S. Features And 160 Foreigns

Hollywood, Feb. 14.

Foreign films nearly equal the number of American entries in list of 343 features eligible for Oscars in upcoming 33d annual Academy sweepstakes, compiled and sent to Academy members for reference in nominations for this year's derby. Marking the largest foreign-film ratio in history of the Academy, total number of eligibles both domestic and foreign this year is 20 over last year.

A total of 160 features produced by foreign companies will be eligible this year, against 183 American features. British films lead the overseas parade, with 56, but several other countries are strongly repped, including Russia, an Iron Curtain country, with 17 features. France has 23 entries; Italy, 18; French-Italian, seven; Germany, 12; Japan, 11; Sweden, seven; French-Japanese, two. There also are one each from Greece, India, Ireland, Russian-Indian, Japanese-Chinese.

Of the 343 total, 148 were produced in color and 195 in black-and-white.

Only those feature-length films in English or with English subtitles shown commercially for first time during 1960 in Los Angeles are eligible for Oscars, under Academy ruling. Separate consideration is given pix competing for best foreign language film award. Pix submitted in this category need not have been shown in U. S.

Awards ceremonies will be held April 17 at Civic And in Santa Monica, adjacent to L. A.

NEW DISTRIB SET; 'ANGEL BABY' TO AA

Hollywood Feb. 14.

"Angel Baby," Madera Production announced one time as a Columbia Picture project, will be distributed by Allied Artists.

Pic, produced in Florida by T. F. Woods with Francis Schwartz as associate producer, stars George Hamilton, Mercedes McCambridge, Joan Blondell, Henry Jones, Roger Clark and marks debut of Salome Jens. Paul Wendkos directed from Orin Borsten screenplay.

Matt Donohue, ex-Paramount in Chi and Milwaukee branches, has joined sales staff of Valiant Film, Chicago.

'Butterfield 8' As Hong Kong Pacer

Hong Kong, Feb. 14.

Metro's "Butterfield 8," with Elizabeth Taylor and Laurence Harvey, netted $42,516 on first-run for 17 days to emerge as No. 1 in the boxoffice for January. It was shown at Hoover and Gala with whom MGM here are still negotiating for the release of "Ben-Hur" on 70-30 terms with proviso that the film be shown in 70m. Negotiations are expected to be protracted.

Second on January's b.o. list was "The Apartment" (UA) which netted $37,621. The Shirley MacLaine starrer was shown for 19 days at the King's and Broadway.

Third, fourth and fifth on the first-run b.o. derby for January: "Under Ten Flags" (Par) $28,068, shown for 14 days at the Royal and State; "Ocean's 11" (WB) $27,978, 12-day run at the Lee and Princess; "Midnight Lace" (U) $25,857, 13 days at Lee and Princess.

Goes By Critic

Continued from page 7

good abode to turn such offensive tripe away from our screens?"

Then the Minister turned to Hollywood producers and posed several questions also when he said: "Is such a presentation intended to afford a basis for further fears of the so called 'blue noses' and censor-crazed puritains? And I also would like to know," he asked from his pulpit, "if this film is to be regarded as more of the 'avant garde' which the movie industry proposes to introduce in order to discover whether there are any objectors left to the 'progressive' changes that screen dialogue and screen plots are constantly undergoing?"

Loew State manager Arthur Groom told newsmen that the protests by the Memphis ministers and the critic hypoed his b.o. plenty. "We had unusually good crowds" he stated.

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PRODUCTION OF
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STORY OF THE OLD SOUTH

GONE WITH THE WIND

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STARRING

CLARK GABLE
VIVIEN LEIGH
LESLIE HOWARD · OLIVIA deHAVILLAND

IN *Technicolor*

DIRECTED BY
PICTURE · VICTOR FLEMING · SCREEN PLAY BY SIDNEY HOWARD · RELEASED BY METRO-GOLDWYN-MAYER INC. · Music by MAX STEINER

An Embarrassing Political Film

Mayor of San Francisco Endorses, Then Backs Away From 'Operation Abolition'

San Francisco, Feb. 14.

The strange case of "Operation Abolition" continues to boil and bubble in Frisco.

"Operation Abolition" is the title of a 45-minute film focusing on the May 13, 1960 riot at Frisco's City Hall against the House un-American activities committee. The film was spliced from newsreel shots seized by the committee and turned over to a Washington commercial film lab, which has sold more than $70,000 worth of prints, at $100 a copy.

Last week Frisco's politically ambitious Republican mayor, George Christopher, injected himself into the controversy over the film's slant and got burned.

At almost the same time, Episcopal Bishop James A. Pike, who thinks the film libels California youth, agreed to debate the virtues of the House committee with Congressman Francis A. Walter, Pennsylvania Democrat who heads the committee, via CBS's "Face the Nation" — whereupon Walter pulled out. Pike is a formidable debater.

Christopher got into the act at the instigation of Fulton Lewis III, son of the Mutual web commentator and an investigator for the House committee. In the course of the week, it was also revealed the younger Lewis did the commentary in the film.

Christopher told the younger Lewis the reels of "Operation Abolition" are "true... authentic... they tell the real story." He elaborated this for Fulton Lewis Jr., who taped the remarks and carried them on his Mutual radio broadcasts several times.

All three Frisco dailies carried Christopher's remarks to Lewis, along with paragraphs reporting that the mayor was not in the City Hall at the time of the riot. He was 20 miles away giving a speech.

In his Mutual tape, however, the mayor said, "I was an eyewitness to most of the events described. The films speak for themselves."

To reporters who tried to pin down Christopher, the mayor said: "I don't think it matters in what order the various events are portrayed, nor what the commentator had to say. The crux of the question is there was a violation of the law, that a large group of people stormed the gates of City Hall, that they booed and laughed and jeered in accordance with a prearranged plan which had been written out and distributed to them, and this was an overt attempt to interfere with the business of a committee of Congress."

The dailies went to considerable trouble to add, parenthetically, as Scripps-Howard's News-Call Bulletin did: "The distribution of a directive as described by the mayor is not mentioned in any police, FBI or committee report of the May 13 ruckus."

Next day five student organizations in the area publicly protested the mayor's endorsement of the film, and two days later Christopher was visited by two Episcopalian clergymen and a rep of the American Friends Service Committee. At week's end the mayor, considerably chastened, said:

> *"The commentary in 'Operation Abolition' is merely some person's opinion of what took place . . . I would say Communists were present (at the riot), that Communists were gleeful. I cannot say Communists went over to our universities and rounded up the students."*

Local chapter of the American Civil Liberties Union then jumped on the mayor by writing him: "It seems to us that you and your office have been exploited to help perpetuate a giant and malicious fraud . . . you must knew that the film suffers from grave inaccuracies and distortions."

This followed a "caution" against the film by the Northern California-Nevada Council of Churches.

Meanwhile In Manchester

Manchester, N.H., Feb. 14.

Manchester Union-Leader has reported that the film, "Operation Abolition," which it recently purchased to provide free showings throughout New Hampshire, has already been seen by more than 2,000 persons in the Greater Manchester area, with many more thousands expected to view the 45-minute film in the weeks ahead.

Film, showing the student riots protesting the House UnAmerican Activities Committee hearings in San Francisco, is being handled by J. Donovan Mills, national advertising manager of the newspaper.

Bishop Pans 'Operation Abolition'

San Francisco, Feb. 14.

Episcopal Bishop James A. Pike has denounced "Operation Abolition," a film made of video newsreel footage showing events leading up to San Francisco City Hall riot against the House Un-American Activities Committee, as containing "deliberate distortion."

Bishop of California, speaking to the annual convention of the Diocese of California, lashed out against the congressional committee, but at the same time denied he was "soft" on Communism or that he condoned the riot. He described the diocesan position this way: "We were against the Un-American Activities Committee."

Bishop Pike referred those particularly interested in facts of "Operation Abolition" and of the Frisco riot to the "excellent and objective series which the San Francisco News-Call Bulletin has been running."

Next day directors of the Northern California-Nevada Council of Churches, meeting in Frisco, also voiced a strong "caution" about the film, which was put together for commercial purposes by a small Washington film lab after the congressional committee had commandeered all TV newsreel footage shot.

The church council passed a resolution saying:

"Many responsible publications, including (Scripps-Howard's) News-Call Bulletin, have suggested this film in fact presents an inaccurate account . . . it is strongly suggested that any member church which plans to show this film approach the project with caution, making clear to the film's viewers that objections are voiced to its accuracy and serious questions exist as to the validity of its interpretation . . ."

'El Cid' Bally

Continued from page 3

Spain ahead of domestic openings. Aug. 10 is date first print reaches New York. Shooting sked of 24 weeks is on dot.

"This is a different kind of spectacle," Broidy said at press confab. "Nothing like this has been done before, where love story is motivating force combined with greatness."

AA topper indicated special unit will be set up under Goldstein's supervision to handle roadshow engagements. Time for this is not ripe, but will be organized before Nov. 1 dates.

Sophia Loren and Charles Heston star. Anthony Mann is directing from Philip Yordan and Frederick M. Frank script.

Vandals Inc. has been authorized to conduct a motion pictures business in New York. Capital stock is 299 shares, no par value. Robert Kagan of Manhattan was filing attorney at Albany.

FOR A RAP, A PUFF

Music Hall's Leonidoff Praised By One Italian Bloc

New York's Radio City Music Hall received a love letter the past week from D. A. Bullard, exec director of the Italian Centennial Celebrations, anent the theatre's "Viva l'Italia" stage show, now winding fourth and final week side by side with Metro's "Where the Boys Are." It came on the heels of a blast unleashed against the on-the-boards display by John W. La Corte, as rep of the Italian Historical Society of Brooklyn, who also complained about the picture as being ill-fitting for both the Hall and the accompanying stage performance.

Bullard, addressing himself to Hall's senior producer Leon Leonidoff, cited the "artistic excellence and beauty of the show itself" and the "happy and fitting salute to Italy on the centennial of Italian nationhood."

It was a tough undertaking but it was accomplished, Bullard told Leonidoff, "with taste, grace and joyousness."

Details of the Brooklyn Society's complaint appeared on Page 2 of last week's VARIETY.

Negro Collegians Plot Stand-Ins Vs. Dixie Theatres

Atlanta, Feb. 14.

Under discussion last weekend were ways of expanding Negro student stands-ins at segregated theatres throughout Southland. Here for meeting were some 25 student leaders, representing 12 Southern states. Sessions were held in Butler Street YMCA.

Edward King (no kin of the Rev. Martin Luther King Jr.), speaking for the Student Non-Violent Co-Ordinating Committee, was talking to press.

Theatre stand-ins already have been staged in 10 towns below Mason & Dixon Line since student group started planning movement last November. A number of Negroes have been arrested and given jail sentences.

Meeting here was to perfect technique for stand-ins in any city or town in South where theatres practice racial segregation. This, of course, affects almost 100% of all white theatres in Dixie.

Students at Austin, Texas, Lexington, Ky., and Chapel Hill, N.C., jumped the gun and staged stand-ins before agreed kickoff date.

Last week stand-ins got under way in Richmond and Hampton, Va., Nashville, Tenn., and Charlotte, Greensboro and High Point, N.C.

Richmond may see a breakthrough. A theatre manager there agreed to negotiate with students.

Among groups with voting status represented at meeting were National Student Assn., National Student Christian Federation and College and Youth Councils of the National Assn. for the Advancement of Colored People.

Others represented included Americans Friends Service Committee, Southern Regional Council, Southern Christian Leadership Conference and Southern Conference Educational Fund.

Still Shut Out

Chapel Hill, N.C., Feb. 14.

Negotiations aimed at racial desegregation at Chapel Hill's two film theatres have failed.

A spokesman for the negotiating group said its four members met with the managers of the two houses. The statement was released by David Dansby, U. of North Carolina Negro student from Greensboro. He said the statement was drawn up at a weekend meeting by the executive committee of the newly organized bi-racial group intregrationist group that sponsored picketing of one local theatre for two days earlier this month.

The statement declared that "both theatre managers said they would not change their policies but indicated that their decisions would not be irrevocable."

Dixie Widely Picketed

American Negroes are conducting a "stand-in" campaign against film theatres. Scores of houses are being picketed by carefully organized small groups following a pattern of behavior which is essentially the same in all communities and which is characterized by the quiet approach of those who infiltrate the ticket queue, approach and ask for tickets.

Apparently the demonstrations are aimed at "whites only" situations, although houses with balconies segregated for Negroes are also the target. Campaign runs throughout Dixie but there are sympathy picket situations in the North. They have appeared in New York and San Francisco notably and point the finger of accusation against nationally-controlled circuits like American Broadcasting-Paramount Theatres which operate in the South and under the racial segregation procedures which have become rigid in that area since the 1890's, when the Southern white reaction to The Civil War developed its full force.

White students are joining with colored in some of the demonstrations. A scattering of news reports on the quasi-national campaign, operating under a variety of local names, is collated herewith.

About 50 representatives of the Congress of Racial Equality staged a protest in the vicinity of the Paramount Theatre, Times Square. Pickets numbered 15 while the others marked with their sign displays on the area's traffic island.

This demonstration lasted two hours, quietly.

Racial Pickets Multiply in Dixie

Greensboro, N.C., Feb. 14.

Negro college students demonstrated in front of Greensboro's three downtown theatres last week as part of a campaign to end theatre segregation here. Two white students joined them. This particular wave of picketing began on the first anniversary of the "sitdown" or "sit-in" movement that spread through the south.

The demonstrations began when about a half dozen students tried to buy tickets at the all-white Center. They were told that the theatre does not have accommodations for Negroes, but that such facilities exist at the other two downtown houses, the Carolina and National, where Negroes protested having to sit segregated in the balconies.

Revolving lines of six students were set up at the theatres' ticket booths with the students continuously asking for admission. Picket lines marched in front of the cinemas. Marchers carried signs reading "Love, Justice, Peace and Truth" and "Balance the Scales! Give Us Equality."

During the afternoon a light-skinned Negro girl bought a ticket at the all-white Center, entered and sat through the entire show. This incident was confirmed by a spokesman that the demonstrations are not sponsored by the National Assn. for the Advancement of Colored People as has been reported in other sections.

In Winston-Salem

Winston-Salem, N.C., Feb. 14.

Twelve youthful Negro men and women picketed three downtown motion picture theatres here for several consecutive days protesting racial segregation policies. Separate groups of four Negroes have been picketing the Winston, Carolina and Center theatres. A policeman was assigned to each of the theatres.

The picketing has been orderly and one policeman said the Negroes cooperated promptly when he ordered two of them to picket the side of a theatre and not the front. The patrolman said this was necessary to prevent impeding heavy downtown pedestrian traffic.

There have been a number of curious onlookers, but police don't permit them to congregate. There were no incidents. One passerby said quietly, "Yes you must," when he passed a Negro girl carrying a placard reading "must we be segregated in 1961?" The girl smiled and the pedestrian continued on his way without stopping.

On Lincoln's Birthday

San Antonio, Feb. 14.

Campaign to break segregation in theatres, as part of a nationwide movement, opened Sunday (12) by a local group, Students for Civil Liberties, composed of students from the majority of local colleges. Feb. 12 is, of course, Lincoln's Birthday.

Under the treatre stand in plan, participants line up in single file, approach the ticket window, and request tickets admitting Negroes to any seat in the house. Demonstration here was participated in by both whites and Negroes, with the whites asking tickets for Negro guests.

Police Chief George Bichsel stated that an officer would be sent to stand by any demonstration "as a matter of protecting all citizens."

Earlier the police chief had issued a written report to all officers instructing them on how the law reads on unlawful assembly and obstruction of public passageways. In that report, Bichsel ordered his men to warn persons participating in the demonstration of the violations.

"If after warning, they refuse to cease such violations," Bichsel said, "make an arrest."

The theatre move was the first new integration effort since last year's partially successful effort to integrate restaurants and cafes.

Close Negro Part

Durham, N.C., Feb. 14.

The manager of a Durham theatre has closed his facilities for Negroes because of picketing in front of his establishment.

"In view of the obvious fact that our separate facilities for Negro patrons are no longer acceptable to many, and what we believe a majority, we are closing these facilities," said manager Charlie Lewis of the Center. Pickets began parading in front of two Durham theatres Jan. 20 and pickets were still on the streets 10 days later.

"We're going to keep up picketing until we get them (Negroes) in," said Ralph Luker, a Duke University white youth.

INTERRACIAL WOW, 7TH WEEK, HOUSTON

Houston, Feb. 14.

Texas showmen stick to the old, old rule that their business is not for reporting, though they don't object to intimations of prosperity. Currently Paramount's "The World of Suzie Wong" with William Holden loving and ultimately wedding Nancy Kwan is doing big biz at the Majestic here. It's the seventh week of no-quote grosses. Majestic will say that over 100,000 have paid to see the interracial romance.

Paramount exchange respects the reticence of its theatre clients here. Won't reveal terms or its share.

SAN FRANCISCO ECHO

Students Picket AB-PT Pair—'Write Goldenson' Pitch

San Francisco, Feb. 14.

Between 50 and 100 college-age youths picketed AB-PT's 2,646-seat Paramount and 1,400-seat St. Francis from noon to 8 p.m. Sunday (12) in extension of beef over circuit's Austin, Tex., theatres.

Sign-carrying youths passed out brochures urging "don't patronize" policy and asking public to write AB-PT prexy Leonard Goldenson to change segregation policy in Austin, where U. of Texas student body has already been integrated.

Brochures said youths represented California Intercampus Co-Ordinating Committee, composed of nine organizations from California, Frisco State College, Frisco City College, San Jose State College, Oakland City College and Los Angeles City College. Among nine organizations mentioned was Young People's Socialist League.

Theatres were notified in advance that picketing was planned and this resulted in an oddity: students had planned to picket 2,800-seat Paramount, in Oakland, too, but at last moment that theatre's management let students know house was owned by Fox West Coast, not AB-PT, and pickets were pulled off.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year............2
This Date, Last Year...... 0

"EL CID"
(Samuel Bronston Prod. with D.E.A.R. Films for Allied Artists and J. Arthur Rank)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Charlton Heston, Sophia Loren, Raf Vallone, Ralph Truman, Michael Hordern, Genevieve Page, John Gary, Raymond, Frank Thrign, Christopher Rhodes, Ralph Truman, Michael Hordern, Hurd Hatfield
(Started Nov. 10)

"OPERATION EICHMANN"
(Allied Artists)
(Bischoff-Diamond Prod.)
Prods.—Samuel Bischoff, David Diamond
Dir.—R. G. Springsteen
Werner Klemperer, Donald Buka, Barbara Turner, John Banner, Paul Thierry, Ruta Lee, Hanna Landy, Lester Fletcher, Carla Lucerne, Steve Gravers
(Started Jan. 12)

"TWENTY PLUS TWO"
Exec. Prod.—Scott R. Dunlap
Prod.—Frank Gruber
Dir.—Joe Newman
David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead, Brad Dexter, William Demarest, Robert Strauss, Teri Janssen
(Started Jan. 24)

AMERICAN INT'L

Starts, This Year............2
This Date, Last Year.......2

"THE PIT AND THE PENDULUM"
(James H. Nicholson-Samuel Z. Arkoff Prod.)
(Shooting California Studios)
Prod.-Dir.—Roger Corman
Vincent Price, John Kerr, Barbara Steele, Luana Anders, Anthony Carbone, Pat Westwood, Lynn Bernay
(Started Jan. 4)

"JOURNEY TO THE SEVENTH PLANET"
(Shooting in Copenhagen)
Prod.-Dir.—Sidney Pink
John Agar, Greta Thyssen, Anne Smyrner, Cal Ottosen
(Started Jan. 24)

COLUMBIA

Starts, This Year............1
This Date, Last Year...... 1

"VALLEY OF DRAGONS"
(ZRB Prods.)
Exec. Prod.—Alfred Zimbalist
Prod.—Byron Roberts
Dir.—Edward Bernds
Sean McClory, Joan Staley, Daniele DeMetz, Mike Lane
(Started Jan. 30)

WALT DISNEY

Starts, This Year......... 0
This Date, Last Year...... 0

METRO

Starts, This Year........... 1
This Date, Last Year...... 0

"FOUR HORSEMEN OF THE APOCALYPSE"
(Julian Blaustein Prod.)
Prod.—Julian Blaustein
Dir.—Vincente Minelli
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Henreid, Paul Lukas, Karl Boehm, Yvette Mimieux
(Started Oct. 17)

"MUTINY ON THE BOUNTY"
(Arcola Prod.)
(Shooting in Tahiti)
Prod.—Aaron Rosenberg
Dir.—Sir Carol Reed
Marlon Brando, Trevor Howard, Hugh Griffith, Frank Silvera, Tarita, Richard Haydn, Richard Harris, Tom Seely, Duncan Lamont, Keith McConnell, Ashley Cowan, Chips Rafferty, Percy Herbert, Ed Byrne, Noel Purcell, Gordon Jackson
(Started Nov. 29)

"ADA"
(Avon Prod.)
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Dean Martin, Ralph Meeker, Wilfrid Hyde White, Martin Balsam, Frank Maxwell
(Started Jan. 9)

PARAMOUNT

Starts, This Year............1
This Date, Last Year.......5

"HATARI"
(Shooting in Africa)
Prod.-Dir.—Howard Hawks
Assoc. Prod.—Paul Helmick
John Wayne, Gerard Blain, Valentin De Vargas, Elsa Martinelli, Michele Giradon, Bruce Cabot, Hardy Kruger
(Started Oct. 10)

"THE LADIES MAN"
(Jerry Lewis Prod.)
Prod. Dir.—Jerry Lewis
Jerry Lewis, Helen Traubel, Diana Dors, George Raft, Gloria Jean, Hope Holiday, Beverly Wills, Pat Stanley
(Started Nov. 30)

"SUMMER & SMOKE"
(Hal Wallis Prods.)
Prod.—Hal Wallis
Dir.—Peter Glenville
Laurence Harvey, Geraldine Page, Rita Moreno, Pamela Tiffin, Una Merkel, John McIntire, Malcolm Atterbury
(Started Dec. 12)

"MY GEISHA"
(Sachiko Prod.)
(Shooting in Japan)
Prod.—Steve Parker
Dir.—Jack Cardiff
Shirley MacLaine, Yves Montand, Edward G. Robinson, Robert Cummings, Yoko Tani, Alex Gerry
(Started Jan. 16)

20th CENTURY-FOX

Starts, This Year............4
This Date, Last Year...... 2

"CLEOPATRA"
(Suspended Shooting)
Prod.—Walter Wanger
Dir.—Rouben Mamoulian
Elizabeth Taylor, Stephen Boyd, Peter Finch, Harry Andrews, Elizabeth Welch, Francis DeWolff, William Devlin, Ronald Adams
(Started Sept. 15)

"SNOW WHITE & THE 3 STOOGES"
Prod.—Charles Wick
Dir.—Walter Lane
Carolyn Heiss, 3 Stooges, Patricia Medina, Edson Stroll, Guy Rolfe, Edgar Barrier, Burry Baer, Craig Cooke
(Started Dec. 12)

"THE BATTLE OF BLOODY BEACH"
Dir.—Herbert Coleman
Prod.—Richard Maibaum
Audie Murphy, Gary Crosby, Dolores Michaels, Alejandro Rey, Barry Atwater, Dale Ishimoto, Miriam Colon, Pilar Seurat, Kevin Brodie
(Started Jan. 17)

"VOYAGE TO THE BOTTOM OF THE SEA"
(Irwin Allen Prod.)
Prod.-Dir.—Irwin Allen
Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling, Frankie Avalon, Michael Ansara, Regis Toomey, Henry Daniell, Howard McNear
(Started Jan. 25)

UNITED ARTISTS

Starts, This Year......... 2
This Date, Last Year...... 3

"WEST SIDE STORY"
(Mirisch Picts.-Seven Arts for UA)
Prod.—Robert Wise
Dir.—Robert Wise, Jerome Robbins
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris, Simon Oakland
(Started Aug. 8)

"BIRDMAN OF ALCATRAZ"
(Harold Hecht Prod. for UA Release)
Prod.—Harold Hecht
Dir.—Charles Crichton
Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field, Neville Brand, Hugh Marlowe, Frank Richards, Telly Savalas, Crehaw Denton, Leo Penn, Dick Dennis
(Started Nov. 7)

"THE YOUNG DOCTORS"
(Dresel-Millar-Turman Prod. for UA)
(Shooting in New York)
Prods.—Stuart Millar, Lawrence Turman
Dir.—Phil Karlson
Frederic March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert
(Started Jan. 9.)

"WAR HUNT"
(T-D Ent. for UA Release)
Prod.—Terry Sanders
Dir.—Denis Sanders
John Saxon, Robert Redford, Charles Aidman, Sidney Pollack, Gavin MacLeod, Tommy Matsuda, Tom Skerritt, Tony Ray
(Started Feb. 1)

UNIVERSAL

Starts, This Year......... 2
This Date, Last Year..... 0

"TAMMY, TELL ME TRUE"
(Ross Hunter Prod.)
Prod.—Ross Hunter
Dir.—Harry Keller
Sandra Dee, John Gavin, Virginia Grey, Cecil Kelaway, Beulah Bondi, Charles Drake, Julia Meade, Juanita Moore
(Started Jan. 5)

"LOVER, COME BACK"
(UI-7 Picts.-Nob Hill-Arwin)
Prods.—Robert Arthur, Stanley Shapiro, Martin Melcher
Dir.—Delbert Mann
Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis
(Started Jan, 5)

WARNER BROS.

Starts, This Year......... 1
This Date, Last Year...... 2

"THE ROMAN SPRING OF MRS. STONE"
(Shooting in London)
Prod.—Louis de Rochemont
Dir.—Joe Quintero
Vivien Leigh, Warren Beatty, Lottie Lenya, Corale Brown, Jeremy Spenser
(Started Dec. 6)

"CLAUDELLE INGLISH"
Prod.—Leonard Freeman
Dir.—Gordon Douglas
Diane McBain, Arthur Kennedy, Constance Ford, Frank Overton, Chad Everett
(Started Dec. 14)

INDEPENDENT

Starts, This Year......... 9
This Date, Last Year...... 0

"THE WONDERS OF ALADDIN"
(Embassy Picts. Intl.-Lux Films)
(Shooting in Tunisia)
Prod.—Joseph E. Levine
Dir.—Harry Levin
Donald O'Connor, Noelle Adam, Vittorio De Sica, Michelle Mercier
(Started Dec. 18)

"SODOM AND GOMORRAH"
(Embassy Picts.—Titanus)
(Shooting in Morocco)
Prod.—Joseph E. Levine
Dir.—Robert Aldrich
Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker
(Started Jan. 12)

"THE DEADLY COMPANIONS"
(Carousel Prods.)
(For Pathe-America)
Prod.—Charles B. FitzSimons
Dir.—Sam Peckinpah
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

"RIDER ON A DEAD HORSE"
(Phoenix Film Studios)
(Shooting in Phoenix)
Exec. Prod.—Jules Schwartz
Prod.—Kenneth Altose
Dir.—Herbert Strock
John [illegible] Lisa Lu, Bruce Gordon, Kevin Hagen
(Started Jan. 30)

Bill Doll Ballyhooing 'Dolce Vita' in States

Publicist Bill Doll has been retained by Astor Pictures to promote U.S. release of the decadence theme Italo pic, "La Dolce Vita." At same time, Doll has been named Astor veep in charge of advertising and publicity.

Both Federico Fellini, director of "Dolce," and Giussepi Amato, producer, are expected to come to the States next month to participate in promotion of the pic. It's due to premiere in New York either in April or early May.

Astor also is reported to have clinched U.S. and Canadian rights to another top Italo pic, "Rocco and His Brothers," one of the award winners at last year's Venice fest.

Kennedy As Fan

Continued from page 1

come plug for the Universal hard-ticket release. The picture also received a national television break when Smith talked about the incident on the Paar latenighter.

Pressagents, of course, have long tried to associate the resident of the White House with a product or a cause. But President Kennedy's unsolicited visit to a theatre is unprecedented. Although former Presidents may have been film fans, none—as far as is known—has slipped out of the White House to see a picture at a local theatre. The White House is equipped to show motion pictures and most Presidents have enjoyed the latest films in privacy. However, the Executive Mansion is not equipped for showing the new 70m pix and it's anticipated that President Kennedy, a film fan, will occasionally drop in at his neighborhood house.

The President's interest in films, of course, has been heralded by the industry, particularly since the biz is faced with problems that might involve Government action. These problems are mainly in three fields—censorship, minimum wages, and antitrust. Also of concern to legislators is the type of films the U.S. industry is sending abroad.

It's significant that the Kennedy Administration's new bill for minimum wage legislation specifically exempts theatres. Exhibitors have long campaigned for this exemption on the ground that theatres are a distressed industry and that inclusion in the new minimum wage law would force many theatres to close.

Aside from the basic governmental angles, the fact that the man in the White House likes to see films provides an intangible lift for the motion picture industry. Some industryites are hopeful that Kennedy will do for pix what Eisenhower did for golf.

Kennedy, to be sure, has a background associated with motion pictures and is apparently aware of the business problems of the industy. His father, Joseph P. Kennedy, had been president and board chairman of Film Booking Office of America and was also connected with the Pathe Exchange, both of which were later part of RKO.

In addition to touch football, a favorite recreation of the Kennedy family is seeing motion pictures. The elder Kennedy has a fully equipped projection room at his home in Hyannisport, Mass., and showing recent Hollywood pictures to his family and friends is one of his favorite pastimes. President Kennedy's more publicized link with the film biz is, of course, his brother-in-law Peter Lawford, long a top Hollywood personality.

Reports of the President's visit to see "Spartacus" related that he talked to theatre officials during intermission, had coffee in the manager's office, and asked questions about the picture—how it was doing at the boxoffice and how much it would have to gross to break even. He was told that the picture, which cost $12,000,000, was doing well and would begin making money after the first $20,000,000.

An extraordinary angle to the President's choice of "Spartacus" is that the picture has been attacked by the American Legion because the screenplay was written by Dalton Trumbo, a member of the so-called Hollywood 10. American Legion posts have picketed the film in several cities.

Canada's Slow-Going Statistics

Data for 1959 Only Now Revealed — Show 107 Closings, More Drive-In Operations and Patrons

Toronto, Feb. 14.

A falloff in receipts of 9% in Canada, plus the closing of 107 film houses, but an increase in the number of drive-ins and attendance figures for the latter—is disclosed in the Dominion Bureau of Statistics' annual report for 1959.

(Though belated, this gives a complete cross-Canada picture of the film industry, marked as the overall survey is by DBS records and tables compiled from tax reports of the chains, independents and exchanges which operate in this country).

Tagged as the status of "Regular Motion Picture Theatres" (in Canada), the summary showed 1,749 operating houses; the receipts as $75,513,974; amusement taxes, $6,464,403; paid admissions, 128,-859,395.

Other than the sale of tickets, revenue was $11,732,322, this including $10,817,214 of candy, drinks, popcorn and cigarets from inside booths and vending machines.

The Dominion Bureau of Statistics figures for drive-ins (just issued and covering 1959) show gains in number, car capacity and receipts on paid admissions over the previous year, with results being put down to year-round operation and earlier runs on quality films.

On 234 drive-ins with a capacity of 90,488 cars, there was an increase of two, with an upped number of 604 in car capacity. Receipts increased over the year by $889,-515, to an all-time peak of $7,143,-925. The number of paid admissions increased over the previous year from 10,148,774 to 10,225,995. Total receipts were $3,008,128 from sale of candy, drinks and cigarets.

FILM'S BRINKMANSHIP

Massachusetts Cons View Pic Based on Their Caper

Boston, Feb. 14.

Bryan Foy's "Blueprint For Robbery," for Paramount, based on the Brink's holdup in Boston, went under a special critics test when it was viewed as entertainment (or education) at Walpole State Prison where eight members of the Brink's gang are serving their life sentences.

Officials at the prison said they booked the film because of numerous requests from the inmates. Producer Bryan Foy, when in town on promotion trip, had asked the commissioner of prison's for permission to show the film there.

The film is having almost as strange a time as the story it portrays. It was booked into the Pilgrim Theatre where it did good business, but was pulled out after the first week and "Mania" was brought in for two weeks. Then "Blueprint For Robbery" was returned to the Pilgrim for second time.

Disney Earnings

Continued from page 3

mately the same as last year but television revenue was down $617,-670, due mostly to timing of deliveries which should even out by the end of the year, stockholders were told. Disneyland Park revenue was off $363,916, due primarily to smaller attendance because of inclement weather.

Stockholders also were apprised that charges for amortization of film and tv subjects for current quarter account mainly for the reductions in costs and expenses. Shareholders were told, too, that the first quarter is normally the low period of the year, with major take coming from last six months, and company looks forward to profits in second quarter and to a good profitable year.

Board of directors, following stockholders meet, declared company's regular dividend of 10c per share payable April 1 to stockholders of record March 17.

All incumbent directors and officers were reelected, with exception of John E. Barber, not a candidate for coming year because of reasons of health. George Bagnall was elected to this vacancy on board of directors.

Drive-In Ideas

Continued from page 7

color and also in public relations coverage.

(8) *Improving relationship between exhibition and production-distribution.*

(9) *Appreciation to the firms and trade suppliers who supported convention by occupying the 39 available exhibit booths.*

Dale Robertson, of NBC-TV's "Wells Fargo" series, spoke briefly at Wednesday's (8) luncheon. Principal speaker was Albert M. Pickus, prexy of Theatre Owners of America, who gave the TOA formula for fighting the censorship rise.

A concession forum occupied the closing day's (9) sessions, moderated by Bob Milentz, a director, and Augie Schmitt, v.p. of National Assn. of Concessionaires of Houston, with five speaker having brief turns.

Speaker at the closing banquet and dance Thursday (9) was Robert Mochrie, sales veep for Metro. He stressed "the importance of the theatre in your community; know your people and your patrons and engage in civic work."

Delegates' wives were treated to a screening of "World of Suzie Wong" at Paramount's screening room Wednesday (8) and to a pink champagne luncheon and bingo party Thursday (9) at the Variety Club's new quarters, where Dean Allen, KRLD-TV personality, sang.

Classify

Continued from page 7

because bill does not actually "classify," and, in fact, provides for no labels at all for those films it finds unsuitable for children.

Bill is similar to one introduced last year by Assemblyman Joseph R. Younglove, then chairman of the Joint Committee. This bill was passed by the Assembly, but died in Senate committee. New bill, like last year's, omits any reference to "classification" or "seal of approval." Bill provides that Motion Picture Department reviewers will check whether films contain nudity, sex relationships violence, horror, crime, delinquency, drug addiction, or disrespect for duly constituted authority "to an extent considered contrary to the proper emotional, ethical and moral training of such children."

Applicants whose films do not win the board's recommendation will receive a written report on the reasons for the action, and will be able to appeal the decision to the state's Board of Regents. Effective date of the bill would be July 1.

Cartoon Admish

Continued from page 4

Hur," "Spartacus" and "Alamo."

What's it all mean? It obviously means that the one-for-all entertainment of pictures has ceased to be. Pictures are costlier in their production phases and consequently are becoming costlier for the public.

And where do we go from here? More and more pictures are being made involving upper-stratosphere budget figures. To embue them with economic soundness means that they must be marketed on increased scales.

So, it can no longer be said that theatricals are on the menu for the impoverished. The man in the street has to contend with babysitting prices and, if he has an automobile, the parking charges. If he's out to dinner, that's another abundance of loot. It adds up.

Curiously, the pennies and nickels added to food and parking, etc., don't seem to matter. But the enhanced boxoffice price for films evidently is a detriment.

"THE SERPENT BEGUILED ME, AND I DID EAT"

GENESIS III, 13

Seared by the fires of her desperate desires, tormented by the new-found emotions within her... she rose from degradation to find, at last, redemption at the hands of the woman her silence had condemned to the gallows.

—From the great American novel that won the world's acclaim and its author the Nobel Prize for literature.

Darryl F. Zanuck Productions, Inc. presents A CinemaScope Picture

WILLIAM FAULKNER'S **SANCTUARY**

starring

LEE REMICK · YVES MONTAND · BRADFORD DILLMAN

Produced by Richard D. Zanuck *Directed by* Tony Richardson *Screenplay by* James Poe

One of the national advertisements for this great motion picture!

National Boxoffice Survey

Snow Stops, Biz Up; 'Exodus' No. 1, 'Misfits' 2d, 'Boys' 3d, 'Suzie' 4th, 'Spartacus' 5th

The storms have stopped in key cities along the Atlantic seaboard and in middlewest localities. Hence, exhibitors are much happier this stanza as film biz rebounded. Also new strong fare is opening in numerous keys, resulting in better business.

"Exodus" (UA) again is back in first place after being supplanted last session by "The Misfits" (UA). "Exodus" is being helped by some fresh playdates, with new engagements starting out in sterling style. "Misfits" is copping second place, and is actually grossing more than "Exodus," with nearly $395,000 total.

"Where Boys Are" (M-G) is capturing third position. "World of Suzie Wong" (Par) is winding up fourth.

"Spartacus" (U) is taking fifth money, now playing in 16 key cities. "Swiss Family Robinson" (BV), which has been much higher in weekly ratings, is finishing a close sixth.

"Ben-Hur" (M-G), long b.o. champ, is currently in seventh spot. "The Alamo" (UA), helped by a lot of popscale runs, is pushing up to eighth position.

"Grass Is Greener" (U) is climbing to ninth place. "Never On Sunday" (Lopez) is edging up to 10th spot. "Wackiest Ship" (Col) is taking 11th position while "Can-Can" rounds out the Top 12 pix.

"Virgin Spring" (Janus) and "Please Turn Over" (Col) are the two runner-up films.

"Gold of 7 Saints" (WB), fairly new, is okay in Minneapolis and good in Providence. "Circle of Deception (20th), good in Providence, is dull in Louisville and Omaha, mild in Buffalo and sad in St. Louis and Pitt.

"101 Dalmatians" (BV), another newie, is rated torrid in Chi and smash in N.Y. "Cimarron" (M-G), which goes into N.Y. Music Hall this week, shapes big in K.C. and okay in L.A. "Gorgo" (M-G) is wow on its first playdate in Philly.

"Go Naked in World" (M-G) looms mild in Washington and Chi, and very disappointing in other keys. "Blueprint For Robbery" (Par), slow in K.C., looks fine in Boston.

"Millionairess (20th) is rated big in two N.Y. houses, setting a new record at the arty 68th Street Playhouse. "Tunes of Glory" (Lope), fine in Frisco, is okay in Boston. "General Della Rovere" (Cont) is nice in N.Y. and Pitt.

(*Complete Boxoffice Reports on Pages 8-9-10*)

Deep Thinking Hollywood

Continued from page 3

he observes, "if tollvision happens we again don't want to be the last to know about it."

Zukor is the one who, despite Telemeter being Paramount's baby, says that if 200,000 "so-called boxoffices in the home can add on a possible $1,000,000 additional gross, then there is no ceiling on its potentials; and frankly I don't care whose home-toll process is ultimately accepted, so long as it happens. It may be the salvation of our industry, when and if it does happen."

The younger Wasserman laconically observes that "when I'm asked at parties 'what about pay-see?' and I scratch my head and honestly say 'I don't know,' because I just don't know, they all start to accuse MCA 'must know something.' All I do know is that we're making sure of only one thing—to find everything possible while it is happening and, if we're lucky, maybe a little before it happens. Certainly not after."

Stocks Upsurge

Meantime the booming amusement stocks has WB, Metro, Paramount, Columbia, 20th-Fox and UA all bullish. Ditto Screen Gems with its spinoff issue going public.

Joe Vogel and Bob Weitman, the new MGM-TV production boss, are coordinating with production veepee Sol C. Siegel. Jack Warner gives son-in-law and tv bossman Bill Orr beaucoup bows. The new Paramount production team, with Marty Rackin and administrator Jack Karp; the incoming Sol A. Schwartz to help spell Columbia Pictures production chief Sam Briskin (Mike Frankovich was also on the scene from London last week) are all deemed on the plus side.

Spyros Skouras' advent, because of Lew Schreiber's passing, has the rumor factory stirring anew at 20th-Fox, although Bob Goldstein still holds down the top production reins.

Zukor's Perspective

On tollvision, Zukor traces the evolutions and revolutions of the flicks, even unto his own "Queen Elizabeth" 50 years ago which was the first full-length feature. "They used to talk about $1,000,000 grosses, and now we have at least 10 features which cost over $5,000,000 each to *make*. They used to talk about 'too long features' and now we have them running three and four hours.

"And so with tollvision. I don't care whose system it is so long as it works. What's more, the public doesn't care. But if that $1,000,000 potential from 200,000 sets makes sense, then figure for yourself what the potential is with 40-to-50,000,000 tv sets in American homes."

Test 'Big'

Wasserman frankly feels that tollvision "should go where the people are," meaning New York or Chicago or Los Angeles. He takes a dim view of the "tests" in Canada or Hartford or Oklahoma.

There are other more realistic independent producers who wonder "how long the picture companies can stand off those costs" and "get away with that dipsydoodle bookkeeping which beefs up their statements from residuals, tv and realesate deals, and not derived from the basically healthy picture business profits." In some instances that captious comment is not without reality.

TV-wise there is the conclusion now that a good film producer doesn't necessarily make a good tv producer. This despite the agency men who complain "why don't they get a Zanuck or a Jack Warner or a Sol Siegel or a Buddy Adler-type of production brains to supervise television production."

Actually, the tv technique remains the "young man's metier."

JFK's Projected Image

And don't think the Jack Kennedy image of "youth above all" isn't the password from Chasen's to the Brown Derby, from Culver City to the Valley. The success story of the tv production plants revolves largely about the youthful approach.

Vogel, on the other hand, points to "Ben-Hur," awaits "King of Kings" and is gambling $11,000,000 on "Mutiny on the Bounty" for smash boxoffice gross-getters.

Y. Frank Freeman, Paramount's dean, bemoans the new IATSE contract with its 10% and 5% increases as "pricing us out of business." It is estimated this adds $1,000,000-a-day on to the overall studio production payrolls. Incidentally, that initial 10% also has a 3% fringe benefit. The 5% increase thereafter is on top of that, so that the end-result is closser to 18-20%.

Fundamentally, the general production pattern remains a unit set-up on virtually every lot. Packaging of talent with script (whether player or director linked to a property) continues to make the agent the key in the overall operation.

Despite the mercurial attitudes, Hollywood circa '61 again proves the Irving Berlin adage, vets and newcomers, all now attuned to residuals, participations and partnerships, join in the chorus that there's no biz like it.

Saskatoon's $1,100 Theft

Saskatoon, Sask., Feb. 14.

Thieves who broke into a safe in the Tivoli Theatre recently got more than $1,000.

They were believed to have hidden in the theatre after late unreeling.

PROOF OF CONFIDENCE

Second Major Remodel Job Due In Albany

Albany, Feb. 14.

The second of Albany's leading downtown theatres, the Stanley Warner Strand, has been closed for modernization. It is scheduled to reopen, following completion of a $300,000 job, April 5, with UA's "The Alamo."

Fabian's Palace was darkened for a time early last fall to undergo refurbishing, at an estimated cost of $250,000.

The new Hellman Theatre, entailing the expenditure of $500,000, premiered last spring.

'SENIORITY' ORGANIST CAN'T MAKE IT RUN

Kansas City, Feb. 14.

Theatre organs apparently are stilled forever, following a series of incidents involving the Durwood Theatre circuit, young organist Guy Gillette Jr., 23, and the K.C. local of the American Federation of Musicians.

Durwood circuit recently took over the former Missouri Theatre, converted it to the deluxe Empire, and discovered among other properties acquired a four-console organ, the last remaining full-fledged theatre organ in the area. The last previous organ of this type was in the Plaza Theatre, a Fox Midwest-National Theatres operation, but it was removed recently when some major remodelling took place at the Plaza.

Young Gillette had been practicing on the Plaza organ, had given it up, and then had resumed on discovering the organ at the Empire and on the invitation of Stanley Durwood, circuit chief. Gillette's playing was good enough, in fact, that Durwood offered him a job for half hour concert preceding the week-end showings of "Exodus" at the theatre. This at $10 per night.

Union officials heard of the situation, discovered Gillette was not a member, and demanded the job go to a member of the union. Gillette offered to join the union at $123.50, but was told the job must go to a member with seniority.

One organist sent by the union could not turn on the instrument. Another after trying the organ for two hours asked for two weeks to practice up. A traveling organist-union member qualified, but wanted $65 for the job on weekends. In order to silence the whole matter, Durwood has silenced the organ.

17½c Wometco Class A Quarterly Dividend

Miami, Feb. 14.

The board of Wometco Enterprises voted a regular quarterly dividend of 17½c per share on the company's Class "A" common stock. A regular quarterly dividend of 6½c per share was voted for the Class "B" stock. The dividends are payable March 15 to stockholders of record March 1.

Wometco operates theatres, television and radio stations, the Miami Seaquarium, vending machines, a Pepsi Cola franchise, and Playlands. The stock is traded over-the-counter.

Reveal Details of New Anglo-Italo Film Pact

London, Feb. 14.

Details of an Anglo-Italian film agreement negotiated in Milan late last year between the British Film Producers Asso., and the Federation of British Film Makers with ANICA were released here last week. Pact is subject to the provisions of any Italian law altering the existing system of dubbing tax exemptions, and will run until the end of 1961.

The dubbing tax, which involves a compulsory deposit of 5,500,000 lire for the distribution of foreign pix in Italy, will be waived in certain circumstances. Exemptions will go to two British films imported into Italy for every Italian film given a major circuit deal in Great Britain involving not less than 300 bookings; to one British film for every Italian film which earns a minimum of $28,000 for the producer in the United Kingdom; and to one British film for every Italo pic in which a British company has invested 50% of the cost, provided the total budget is not less than 200,000,00 lire.

Rugoff-Becker's 2-Level Theatre On East Side's 'New B'way' (3d Ave.)

An east side equivalent of Broadway, so far as the film industry is concerned, appears to be developing on Third Ave. in the upper 50's, an area surrounded by new expensive apartment building since the Third Ave El was demolished.

Rugoff & Becker, leading Manhattan art house operators, will be involved in the construcion of a new, unique two-level theatre between 59th and 60th Sts. on Third Ave. directly opposite Bloomingdale's. The site is now a parking lot.

The ground level of the new double house will be a 750-seater while the basement unit will contain 250 seats. According to Donald Rugoff, head of the chain, the basement theatre will be utilized either for an overflow audience or for specialized art films. The larger theatre will play both Hollywood product, including hardticket entries, or foreign product that has a larger appeal.

The building will be a one-purpose unit and neither an apartment house nor an office building will be part of the structure. There may be one or more stores.

The plans are to break ground this spring, with the opening scheduled for late 1951. Ralph Abrams, a N.Y. realtor, will construct the theatre and Rugoff & Becker will be the operating agents. Theatre architect Ben Schlanger has been assigned to the project.

The dual unit will increase R&B's Manhattan operations to 10 theatres. The chain presently runs the Sutton, Paris, Beekman, Murray Hill, 5th Ave. Cinema, 8th St. Playhouse, Art, and Gramercy. In addition, it operates a number of houses outside the Manhattan area. It has been in the forefront in building new theatres in recent years, having built the Beekman in 1952 and the Murray Hill in 1959.

The R&B project is among three planned for the area. Charles Moss, who operates the Criterion and Forum on Broadway, has revealed plans for a new house at Third Ave. and 58th St. Loew's Theatres is also negotiating for a site in the same area. At present, there are two theatres in the immediate neighborhood—RKO's refurbished 58th St. and Walter Reade's Baronet.

If the building trend continues along Third Ave., industryites envision the street as the new home of important first-run pictures, including hardticket entries.

SUE GRACE METALIOUS

Novelist Liability for Injury to Mother at Issue

Concord, N.H., Feb. 14.

Mrs. Grace Metalious of Gilmanton, who wrote the novel, "Peyton Place," which was made into a successful motion picture, is the defendant in a $30,000 suit which has gone to trial before a Federal Court jury here.

The action was brought by her mother, Mrs. Lauriette Kugel of New York City, and her husband, Charles Kugel, as the result of an automobile accident in Belmont, April 22, 1959.

It is claimed that Mrs. Metalious was driving the car in which her mother was injured. Kugel is suing for the loss of his wife's services and medical expenses resulting from the accident.

PITT'S ALL-OUT FOR 'GREAT IMPOSTOR'

Pittsburgh, Feb. 14.

Tactics are set here for the most concentrated effort in this branch area's history to put over a picture. The combined work of Universal, its field men and its exchange, COMPO and the Pittsburgh Marcus plan workers have covered every inch of the Tri-State Territory to bring people into the 70 theatres who will begin showing "The Great Imposter" on Friday (17).

Universal has brought in men, money and know-how to give the COMPO-Marcus Plan a boost. The company is paying half of all the newspaper, tv, and radio advertising and is paying for all the saturation ads. Each theatre has been furnished with tabloid heralds. Dave Kane and Bob Zanger from Universal have been here for weeks working with the COMPO-Marcus people, headed locally by Phil Katz. Harry Hendel, chairman of the board for Motion Picture Theatre Owners of Western Pennsylvania, has had his org helping all the time.

No hamlet has been too small to get saturation treatment. Cooperation has been received from civic groups, chambers of commerce and advertising media. Kaspar Monahan, of the Pittsburgh Press, devoted his entire Sunday (5) column to the mammoth effort. He wrote about the picture but his block-busting adjectives were used on the saturation of the promotion. Last Sunday, Harold V. Cohen, of the Post-Gazette was all-out on "Impostor" promotion. Robert Crichton, the author, was here and visited as many towns as possible on a two day stand. Joan Blackman, one of the players, followed.

Bilgrey Appeal Time

Felix Bilgrey, Times Films' general counsel, has obtained a 10-day extension on the deadline for the filing of his petition with the U. S. Supreme Court for a rehearing of his case vs. City of Chicago. Bilgrey is appealing the court's five-to-four decision upholding the right of a state or city licensing board to view films before issuing a license.

Original deadline for the filing of the petition was Feb. 17. This has now been extended to Feb. 27. Additional time is expected to permit Bilgrey to marshall the forces of other "interested industries" who expressed dismay at the high court's ruling.

Interstate's Digest Handout

Dallas, Feb. 14.

Interstate Theatres throughout Texas are handing patrons the new monthly publication, "Movie Digest." Some 10,000 copies of the publication are being distributed in Dallas alone. (More than 1,500,000 copies of the introductory issue have been printed, complimentaries in theatres throughout the nation.)

Lead in first issue was on "The Alamo" (UA), deemed a happy coincidence here.

MANSON TO COLUMBIA AS FERGUSON AIDE

Arthur Manson this week was named ad manager of Columbia, switching from Stanley Warner where he was assistant to pub director Harry Goldberg.

Manson previously was ad-pub director of Cinerama and was responsible for the campaigns which introduced this screen process in many parts of the world. He'll work under Robert S. Ferguson, ad-pub national director, at Col.

'Spartacus' Nominations By H'wood Foreign Press

Hollywood, Feb. 14.

Kirk Douglas' Universal production of "Spartacus" picked up six nominations for Golden Globe Awards, leading the field of 69 nominees in the Hollywood Foreign Press Assn.'s annual competition.

Close on the heels of "Spartacus" were Jerry Wald's 20th-Fox pic, "Sons and Lovers," and Richard Brooks' United Artists release, "Elmer Gantry," each with five nominations.

Winners will be named March 16 when the newspaper group holds its annual Golden Globes banquet at the BevHilton.

Spero Also Atlantis Prez

Harold L. Spero, general sales manager of Atlantis Films, has been elected preexy of the company in addition to his sales duties.

He succeeds Nathan N. Milco, who severed his ties with Atlantis to devote himself to other business interests. Atlantis specializes in handling foreign product.

RICHARD GORDON

Exclusive Representative in the United States for

NAT COHEN and STUART LEVY

Anglo-Amalgamated Film Distributors, Ltd.

Current Releases

"CARRY ON NURSE"
A Peter Rogers Production
Distributed by Governor Films

"CARRY ON SERGEANT"
A Peter Rogers Production
Distributed by Governor Films

"CIRCUS of HORRORS"
In Eastman Color
Distributed by American International Pictures

"HORRORS of the BLACK MUSEUM"
In Eastman Color & CinemaScope
Distributed by American International Pictures

"PLEASE TURN OVER"
A Peter Rogers Production
Distributed by Columbia Pictures

Ready for Distribution

"CARRY ON CONSTABLE"
A Peter Rogers Production
Distributed by Governor Films

"CARRY ON TEACHER"
A Peter Rogers Production
Distributed by Governor Films

"KONGA"
A Herman Cohen Production
In SpectaMation & Eastman Color
Distributed by American International Pictures

"BEWARE OF CHILDREN"
A Peter Rogers Production
Distributed by American International Pictures

"WATCH YOUR STERN"
A Peter Rogers Production
Distributed by Magna Pictures Corp.

AVAILABLE in 1961

"PEEPING TOM"
A Michael Powell Production
In Eastman Color
Starring Carl Boehm, Moira Shearer, Anna Massey

"THE CRIMINAL"
The toughest film ever made in Britain!
Starring Stanley Baker and introducing Margit Saad

"THE FRIGHTENED CITY"
Daring expose of the protection racket!
Starring Herbert Lom, John Gregson, Yvonne Romain and Sean Connery

"PAYROLL"
A master plan for the perfect crime!
Starring Michael Craig, William Lucas, Francoise Prevost

"CARRY ON REGARDLESS"
A Peter Rogers Production
The funniest "Carry On" of them all!

"DENTIST ON THE JOB"
A laugh-happy sequel to "Dentist In the Chair"
Starring Kenneth Connor, Bob Monkhouse and Shirley Eaton

And Three Other Great Comedy Hits!

"ON THE FIDDLE"

"THE IRON MAIDEN"
In Technicolor
A Peter Rogers Production

"THE HAPPY BAND"
A Peter Rogers Production

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Heimrich's Script O.O. Project

Plan whereby the Broadcasting and Film Commission, National Council of the Churches of Christ, would pass on film scripts and then give rating for finished pictures, envisions the cooperation of the Motion Picture Assn. of America, according to George A. Heimrich. Latter is director of the Commission's West Coast office. Plan is now being studied by the Protestants' executive board and by a policy committee, but chances of its approval seem remote.

As explained by Heimrich, while in New York for annual meeting of the Commission's board of managers last week (see adjoining story), the Churches of Christ would select 10 or more "qualified" people, and the list would be submitted to MPAA prexy Eric Johnston. "Together," said Heimrich, "we would select three people who would read the screenplays before they go into costly production. They would rate them (range being from 'approved for the family' to 'totally objectionable') and submit in writing reasons for the ratings and how a specific screenplay can be changed to be suitable for a broader audience."

Key to the plan would be the ratings on the final picture, which ratings would be passed on to church members and, if followed, might give the Protestants a certain amount of power with film producers.

Plan has not yet been submitted to Johnston.

'Gone With Wind' Next At State

"Ben-Hur" engagement at Loew's State Theatre in N.Y. will terminate some time this spring to make way for the Civil War Centennial reissue engagement of "Gone With the Wind."

The exact date when "Ben-Hur" will be pulled hasn't been determined as yet by Metro and Loew's officials, with the final decision resting on the way business holds up in the next few weeks in light of new "Ben-Hur" dates in the periphery of New York. "Ben-Hur" opened at the State in November, 1959, and has never grossed less than $25,000 a week during the run. The low mark was hit last week during the city's crippling snow storm.

"GWTW," which has grossed over $50,000,000 to date, will be coming back for the fifth time since it was first released in 1939. The film is said to have grossed $7,000,000 during its fourth exposure six years ago.

Although Metro has been urged to experiment with hardticket engagement for "GWTW," sales chief Robert Mochrie is inclined to proceed with a regular run.

Metro is hopeful of keeping "GWTW" at Loew's State until October when it will be ready to bring in Samuel Bronston's Madrid-made "King of Kings" as a reserved-seat attraction.

FRISCH NEW PREZ OF ACE NOT MARKLEY

Emanuel Frisch, longtime executive of the Randforce circuit, will be chairman of the American Congress of Exhibitors, succeeding Sol A. Schwartz who resigned the post at the time he exited as president of RKO Theatres to become a v.p. and member of the management team of Columbia.

Frisch, former president of the Metropolitan Motion Picture Theatres Assn., has been active in the C. of E. conclaves and has been a leading figure in exhibitor affairs. He is a member of the N. Y. State Minimum Wage Board for the Amusement & Recreation Industry.

Frisch's main task as new C. of E. chairman will be to activate the group's proposed production-distribution company for which almost $4,000,000 has been raised.

Earlier reports had it that Sidney M. Markley, v.p. of American Broadcasting-Paramount Theatres had been tapped for the C. of E. post, but the pressure of his duties at AB-PT forced him to decline.

Police Chief's Word Alone Closes 'For Members Only'

Rocky Mount, N. C., Feb. 14.

The showing of a film about life in a nudist colony was cancelled here after police chief said in his opinion it is "obscene."

After hearing the opinion of police who viewed the film, Cameo manager Jim Carver cancelled "For Members Only."

Same release met some prudery in North Carolina. A theatre operator in Charlotte was charged with showing an "obscene" film when he ran it last year. He was acquitted and continued screenings.

Republic Utility Appl. Combined Sales Totals Of $50,000,000 in '61

Hollywood, Feb. 14.

Republic Corp. and Utility Appliance Corp., which former expects to acquire in an expansion move, will chalk up combined sales of more than $50,000,000 for fiscal 1961, an increase of 80% over fiscal 1960, according to Rep prexy Victor M. Carter. Earnings would thus step up by 60% to at least $1.25 per common share, he said.

Rep's takeover of Utility has already been approved by Utility directorate and now awaits stockholder approval April 4 at annual meeting. Rep's anticipated fiscal 1960 profit will be around $1,600,000 after payment of $400,000 in preferred stock dividends, or 80 cents per share, Carter noted.

MEMPHIS' CENSORIOUS COMPLEX A-STIRRING

Memphis, Feb. 14.

A new flurry of civic indignation against films is developing locally. Catholics are joining with Protestants this time. Threats of boycotting certain theatres are heard. As is typical of this community's indignation, generalities take priority over facts, few having the knowledge, or courage, to name names.

Here, as elsewhere, the tendency is to speak loosely of "lewd" or "immoral" films. Often enough the pastor has not seen the feature he attacks. Hearsay accusation from national headquarters is sufficient to trigger the holier-than-thous.

Since Memphis' era of notoriety as a censoring town, largely the result of one's man (then age 88) being a powerhouse personality, there has been a small respite. But the habit of finding fault with the screen is strong here, usually good for headlines.

"Go Naked in The World" with Gina Lollobrigida is one film specified recently as objectionable although the Memphis Censor Board, per its chairman, Mrs. Judson McKeller, explained its license was against the board's disapproval but in the absence of legal grounds for banning.

Cinerama Into Omaha

Omaha, Feb. 14.

Cinerama will make its debut in these parts tonight (15) at the plush Cooper, downtown flagship of the Cooper Foundation circuit. The 693-seat house is scaled at $1.55 for Saturday and Wednesday matinees and $2.20 for Sunday mats and all evenings. Advance hard-ticket sale has been brisk.

Meanwhile, the Todd-AO equipment formerly at the Cooper for "South Pacific" and "Ben Hur," both of which ran close to a year, has been moved to the Dundee, also owned by Cooper. Nabe house is slated to reopen March 15 with "Spartacus."

Swater's Chest Surgery

Minneapolis, Feb. 14.

Paul Swater, managing director of the Century Cinerama theatre here since June 1957, is recuperating from chest surgery at the home of his sister in Mercerville, N. J.

Swater came to the Century from Miami Beach, Fla., where he was managing director of the Roosevelt theatre. He has also managed other Cinerama installations in Buffalo and San Francisco.

Protestants Schism

Continued from page 5

program by approving the proposal to set up a script and film reviewing board. Not only is there a strong and highly vocal minority within the board of managers dead set against such pressure activity, but also there is the crucial matter of finances. According to one member, the West Coast office has enough trouble raising money for present activities, without taking on the added burden of a full-time reviewing staff.

Support The 'Good'

Much more likely is that the BFC will come up with some sort of program to actively support selected good films each year, which commission has done in the past to a limited extent for various religiously-themed pictures. No controversy there.

Understandable, perhaps, is the West Coast office's feeling of frustration, re the Hollywood producers, and Heimrich's desire to solidify the Protestant position via a reviewing board. Last year, for example, producers of "Elmer Gantry," which dealt with a fairly disreputable Protestant preacher, consulted the Legion of Decency on a number of points in the picture, but did not show the film to Protestant reps until it was completed. Obviously, the Legion, with its smoothly functioning rating system, was more feared than the Protestants.

In his annual report to the board of managers last week, Heimrich cited the cases of "Gantry" and "Rachel Cade" and expressed disapointment that his office had not been able to do more by way of counselling their producers. He added: "Pictures which portrays religion in a derogatory and disrespectful manner can only serve one purpose — the communistic line."

The Production Code has become increasingly ineffective, he said, adding that the major companies are in for a good share of the blame for the low moral tone of so many pix.

Civil War Centennial Reissue (Spring '61) Of 'Gone With The Wind'

"Gone With the Wind," David O. Selznick's 1939 production owned by Metro, is headed again for supremacy in the all-time boxoffice sweepstakes. This Civil War epic is going out again as a reissue in the spring and doubtless will catch up to, and surpass, the picture that in 1960 took the crown, this being Cecil B. DeMille's "Ten Commandments."

It was on the basis of last year's rentals that "Commandments" had forged ahead. The tally was $34,200,000 for "Commandments" in domestic revenue, compared with $33,500,000 for "Wind." In both cases this is money actually accrued to the product.

"Commandments" is now out of release in the domestic market and there are no immediate plans for a re-release. In other words, its standing still at the $34,200,000 figure.

In contrast to this, "Wind" is in line for major playdates in its upcoming market go-round and is a cinch to gross (in domestic rentals) more than the $700,000 needed to cop the spotlight as all-time money picture.

Metro policy is to reissue "Wind" about once every five or six years. And it's good for about $5,000,000 with each outing, on the basis of experience to date.

Never Before In State Censoring Mishmash, New Mexico Considering

Albuquerque, Feb. 14.

Bills granting district courts power to enjoin firms against the sale or distribution of "obscene" materials last week were introed in both houses of the New Mexico State Legislature, now in session.

Affected would be material classed as "obscene, lewd, lascivious, filthy or indecent." Injunctions could be obtained against individuals, firms and corporations.

Materials affected would include "books, magazines, pamphlets, comic books, story papers, writing, paper, newspaper, phonograph records, magnetic tapes, electric or mechanical transcription, picture, drawing, photograph, figure, image or any written or printed matter of an indecent character."

Motion pictures, per se, were not specifically mentioned in the bills, which were referred to committees. Presently the state has no censorship boards or groups.

In the event an injunction were issued, court orders would be required to contain a provision ordering the county sheriff to seize and destroy the material.

Sponsors of the bill said that the Rt. Rev. Msgr. William Bradley, director of schools in the Santa Fe Catholic diocese, asked that the bills be introduced.

Spencer As Chairman

Rev. Dr. Harry C. Spencer, of Nashville, was elected chairman of the Broadcasting and Film Commission of the National Council of the Churches of Christ last week in New York.

Spencer, who succeeds Mrs. T. O. Wedel, will serve for two years. He also is general secretary of the Methodist Television, Radio and Film Commission.

Denver Cinerama Sells Ducats in 14 Burgs; See Tourist Come-On

Denver, Feb. 14.

Anticipating that a large portion of attendance will come from all over Colorado and adjoining states, Denver's new million dollar Cooper Cinerama theatre, which will open March 10, has established boxoffices and ticket agencies in 14 Colorado, Wyoming and Nebraska cities to handle reserved seat orders. Additional outlets will be opened in Colorado and New Mexico tourist centers as the summer season opens.

House, first theatre to be designed and built exclusively for Cinerama presentation, has a completely round auditorium seating 800, its own parking facilities for 350 cars. Also a 100 foot wide screen. The radically different architecture is expected to make it a sight-seeing attraction for its unique design as well as for its Cinerama presentations. As Cinerama has never been seen in the Rocky Mountain and Plains regions surrounding Denver, the theatre will have as its opening attraction "This Is Cinerama," first of the triple-projection releases which is expected to run for a year or more.

Theatre is located in semi-suburban Denver adjacent to all major motor highways, a factor important in drawing out-of-state business. Seven evening and three matinee shows will be given weekly. The Cooper is being built by the Cooper Foundation, a philanthropic and educational organization established by the late Joseph H. Cooper, long-time theatre owner. The Foundation and its management subsidiaries own and operate 15 theatres in the mid-west. Headquarters are at Lincoln, Neb. Profits from operations go to support various educational and charitable projects.

Omaha is also getting Cinerama for first time.

PUBLICISTS DICKER ON INDUSTRY BASIS

For the first time in several years, New York Screen Publicists Guild will negotiate a new contract with the major companies on an "industry-wide" basis. Negotiations get underway Friday (17) for a contract to replace one that expires April 15 (for all companies except Metro, whose contract expires June 1).

In recent years, negotiations have been carried on separately with the individual companies. Guild, which is seeking wage hikes and increased job security, has established a fund to publicize their fight in consumer as well as trade publications if their negotiations fail. Contributions have been going into the fund since Jan. 1.

142-SEAT ARTIE'S UNIQUE EXPLOITS

San Francisco, Feb. 14.

Satyajit Ray's 5½-hour "Apu" trilogy is proving a commercial success in a 142-seat Frisco artie, with more than $15,000 grossed after seven weeks.

House cut nothing but titles and credits out of the second and third films, so that it is one continuous picture with a running time of five hours and 26 minutes. He established a policy of no admission once the picture started, and played the trilogy seven nights weekly, plus a Sunday matinee. He added coffee, Italian pastries and cookies to his lobby, in case patrons got itchy, and he charged $2 admission. The result?

"It's gone over very well, with far less drop than anything we've played, and the percentage of walkouts is far less. It's a tribute to public taste. This picture has no sex, no violence, and it's been nearly capacity since we opened."

Possible—weekly gross at this house is $2,272. Taylor said he's averaged better than $2,200 weekly since the trilogy opened, and he doesn't know when it'll stop.

He had planned to open the French "Marius"-"Fanny"-"Cesar" trilogy on the same policy last month, but now finds this backed up on him. Since he has to play off the French trilogy quite soon, he said, he may establish "a repertory policy . . . the French picture one week, the Indian film the next."

In addition, he has purchased a dozen and a half other films and, last week, having bought another, decided he better get another house.

"So I went down to the bank and got the financing."

He'll call the second theatre The Movie No. 2 and plans to follow the same procedure he used to open No. 1—in that case he revamped an old bar in Frisco's North Beach-bohemian sector.

Taylor, who played the Nazi "Triumph of the Will" for eight months in 1959-60 and made considerable money with it, has found that "once people get seated for the 'Apu' trilogy they get so engrossed they don't want to go out." Therefore, he's been passing out only four or five cups of coffee nightly in his lobby.

Last week he also relented, finally, on his policy of no admission after the film starts.

AIP Ups Earl Dyson

Hollywood, Feb. 14.

Earl Dyson has been upped from Kansas City branch manager to post of Midwestern Division Sales Manager of American International Pictures, effective immediately.

Territory will include K.C., Denver, Omaha, Des Moines and St. Louis exchanges, with headquarters in K.C.

Bergman Knows His Critics

Stockholm, Feb. 14.

A few months ago Swedish egghead film mag "Chaplin" announced that it was planning an anti-Ingmar Bergman issue and was on the look-out for contributors. When publication date rolled around the mag had to announce that the prominent Swedish critics who had promised attacks had changed their mind at the last moment. As a result it claimed that the main anti-Bergman article had been submitted by a less prominent French "wave" member. The current issue of "Chaplin" revealed that the so-called French critic was Bergman himself.

Ingmar Bergman's anti-Bergman article shows very clearly that he has studied his critics very closely. The article included all the major criticism that has been directed at Bergman's films by Swedish and foreign critics.

New York Art Situation Operators Foresee 1961 Good As Its Kickoff

If current biz being racked up by product in New York's 13 first-run arties is any indication, 1961 bodes extremely well for the indie distribs as well as artie exhibs around the country.

However, there may be a dark lining to this silver cloud. Long and profitable runs in these much-sought-after small seaters have a way of backing up other art product seeking release. Most distribs of quality foreign product are loathe to give their pix U. S. premieres outside New York. Thus with the key New York outlets tied up, arties in other parts of the country, who use up this product more quickly, may actually be feeling a pinch in a couple of months.

Indie distribs, nevertheless, are pleased with the current showing. They also note that of the fare now being shown in the New York arties, only three pix are American—Buena Vista's "Swiss Family Robinson" (at the Normandie), 20th-Fox's "Marriage-Go-Round" (at the Trans-Lux 85th Street) and Universal's "The Grass Is Greener" (at the Trans-Lux 52d Street), all three of which are day-dating with Broadway showcase runs. This is termed significant after fears expressed last year that the arties were being "taken over" by U. S. major company releases.

There may, in fact, be increasing resistance this year to the practice which became widely established last year of Broadway showcase-East Side house dual runs, utilized almost exclusively by the major U. S. companies. One artie exhib said last week that he would never agree to such a run, because he makes his money on the long runs and if his attraction is available in another house, his run must inevitably be shortened. Managements of a couple of the Broadway showcases are equally against the dual run procedure for the same reason.

However, whether or not the dual run practice continues and flourishes may not be a decision left up to the exhibs themselves. It depends on the quality of the art pix available to the east side houses and on how anxious the major distribs are to utilize this kind of procedure. The interested majors are prepared to offer pretty attractive terms which a small exhib might find hard to turn down.

Not Misnomers

Be that as it may, there is currently a lot of "art" in the New York arties—Bergman's "Virgin Spring" at the Beekman, the Russo "Ballad of a Soldier" at the Murray Hill, Rossellini's "General della Rovere" at the Paris, Dassin's "Never On Sunday" at the Plaza, and the Alec Guinness-John Mills' tour de force, "Tunes of Glory" at the Little Carnegie, among others.

"Tunes of Glory," in fact, set a new New York art house record at the 520-seat Carnegie New Year's week with a total take of $30,945. Interesting angle here is that heretofore there has been a tendency to regard this plushly appointed house as somewhat badly situated (simply because it is west, instead of east, of Fifth Ave.). Smash business now being done by "Tunes" may push the Carnegie up into the ranks of the top two or three most sought after of the arties.

British dominate with art scene with four pix in the local arties, followed by Italy with two, and Sweden, India, Russia and Greece, with one each. Oddly enough, there isn't at the moment one French import playing firstrun, though "Hiroshima, Mon Amour" is still doing big business in second runs. Upcoming shortly, however, are a couple of promising French entries, Kingsley International's "La Verite," starring Brigitte Bardot and directed by Henri Georges-Clouzot, and Films Around The World's "Breathless," one of the more highly touted of the "new wave" productions.

Say Not So That Pictures Survive Only Weekends

Hollywood, Feb. 14.

Surveys to the contrary, AB-PT veepee Edward L. Hyman declares theatre biz is not a weekend affair. He took exception to statements made recently that if not for Friday, Saturday and Sunday exhibitors per se would be behind the eight ball.

Hyman, who arrived from Chicago, insisted "If you've got a good picture you will do correspondingly better every day in the week."

Pinpointing specific facts instead of measuring reports from interviewers allegedly furnishing factual material, Hyman says he relied on largest theatre circuit in the world, AB-PT, for good first quarter, based on figures to now.

Additionally, he anticipated an increase in second quarter in face of annual drive from April to June.

Exhib leader pointed out: "As AB-PT goes so does the industry, theatre and distribution-wise. We've found this to be true in past years and the pattern shouldn't change now," he said.

As for pix specifically, numbers mean little: "It's the quality that counts," in his opinion. This is all he is interested in as he spends next two weeks gandering 10 studios finished and near-completed product for annual "Report from Hollywood" analysis to industry. The report is basis for orderly release guide.

To give body to his quality plea, Hyman revealed "Cat on a Hot Tin Roof" played 12 weeks in circuit's Salt Lake house, was moved over to second house for additional month. This one picture represented 32 run-of-the-mill pix in playing time, he said.

"Quality pictures today will draw more attendance and more gross than the heyday of our industry," according to exec. "If you have the picture, the public will come out to see it." This, he emphasized in view of pic fighting against terrific competition for public's leisure time.

A diehard for new faces, he reminded this was theme for his circuit's fourth quarter drive last year. However, in pix producing story comes first, stars next. Stars must appeal to audiences between 16-34, constituting mass audiences today. Beyond 34, they come infrequently, he said.

Hyman's attitude at meetings with affiliates on month's tour, is go after local level approach, do-it-yourself and roll up your sleeves on all pix, not specials only, and biz will be a lot healthier for all concerned.

DRUCKER TO BUFFALO

Buffalo, Feb. 14.

Maurice Drucker of Kansas City will replace Frank Arena of Cleveland in the third managerial shift at the Shea (Loew) theatres here since December.

Arena, who replaced Edward Meade at that time, returns to Cleveland as supervisor of Loew theatres there.

Joe Levine has Steve Reeves—but who do you need?

Athletic and Physique Types

MUSCLE MEN AGENCY

575 Madison Ave. PL 5-1496

AB-PT Pays 25c

Board of American Broadcasting-Paramount Theatres at a meeting in New York Monday (13) declared the regular quarterly dividend of 25c per share on both the company's common and preferred stock issues.

All payable March 15 to holders of record on Feb. 24.

Lipstick a Major Theatre Problem

Greensboro, N.C., Feb. 14.

Consider for a moment the biggest of all problems facing theatre managers. A quick reportorial survey has just been made in Greensboro. What, managers were asked, is your biggest problem?

Ticket sales? Popcorn and soft drinks? Keeping help?

Those are problems, all right, but none is the big one. In one word, the answer is: Lipstick.

Girls and women write their names, their initials or their boy friends' names or initials on the walls and mirrors of restrooms. It's pretty easy to remove from mirrors, but getting the stuff off the walls without removing the paint presents some problems.

Listen to Al Cogsdale, manager of the National. "They blot their lipstick just above everywhere except on the tissues which we provide—free—for that purpose."

Right now, at the Carolina, according to manager Neil McGill, nailpolish is giving lipstick considerable competition.

Sol Schwartz

Continued from page 3

timetable—whether London first, before Hollywood, or vice versa—will be determined this weekend when Col prexy Abe Schneider and exec veepee Leo Jaffe return from Hollywood.

On the Coast, incumbent production veepee Samuel J. Briskin has expressed himself as "looking eagerly to the advent" of Schwartz. Briskin's new three-year pact calls for another year's active duty, plus two years' consultation, but it is deemed likely he may ease the production load within six or eight months.

Meantime, also, Mike Frankovich, Col's British production head, has returned to his London base after studio powwows.

Albert A. List, president of Glen Alden Corp., holding company which includes RKO Theatres among its assets, suggested Schwartz "take the last two weeks" as a vacation. Latter must return next Friday (24) for the intratrade luncheon being tendered in his honor by industry friends. S. H. Fabian, Harry Brandt and Leslie Schwartz are chairmaning the shindig.

Meantime Harry Mandel has already assumed presidency of RKO Theatres.

FEAR OF BAD IMAGE

"Liaisons Dangereuses" may be an amoral film, which doesn't present a very pretty picture of a certain segment of French society, but producer Robert Woog, veepee of Unifrance, is not sure such pictures actually damage the French image abroad.

Producer made this comment in New York last week when asked to comment on the lifting of the export ban on the picture for certain world markets. Woog said he hadn't understood the ban in the first place.

He said he fully agreed with the ban on export of "Le Petit Soldat," which he described as "anti-government," but he is for the free export of almost everything else. "Look at the Russians," he said. "For years they exported one dull propaganda film after another, and they bored the world." Audiences abroad, he added, understand and appreciate a certain amount of candor and self-criticism more than they do goody-goody propaganda.

JFK on Sinatra & Lawford

(Herewith, by request of a number of showfolk, the verbatim text of what President John F. Kennedy said on the night of Jan. 19 following the Pre-Inaugural Gala Revue at the Armory in Washington. Readers will recall VARIETY*'s earlier page one box, "Prez Praises Pros," on the same matter. The headline remains pat. Historically there is this point: never before has a Mr. President of the United States seen fit to acknowledge and accolade talent in such a manner.)*

JOHN FITZGERALD KENNEDY:

"I first of all want to say that I'm proud to be a Democrat tonight, because all of you are here. There is an old saying, that only in winter can you tell which trees are evergreen. Only when the winds of adversity blow can you tell which individual . . . which party . . . which country has qualities of character and steadfastness, and the fact that there was in the worst storm of the year hardly an empty seat in this great hall, shows what kind of a party we're members of.

"And secondly, I am proud to be a member of a party which owes four million dollars. Any party can balance its books, but to spend four million dollars more than you've got in a close election, is the kind of democratic tradition with which I wish to be associated with. We'll never be out of debt . . . we'll be paying this debt off at the convention in 1964. But I must say, that Matt McClosky, who owes it all, tonight we're going to give him that honor all to himself. I didn't get a bit disturbed until one day I saw a one way ticket to Mexico dated November 9th, and I knew we had to win.

"Lastly, I'm proud to be a Democrat, because since the time of Thomas Jefferson, the Democratic Party has been identified with the pursuit of excellence . . . *and we saw excellence tonight. The happy relationship between the arts and politics which has characterized our long history I think reached culmination tonight.*

"I know we're all indebted to a great friend . . . Frank Sinatra. Long before he could sing, he used to poll a Democratic precinct back in New Jersey. That precinct has grown to cover a country. But long after he has ceased to sing, he is going to be standing up and speaking for the Democratic Party, and I thank him on behalf of all of you tonight. You cannot imagine the work he has done to make this show a success. Tonight, there are two shows on Broadway that are closed down, because the members of the cast are here. And, I want him and my sister Pat's husband, Peter Lawford, to know that we're all indebted to them, and we're proud to have them with us.

"My brother-in-law has been a citizen for less than a year, but he has learned of one of the great delights of citizenship which is paying off a party debt. While we are all Democrats, we're all Americans. Today, it is now nearly 1:30 and it is Inaugural Day, and I'm sure that everyone here will join Lyndon Johnson and myself at twelve o'clock today is committing us all to the defense of the Constitution of the United States."

If Toll Comes, Let It Be British

Telemeter Terms: $1,000,000 Capital Outlay For Rights Plus 4½% of Take

By HAROLD MYERS

London, Feb. 14.

A strong appeal urging that toll-vision, if permitted in the United Kingdom, should only use British systems, is made by the Rank Organization in its submission to the Pilkington Committee on broadcasting. The Rank group, which already has a stake in pay tv through its Choiceview firm formed last year together with Associated-Rediffusion, is firmly in favor of the process being given a chance and recommends an early field trial.

In a personal statement accompanying the submission, John Davis, deputy chairman of the Rank Organization, says that all the time this question remains sub judice the American systems are gaining experience. "American domination of the film industry, as we so well know, dates from its earliest years and we feel it is imperative—for toll television must surely come—that Britain should have a home grown system, both for domestic use and for exploration overseas where there will be great opportunities.

In its submission to the Pilkington Committee it is recalled that many years ago the Organization has foreseen developments in this field and had in fact negotiated the British rights for the American Telemeter system (Paramount-owned) for a sum not much in excess of $500,000. At that time the proposition was turned down by the British Treasury for currency reasons.

Today, the statement notes, Telemeter is asking for the UK rights, capital payments of $1,000,000, together with a royalty of 4½% on the gross boxoffice proceeds. Such a proposition, the report adds, might involve this country in a substantial and unnecessary drain on foreign currency. "It is our view that a British system is perfectly practicable and that there is no need for royalty payments of this scale or nature."

The Rank memorandum suggests there is no case for Government resistance to toll tv and the public should have the opportunity of being able to pay for programs if offered to them. Whether or not such a system would or could be economical was entirely another question to be decided by those who were prepared to take the risks. The installation of a cash box in the home was only another method of presenting entertainment, for if the public would not go to the cinema then entertainment must be taken to the homes. It is suggested that wire transmissions would be more suitable for the purpose that air relays.

On other points the Organization recommends that the third tv network should go to commercial interests but that there should be a reorientation of the commercial tv regions. Instead of having four majors as at present, it is suggested there should be six leading areas more or less serving equal areas of population with two program companies to each. The report also favors retention of the 405 lines transmission system, urges immediate introduction of color and recommends the launching of commerical radio on a regional basis.

Writers Dilemma

Continued from page 3

Guild did not reveal names of two of its members who are among plaintiffs. Among dozen are eight writers—Albert Maltz, Ned Young, Lester Cole, John Howard Lawson, Herbert Biberman, Robert L. Richards, Philip Stevenson and Fred I. Rinaldo. Remaining four—Alvin Hammer, Gale Sondergaard, Mary Elizabeth Farmer and Shimen Ruskin—are players.

Action pends in U.S. District Court of Washington, D.C. It seeks injunction, treble damages—reportedly $7,000,000—from Metro, Paramount, Universal, Disney, Allied Artists, Columbia, Warners, 20th-Fox as well as MPAA.

Plaintiffs say they were blacklisted, thus denied Hollywood film jobs.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
EDNA FERBER'S
CIMARRON
starring GLENN FORD • MARIA SCHELL
ANNE BAXTER • ARTHUR O'CONNELL
Russ Tamblyn • Mercedes McCambridge
From M-G-M in CinemaScope and METROCOLOR
ON THE GREAT STAGE: "LIGHTS UP!"

Pix Biz Reps May Refuse to Serve On New French Film Censor Board Because So Dominated by Outsiders

Paris, Feb. 14.

The recent creation of a new governmental film censorship board, Commission De Control, with pressure group members, has led to an industry reaction which may lead to a refusal by film people to serve on it. Originally its participants were about half industry people and half ministerial reps. But now, the national reps and family, mayoralty and pedagogical members far outweigh film biz members. It is felt this will lead to an undue majority and tightening of the blue pencilling.

It is also thought that federal reps and organizational people would tend to have the same outlooks, and eventually overrule industry people. This could lead to a patronal film setup with pix eventually losing their individual and freer outlook on frank, outspoken adult fare. This type pic has usually been the forte of the French film and gained it local and foreign prestige since the war. No film people will serve on this commission in its present form, and with no government move in sight, it looks like a boycott is on.

Film crix also have made it known they side with the industry and will also refrain from serving on this commission. At the Common Mart meeting in Brussels, now going on, the growing censorship in France and Italy was brought up and felt detrimental to an easy interchange of pix between the countries involved, and also with outside nations.

Various solutions have been broached such as an industry self-censoring board like the U.S. Motion Picture Production Code. This idea just does not seem practicable because of the myriad of indie producers in each country. In France, several pix are completely forbidden distribution, many are not allowed to be exported, and more and more are being forbidden to those under 18 making through distrib difficult.

Here the agonizing Algerian problem has led to political censoring, too, as well as the more stringent cracking down on the moral aspects of films.

Lloyd Martin Becomes The Tivoli Circuit's Joint Topper; Maver Resigns

Sydney, Feb. 14.

Following the resignation of Neil Maver as chairman of Directors and Joint Managing Director of the Aussie Tivoli vaude-revue loop, Lloyd Martin, son of the late David N. Martin, the circuit's founder, moves into Maver's position. He becomes joint m.d. with Gordon Cooper. Martin will be based in Sydney, with Cooper located in Melbourne.

No official reason was given for the Maver bowout, but it's understood that he plans entering the local commercial field, mainly real estate. Prior to his upping, Martin was in charge of the loop's publicity, a position he had held for many years.

Cooper said that the loop had some big plans in mind for this year and that dickers were going ahead in New York and London for talent. Meantime, Cooper pointed out, the Tivoli, Sydney, and Tivoli, Melbourne, were on lease covering limited terms to Tibor Rudas for the presentation of revues such as "Ziegfeld Follies" and the pantomine "Snow White."

Deals were made, accoring to Cooper, because Rudas, an indie producer did not have his own houses in which to stage his shows. Cooper added that Rudas had no other connection with the circuit. This also applied to Garnet Carroll for show presentation on house deals. Currently, Carroll is playing "The Music Man" at the Tivoli in Sydney, and will follow with "West Side Story." The Tivoli loop is currently playing "Artists and Models" at the Royal, Sydney, on a house deal with J. C. Williamson.

Understood that Martin may go abroad shortly on a talent lookee.

Shooting Started On Mex Film, 'White Rose'

Mexico City, Feb. 7.

Production has started on "The White Rose," last pic of the federally-owned Clasa Films Mundiales. Based on a B. Traven novel, this film deals with the expropriation of foreign oil interests back in 1938. Shooting schedule will run seven to eight weeks, with location shots in Poza Rica and about two weeks of interiors at the Churubusco Studio.

Before the picture got under way a number of problems had to be overcome. It looked as though negotiations for rights to Traven's novel would fall through. The author finally accepted an undisclosed amount, probably $10,000.

Casting was a headache. The starring role went to German actor, Reinolhd K. Olszewski. And Roberto Gavaldon has a real accent problem. He has Olszewski playing an American with a thick German accent; Christianne Martel, a Frenchwoman, as his daughter, and an Irish actress in the role of secretary. This makes veritable tower of Babel attempting to interpret the American idiom.

British Exhibs Oppose New Levy

Edinburgh, Feb. 7.

Exhibitors here are suspicious about the need to impose on them a statutory levy and suggest there may be a move afoot to make this replace the entertainment tax. They say so in their annual report, presented to the Scot meeting of the Cinematograph Exhibitors Assn. of Great Britain.

"It would be quite anomalous to get rid of one tax merely to have it substituted by another," they add, "and the Edinburgh section has made various representations to the Scottish branch to investigate more fully the incidence of the statutory levy. "Our members have a shrewd suspicion that quite a number of producers have far less need of the levy now than formerly. The members are not satisfied, either, that the producers' expenses are kept to the necessary minimum.

"Particularly when the cinemas are passing through a difficult time it is utterly galling to have to pay away a considerable portion of the year's profits to producers who may be considerably better off than the exhibitor."

The exhibs describe as particularly exasperating the refusal of the Board of Trade to incorporate a hardship clause in the regulations which would exonerate from payment "those cinemas who are making a loss themselves or a near-loss.

Hong Kong's Nose Count

Hong Kong, Feb. 14.

Hong Kong Colony's population has always posed a problem and challenge to the government to tackle. Now the stage is set for the first census-taking here in 30 years and about 10,000 men and women, predominated by students, are sworn as enumerators.

The census, according to Commissioner K.M.A. Barnett, will unroll in two stages on Feb. 11 and 25. The problem has been aggravated by the influx into the Colony of unknown thousands of refugees from Red China.

Pel-Mex Reorg Dictated; Latin Receipts Down

Mexico City, Feb. 14.

Situation at Peliculas Mexicanas, which handles distribution in Spanish-language areas for national product, and releases some Spanish production in the republic, is "critical," according to Film Bank's Federico Heuer. He said the $720,000 (U. S.) capitalization of the distributorship is insufficient for the widespread activities of the firm.

A total reorganization of Pel-Mex is promised and producers will have to reduce budgets for pictures to minimum. Reduced receipts from Venezuela, Cuba and other Latin American trouble spots, and curtailment of loans by the Bank of Mexico has contributed to the uncertain conditions of the distributorship.

Heuer labeled the current situation as "transitory" and that the firm, which handles 90% of national production in Spanish language markets will recuperate via reduction of overhead and revision of film exploitation methods. The distributorship will also intensify its theatre building program in markets where this is deemed necessary, Heuer said.

London Views Brit. Lion & Col Merger as Major

London, Feb. 7.

The joint announcement here and in N.Y. last Friday (3) of an alliance between Columbia and British Lion Films represented one of the major merging of trade interests in recent history. It was particularly significant because British Lion Films is a government-owned production and distribution company in which the majority stockholding is owned by the state through the National Film Finance Corp.

The deal becames operatively effective at the end of March. BLC Films Limited will have a share capital of £100 ($280), divided equally into "A" and "B" stock. BL will hold "A" shares and Columbia "B." Each will have equal voting rights and it is, in every sense of the word a 50-50 deal.

James Woolf Drops Suit Vs. CEA In Films-to-Television Squabble

London, Feb. 14.

Legal proceedings started by James Woolf against the Cinematograph Exhibitors Assn. have now been discontinued. and in an agreed statement issued by both parties last week, it was recorded that each side would be responsible for its own legal costs.

The producer started legal action against the CEA last year after it had been announced that he had been signed by Warner Brothers. The CEA wrote to Jack L. Warner recalling that earlier in the year an embargo had been slapped on John Woolf after he had offloaded a package of feature films to tv, and, though brother James was not actually mentioned in the resolution, his inclusion in the embargo was implied.

The agreement to terminate proceedings was confirmed by the CEA executive committee last week following the CEA decision in December to withdraw the implications. At the same meeting, there was a long debate on the present position in connection with claims by David O. Selznick, who is also the subject of a CEA boycott following his previous deal with BBC-TV.

It was reported to the executive committee that correspondence and discussions had been continued with the registrar of Restrictive Trade Agreements and the committee had requested further advice from several quarters. It was anticipated that a full report would be made to next month's meeting of the CEA General Council.

CEA embargos, however, continue in respect of John Woolf and Daniel Angel, both of whom made commercial tele deals for their backlogs a year ago. Neither has been actively engaged in feature film production since the time of the boycott.

Britain's Indie Film Prods. Worried Over Possibility That Rank Soon May Disband Its Major Nat'l Chain

By HAROLD MYERS

London, Feb. 7.

An impending decision which will limit available first-run playing time in Britain is causing considerable concern to producers, particularly the indies without affiliation to either of the major groups. It is now regarded as reasonably certain that before long the Rank Organization will decide to disband the National Circuit, which came into existence as part of its rationalization program. Such a decision would leave only two major chains, the Odeon or Rank circuit, and the Associated British group.

Apart from the fact that a circuit release plays a major part in helping the prdoucer to recoup his production investment, it also plays a vital role, because of the booking pattern in British exhibition, of influencing concurrent and subsequent-runs throughout the country. It could result, therefore, in a new grouping of indie theatre interests.

Such a development was inspired a few yéars ago when the Rank Organization stopped playing 20th-Fox product. The distrib company succeeded in lining up an influential group of small circuits and independents to establish what became known as the fourth circuit. That was disbanded some time back when Rank and 20th-Fox resumed normal trading relations.

See 1st-Run Circuits Halved

From the producers point of view, a breakup of the National Circuit would mean that first-run circuit strength will have been halved within a couple of years, that would not only lead to a scramble for playing time for British films, but could also seriously affect the position of the U.S. major companies.

If the National Circuit is to go

(Continued on page 24)

Mex Film Players May Do Personals in U.S.

Mexico City, Feb. 7.

Personal appearance tours of American film houses showing Mexican pix, by supporting players and starlets is being seriously considered by the Cimex distributorship as a promotion to hike box-office receipts.

Concentration would be on pleasing-to-eye starlets for song and dance routines and comics for special patter and use of brief blackout skits.

If the decision is reached, the variety turns would be sent out on a regular schedule with cinemas most likely to be visited in the southwest as well as in New York and Chicago's Spanish-language areas.

More Foreign Pix Sought in Aussie

Sydney, Feb. 7.

Foreign film companies, French, Italian, German, Greek and Japanese, presently are figuring on a wider coverage in Aussie key cities as foreign lingo pix show better grosses at intimate houses coast to coast. Right now, Greek films are being screened successfully at the Lawson theatre, Redfern, a key Sydney industrial suburb, at $1.50 top.

French and Italian product long has been established here via the distribution efforts of Robert Kapferer, Blake Films and New Dawn Films, with top release in the keyers to outstanding trade, with some films running as long as three months.

Major distributors such as Metro, Columbia and British Empire Films are adding foreign language product to their schedules and finding ready outlets in those spots with a high percentage foreign population. Japanese producers are looking for outlets here through their consulate.

CANNES PIX FESTIVAL TO HAVE FEW CHANGES

Paris, Feb. 7.

The 14th Cannes Film Fest, May 3-16, will have only a few changes in hopes of streamlining it, according to the new prexy Michel Fourre Cormeray, who also is head of the governmental Centre Du Cinema. Cormeray has already reduced the festival to 14 days.

Also, two prizes have been clipped to give more weight to kudos with no more original script prize or one for the best selection which was usually a sop anyway.

Cormeray also feels that though the quality of the films is vital to surrounding festivities and meetings between film people should have a defenite meaning. The selection committee already has started viewing pix. In view of the shorter Fest, there may be fewer entries with screenings confined to no more than two official ones per day sans any double features which have overloaded previous festivals.

Durrenmatt's Legiter Now Filming in Berlin

Berlin, Feb. 7.

Swiss writer, Friedrich Duerrenmatt, 40, often termed the most eminent contemporary German-language dramatist, is currently here where his play, "The Marriage of Mr. Mississippi," is being produced by Praesens-Film, a Swiss outfit. Germany's Kurt Hoffmann is directing this with a cast is composed of such local names as Martin Held, O.E. Hasse, Johanna von Koczian, Hansjoerg Felmy and Charles Regnier. UFA Filmhansa is distributor.

Duerrenmatt, who also wrote the script, said that "Mississippi" is not a filmization of his stage play, being only the fable of the latter. Pic is to be a political satire.

Film Bank Tells Mexican Pix Producers to Line Up Prod. for Full Yr.

Mexico City, Feb. 7.

In conformity with an edict of Federico Heuer, head of the Film Bank, the Mexican Asso., of Film Producers is outlining its production plans for the year. This is the first time in the history of Mexican pictures that a full year's work program has had to be presented. Oscar Brooks, head of the Association, said that a minimum of 80 films will be completed, with accent on quality via heavier budget investments.

Heuer, in laying down this edict, said that an accord between production and exhibition is necessary so that exploitation programs in first-run and rerun houses can be worked out in advance. He pointed out that government-owned cinemas fall into various categories and that films must be made for each of these, actering to distinct tastes.

The Film Bank will continue giving advances for production at rate of seven a month. But in asking for production plans, Heuer also suggested that a certain percentage of films be "of high literary and artistic quality" to insure fast recuperation of budgets internally and abroad. On the average, Mexican productions this year will require $76,000 or about 15% more than 1960. The band advances about 60% of budgets but Heuer indicated that in future producers will have to reinvest more money in production so that the bank need only advance 25% to 30% in the past.

To Boost Underwriting on Some

If an unusualy quality script is turned up, the Film Bank will underwrite 80% to 85% of the costs, as has been done in the past with "Macario," "The White Rose," (currently shooting), "Tomorrow Is Ours," and a few other outstanding pix.

The association has petitioned the Film Bureau to be more "liberal" in supervision of Mexican pictures. Producers also intend to explore other credit resources outside of the official Bank for film production.

5th Theatre of Nations Festival In Paris, April 8, With 25 Nations Sending Drama, Dance, Opera Units

Paris, Feb. 7.

The fifth Theatre of Nations season will run from April 8 to July 8 this year and utilize three theatres with 25 nations expected to participate, with 34 troupes giving 47 different entries of which 27 will be dramatic, 11 lyric offerings and nine will be dance programs. Main theatre will be the Sarah Bernhardt with the Theatre Des Champs-Elysees housing only the inaugural show while the Vieux Colombier will have the more intimate and offbeat offerings.

Of the countries sending shows, seven are from Western European, four from Eastern Europe, five from Africa, three Asia and six from the U.S. and South America. The following countries will be presented for the first time: Hungary, Lebanon, Madagascar, Egypt, Nigeria, South Africa, Peru, Chili, Mexico and Cuba. Countries will have to pay their own transport expenses but get the boxoffice receipts in their entirety to pay for on the spot expenses. In some case, the Theatre of Nations will advance needed funds if not covered by b.o. Hits could conceivably go off with money.

Sometimes hit offerings stay on in special commercial holdovers. Project is underwritten by the French government and the municipal setup of Paris. It is headed by A. M. Jule in and supervise by Claude Planson. It began as a Paris Drama Fest in 1954. In 1957, it got official recognition to become the TON. Since its beginning, 40 nations have taken part in it, with 145 troupes which have presented 191 shows for 526,274 spectators. The lingo barrier has been definitely passed, with earphones giving translations in four tongues also helping.

One of Most Important Fests

The show is now one of the most important drama festivals extant and helps dedicate new trends, authors, actors and directors. The Stadische Opera of West Berlin will kick off the Fest on April 8 at the Theatre Champs-Elysees with Schoenberg's "Moses and Aaron." This will have 500 participants including a corps de ballet, musicians, singers etc. Direction is by Rudolf Sellner.

Drama entries already pencilled in are the following:

Theatre Eslava of Madrid, with Federico Garcia Lorca's "Yerma," directed by Luis Escobar with Aurora Bautista.

Royal Court Theatre of London with Nigel Dennis's "Card of Identity." John Arden's "Sergeant Musgrave's Dance" and Anton Checkhov's "Platonov," with Rex Harrison and Diana Wynard.

The Lullo Falk-Guarnieri Co. of

(Continued on page 24)

Lionel Bart Named 1960 Show Biz Personality

London, Feb. 14.

Composer Lionel Bart, who has two hit musicals current in the West End, "Fings Ain't Wot They Used T'Be" and "Oliver," has been named show biz personality of 1960 by the London Tent of the Variety Club. Other top awards go to Peter Sellers as film actor of year ("The Millionairess," "The Mouse That Roared"), Hayley Mills, film actress of 1960 ("Pollyanna"), and Nigel Patrick stage actor ("The Pleasure of His Company" and "Settled Out of Court"). Billie Whitelaw is accoladed as actress of the year for her work in films, legit and tv.

Albert Finney, currently starring in the hit legiter, "Billy Liar" and also star of Bryanston Films' "Saturday Night and Sunday Morning," is cited as the most promising newcomer. Other awards go to David Jacobs as BBC-TV personality, Alfie Bass and Bill Fraser as joint commercial tv personality for their Granada programs, "The Army Game" and "Bootsie and Snudge," and Freddie Grisewood as radio personality. A special "Cinderella" award is to be given to a young show biz figure for success in 1960, but the winner will not be named until the presentation luncheon at the Savoy March 14.

Hoyts Circuit Signs Deal for UA Product

Sydney, Feb. 7.

After longtime "feud" over product terms, Hoyt's pic loop and United Artists have inked a new pact covering 20 films, with a further renewal after the initial run. New pact was signatured by Ernest Turnbull, of Hoyts, and Ron Michaels, of United Artists.

Now reported, after this new deal, Warners and Hoyts are at loggerheads over terms covering new product.

Tremper's Second Film, 'Russians Coming,' Also Financed by U.S. Money

Berlin, Feb. 7.

Michael K. Schwabacher, president of Unexcelled International, Zurich, Swiss affiliate of American Unexcelled Chemical Corp., which financed the German film, "Escape to Berlin," has revealed that his company will continue to dedicate itself to the film biz.

Next project is "The Russians Are Coming," which like "Escape" will be produced by Stun-Film, a subsid company of Unexcelled International. Will Tremper, director of "Escape," also will direct "Russians," a satirical pic in which no Russian will appear. Film will concern the fear people have of the Russians. Shooting is to start early in April. Tremper will funish the script. Stun-(Film), incidentally, stands for Schwabacher, Tremper and Unexcelled.

"Escape" budget amounted to around $125,000 when the film was completed. The distributing company has not been settled as yet. Deutsche Film Hansa, Constantin and DTR (an organization of 1,000 German exhibs in whic' Artur Bruaner holds about a third of the shares) have shown the biggest interest. Film-Hansa pulled out after having seen the film. Schwabacher, a 32-year-old Swiss national who lived several years in the U.S., called "Escape" an important film because of the fact that it shows what's going on behind the Iron Curtain in East Germany.

New Mexico City Ozoner

Mexico City, Feb. 7.

This capital has a new drive-in, the Del Valle Autocinema, having a capacity for 850 cars. Program features dual bills of national or Hollywood pix. Admission is 96c per auto no matter how many persons are passengers.

Architects Guillermo Ibarra and Jose Gosselin y Gutierrez, major shareholders of the drive-in, said this is the biggest ozoners of its type in Latin America.

They said it cost over $40,000 for construction alone. Part of the setup includes a cafeteria and soft drink stand and a nursery for the kiddies.

Mexico to Revise All Film Pacts

Mexico City, Feb. 7.

Mexico will subject all its film pacts with foreign nations to strict revision this year, according to Jorge Ferretis of the Film Bureau. Goal is to achieve "a just reciprocity which will permit greater exploitation of Mexican films."

France is the first nation to be approached although no formal pact exists. French films are being shown in Mexico but few Mexican pictures are released in France. Heuer said that he was awaiting concrete proposals but if these were not forthcoming then "drastic" action would be taken. Without exactly saying so, Heuer indicated this could mean a ban on French product in Mexico.

Other countries with whom Mexico will revise pacts include Great Britain and Italy. Only nations where acceptable pacts exist are Germany, the U.S. and Argentina, and there is "no problem" with these nations, Heuer said.

HALF OF U.K. CINEMAS PLAY RANK COLOR MAG

London, Feb. 7.

More than half of the cinemas in the United Kingdom are now playing Rank Organization's "Look at Life," a weekly color mag which reaches its 100th issue this week. The first edition appeared March 12, 1969.

The short came into existence when the Rank Organization decided to terminate its two black and white newsreels because it was felt they had been outpaced in news coverage by television.

Since Last War, French Films Create Only One Int'l Star; Others Just Miss

Paris, Feb. 14.

Since the last war French films have managed to create only one big international star and that one is the sex-kitten herself, Brigitte Bardot. Actually, the big Yank reaction to her in "And God Created Woman" was the fillip that helped react in Europe and elevate her to the position of a topflight pic personality. Fernandel and Jean Gabin are pre-war favorites, but no others have appeared to make the grade.

In spite of the "new wave" efforts to use new talents, none has broken into the charmed circle of the worldwide stars. Many make pix as much in Italy as here, but none has shown the BB potential yet.

Two fine actresses have come into their own and rate as stars. But they still lack that pull and projection to make them topflight. They are Jeanne Moreau ("The Lovers") and Annie Girardot (the Italo, "Rocco and His Brothers"). Simone Signoret and Yves Montand were solid staples here but it took a fine British pic and Yank Oscar for the former ("Room at Top") and a big singing success and then Hollywood adaptation for the latter ("Let's Make Love") to make them international bets. Maurice Chevalier is an oldtime regular getting another big Yank career filmwise.

But the going has been tought in forging extra-territorial names. Gerard Philippe had made a name in Europe but died prematurely last year. H. G. Clouzot almost fabricated a star in Cecile Aubry in "Manon," who then made a Yank pic "The Black Rose" before fading entirely from the screen.

Rene Clair introed Dany Robin in "Silence is Golden" who has done well but did not make the real big time. Ditto Martine Carol.

Roger Vadim, who succeeded with BB, has not quite been able to shake stardust over his present wife Annette Stroyberg. Others who flared briefly but faded have been Myrian Bru, Mylene Demongeot, Yvonne Monlaur, Odile Rodin, Isabelle Pia, Jeanne Valerie, Gillian Hills, Mijanou Bardot and Cathia Caro.

Some Male Comers

Some male names have come up but few snared actual top honors. Jacques Charrier, Jean-Louis Trintignant, Laurent Terzieff, Christian Marquand, Sami Frey, Jean-Paul Belmondo, Jean- Claude Brialy and Gerard Blain are all good names who work steadily but yet have not emerged with the kind of talents or personalities to insure them exceptional careers. A solid player like Serge Reggiani has finally been tagged for a Yank pic "Paris Blues" (UA). There are also, of course, such oldtime French Hollywood notabls as Charles Boyer, Jean-Pierre Aumont and Claude Dauphin. Such French femme stalwarts as Michele Morgan, Danielle Darrieux and Micheline Presle have been in Hollywood but never clicked even though they have remained big in France. Such French names as Denise Darcel and Corinne Calvet made only short-lived dents in the U. S.

Mex Film Bank Chief Paints Not So Rosy Pic of Industry; Urges Caution

Mexico City, Feb. 14.

In a frank appraisal of the Mexican picture industry, Federico Heuer, Film Bank head, painted a not so rosy picture and laid down the law to producers. The bank is not a "golden goose" with an inexhautible supply of coin, Heuer said, and the sooner producers realize this, the better it will be for film business in general. Heuer claimed producers are making excessive demands on the government for financing. While they had always received total budget coin asked for in the past, this is now ended. The bank will exercise strict control and not release more funds than those actually needed for picture making.

Producers as a rule do not conform with the stricter federal attitude, claiming that the bank merely provides "loans" which they always repay, with interest. But the tighter credit has another angle. Heuer frankly admitted that Cimex (handling U. S. distribution) and Peliculas Mexicanas (distributing in Spanish language areas) have "enormous liabilities." For the first time in seven years it has been disclosed that Cimex has lost $1,040,000 with poor management of former administrative executives flawed. Salvador Amelio, now at head of distributorship, has reduced losses by $80,000. Reorganization of the Cimex distributor pattern in the U. S., and retrenching in Europe is resulting in savings.

But a cold analysis of the situation by top film federal brass has decided that quality pix are needed to pull Cimex and Peliculas Mexicanas out of the hole. While nothing official is said, latter distributorship had to seek a $560,000 loan to continue fulfilling its commitments.

Bank Okays Financing 6 Pix

The Film Bank has finally approved financing of six films for month of January, with release of purse strings effected late in January. "Ajusco Turtledove," has had to be bypassed because "there was not enough money to finance seven pictures in January." Financial problems are only transitory, however, Heuer said, and these reflect a lack of b.o. receipts from Venezuela, Cuba, Chile and other Latin American areas because of political or exchange difficulties. The government is working on a vast reorg plan for the industry, Heuer revealed. Aim is for budget investments to be almost wholly recuperated within Mexico.

The "new deal" in Mexican pictures requires cooperation of all segments, Heuer said. And particularly that of producers who must boost quality. As a whip to achieve this, the Film Bank will follow policy of granting necessary credits for seven films a month only if two of these are "of great quality and importance."

Must Outline Year's Plans

In the drive for quality standards, producers must outline fully their production plans for year (this still pending) so that the Bank can know how many musicals, comedies, oaters, melodramas and quality pix are to be made. Some producers such as Raul de Anda and Pedro Galindo have complied with the federal request. But the rank and file producers are hedging, claiming lack of sufficient financing to boost quality.

On the exhibition front it has been learned that Theatre Operating Company and the Gold Chain will cease to exist as separate entities Feb. 12, then becoming part of the National Theatre Operating Company. Consolidation will ease administrative burdens although it still leaves wide open the fate of 10 top administrative execs of each of the two chains. In purchase agreement the State held out for a clause that it could let this personnel go, in which case old managements would have to handle the legal ends and severance pay.

Not much change in the exhibition pattern under federal control has been noted in recent weeks. About the only big switch is that the Roble and a few other first-runs which formerly favored U. S. product, now show a bigger percentage of films. The Roble particularly, formerly reserved mostly for Hollywood product, is now featuring many Mexican films.

Nippon Pix Producers Protest RKO Tele Deal

Tokyo, Feb. 7.

The Japan Motion Picture Producers Assn. will file a protest with the government about the recent pact signed by the government tele web (NHK) for telecast of 100 films from the RKO library. Some of these already have been aired.

It was pointed out at a meeting of the Association, that it must raise objections to such a pact because it puts increased pressure on the local film industry. It was particularly opposed to the move because the NHK-tv web is the biggest in Japan, with its stations blanketing the nation.

Arg. Film Fest Visitors Found Punta del Este (Uruguay) Festival Okay

Buenos Aires, Feb. 7.

The Mar del Plata Film Fesival this year had a sequel, in the Punta del Este even ,with a number of delegations attending the first crossing over to Uruguay, for another eight days of junketing. The American delegation was an exception as all members had engagements to meet up north. Of the British delegation, Karel Reisz, whose "Saturday Night and Sunday Morning" won the best picture and best direction and script awards at Mar del Plata, was able to visit the Uruguayan resort, but Shirley Anne Field, convalescent from a Mar del Plata appendectomy, was unable to travel so soon.

On the other hand the Spaniards, including Juan Antonio Bardem, and the French, also Polish director Jerzy Passendoerfer, were in the contingent at the Cantegril Country Club at Punta del Este. They have had to undergo another bout of viewing entries submitted at the latter fest.

The press found the daily racket less gruelling in Punta del Este, since the serious debates on freedom of expression and exhibitor-distribution problems are not a feature of the Punta del Este contest. But the lack of accommodations at the Cantegril Country Club pushed the press over to settlement considerably distant, over difficult roads, with a single bus service every hour, which practically isolated them from the center of events and roused indignant protests. Hire of automotive transport in Uruguay at present is difficult and exorbitant in cost. Hence this was a serious mistake on the organizers' part.

The distinguishing part of the Punta del Este Festival this year was the quality of the (European only) feature pix entered. Some feel they were superior to the Mar del Plata entries. Eleven feature films were entered; two German, three French, two Spanish, two British, one Swedish and one Italian. "El Cochecito" (The Small Car), directed by Marco Ferreri, one of the Spanish entries, has drawn the highest praise while Carlos Saura's semi-documentary "Los Golfos," also interested because of a certain originality of outlook.

Jean Cocteau's "Testament d'Orfeo," rated overly fantastic, however, made an impact as does most work by this Frenchman. Ingmar Bergman's "The Maiden's Fountain" was rated not up to par with other of his films. The Italians also attracted attention, through submitting a comedy (all the Mar del Plata entries were exceptionally grim), "The Great Impostor," with a fine performance by Vittorio Gassman. Jacques Doniol-Valcroze's "Le Coeur Battant" proved a disappointment and so did the British entry, "The Conspirators." Non-arrival of prints led to frequent changes in program.

Most of the Argentina film people, who had been at Mar del Plata, went on to Punta, and had the satisfaction of finding their popularity among the Uruguayans stressed by the cordial reception given them by the autograph hunters.

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French Pix Prod. Mounting Steadily In Last 3 Years But Playdates Lag

Paris, Feb. 7.

Recent film statistics show that French production has been mounting steadily over the last three years though releases have not gone up in proportion. This is naturally leading to a backlog for many pix, especially by newcomers on the "new wave" kick who find it hard to get playdates. There were less Yank-dubbed films in 1960 than in '59. About 400 pix were released, more than usual, because more dubbed West German and Italian pix were handled.

There were 82 completely French pix made in 1960 as compared with the 67 and 70 of '59 and '58. There were also more French majority coproductions, with 42 as opposed to the 36 and 26 of 1959 and 1958. Of the 400 films released in last year, 104 were French and majority coproductions, 29 were minority French coproductions. Also there were 219 dubbed foreign pix of which 97 were American, 34 British, 38 West German, 25 Italian, four Spanish, three Mexican, one Austrian, four Russian and eight from among smaller countries.

Top grosser, judging by Paris first-runs which usually determine the overall picture gross, was the Italo "The Sweet Life" followed by three French films pix and the Greek-American "Never On Sunday" (UA).

Yank pix among the 40 top grossers were "Psycho" (Par), "Nun's Story" (WB), "Let's Make Love" (20th), "Last Train From Gun Hill" (Par), "Unforgiven" (UA), "The Apartment" (UA), "Five Marked Women (Par), and "Ben-Hur" (M-G).

Allied Gets Okay For Free Tanks Plus Troops For Its 'Command' Pic

Frankfurt, Feb. 7.

Filmites are up to their ears in gossip about just who gets permission to use the troops and tanks, and who gets the turndown and why in Europe. When Otto Preminger was filming "Exodus" in Cyprus, special word went out to the U. S. servicemen in Europe that they should not participate in this film in any way, although Preminger was looking for American types and was willing to pay the men, on leave in Cyprus, for working as extras during the shooting.

The army, though, nixed the venture, warned its troops not to take part in the filming, even though the men were on leave, explaining to this overseas command that the film was "a commercial venture" and therefore they should not help in any way with it.

But now the army and Allied Artists are combining to make a film called, "Armored Command," in Germany, with the military putting up the troops and tanks, for free, and Allied backing it with about $1,000,000.

Pic concerns Col. "Devil" Devlin, commanding officer of the 14th Armored Division, and his tank force's operation to hold off the Germans who were trying to shove out the Americans during the Battle of the Bulge in 1944. About 150 soldiers stationed in Germany have been assigned to duty on the film, without pay. But the film producer Ron Alcorn explained, "We contribute to unit funds."

Two years ago, the unions in the U. S. protested that Alcorn and other producers overseas, were using soldiers to avoid paying Stateside salaries to unionized professional actors. At that time, Alcorn was producing the television show "Citizen Soldier," which also had a free cast supplied by the U. S. military.

Likewise, producer Hal Wallis got the okay to use troops and military equipment to shoot background scenes for the Elvis Presley picture "GI Blues" (Par) although Presley, still in uniform in Germany at that time, was not allowed to take part in the filming. Men in Presley's outfit, however, were assigned to play soldiers in the film, and were paid extra for their pic work.

Scots' Alex King Given Decoration by French

Glasgow, Feb. 7.

Sir Alexander King, cinema magnate here, was given the decoration of Officer of the Legion of Honor by the French Ambassador to Britain, M. Chauvel. Citation spoke of Sir Alexander's work in developing French-British cultural relations and organizing many manifestations of friendship between the two countries. Cinema topper was made a Chevalier of the Legion of Honor 10 years ago. He is now 71.

Sir Alexander is commencing a new career in commercial tele as chairman of the new Grampian Television Ltd. company outlet serving northern and north-east Scotland. He began in show biz as a program seller in the old Princess's vaudery here.

YANK CORP. EXPANDS BRIT. BOWLING SETUP

London, Feb. 14.

AMF., local member of the American Machine and Foundry international setup has now grabbed contracts for bowling alley equipment worth over $7,200,000. Figure has been reached via a deal just struck with Excel Bowling and its associate Ten Pin Lanes for about $3,080,000 worth of material.

Excel Bowling, with plans to open several bowling centres throughout the southern Home Counties of England, has been formed by a group of London and Overseas businessmen, topped by Gilbert Childs as Excel's m.d. Hopes are that by the end of 1962 there'll be at least 10 centres in operation. Excel is leasing 250 automatic 10-pin pin-spotting machines from AMF and buying the associated equipment.

Indie Film Prods.

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by the wayside, and if British producers do feel the pinch, two immediate developments can be anticipated. Firstly, it can be taken for granted that the unions will immediately campaign for a higher screen quota so as to guarantee more statutory playing time for British pictures. They have already indicated that the present 30% quota is not an adequate incentive for British production. Hence they would presumably renew agitation for a much higher figure, possibly as much as 50%. All major circuits regularly exceed the stipulated quotas.

Another likely development would be a union demand for the government to take direct action and enter the exhibition portion of the industry. At least, one the unions has been agitating for some time for a government-controlled theatre circuit. It's being argued that the government is already involved in production, distribution and studios through its wholly-owned British Lion, and also has stake in many indie films through the National Film Finance Corp. So why not go into exhibition as well and have a finger in each part of the pie?

Although the end of the National Circuit has been the subject of widespread gossip along London's film row for some time, added credence to the whispers was given by the recent statement made by Kenneth Winckles, assistant managing director of the Rank Organization. In this, he asserted that "there are only films of quality capable of supporting economically the two main circuits. The other films, some of which are reasonable in quality, but not too many, performance play the National release.

Winckles commented that the process of attrition, which had reduced the number of outlets on National release, and made it "still less attractive," would have happened even if the former Gaumont circuit had been retained, "because one comes down to the fundamental fact that lack of sufficient films with boxoffice drawing power makes theatres uneconomic and causes their closure."

Theatre of Nations

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Italy, with Goldoni's "The Woman of Good Humor" and a modern opus, "Anima Nera," of Patroni Griffi, with Giorgio De Lullo directing.

Moscow's Vachtangov Theatre, with Gogol's "The Inspector General" and a contemporary piece, "The Irkoutsk Story" of Nicholas Okhlopov.

The National Theatre of Cairo will do Tewfik El Hakim's "For Our Earth," and the Municipal Theatre of Casablanca Kenafoui's "The Bone Player."

The U.S. Theatre Guild, under ANTA, will do Thornton Wilder's "Skin of Our Teeth," with Helen Hayes; Tenessee Williams' "The Glass Menagerie," and William Gibson's "The Miracle Worker." The Living Theatre of off-Broadway is due with Jack Gelber's "The Connection" and Willaim Carlos Williams' "Many Loves" plus Bertolt Brecht's "Jungle of the Cities." Incidentally, "Skin" was done here in 1955, with Miss Hayes and Mary Martin to lukewarm reception.

Rio De Janeiro's Seven Company has a musical comedy, "Mamembe," and the West Berlin Schlosspark Theatre "Rasklnikoff, based on Dostoevsky's "Crime and Punishment," directed by Willi Schmidt.

The Theatre Shiki of Tokyo sends a modern Japanese play as well as Jean Anouilh's "The Lark."

An Indian Group To Appear

An Indian group will do Tagore one-act plays and long ones to celebrate his centenary while the Leonard Schach Cockpit players of South Africa will present Basil Werner's play on race problems, "Try For White."

The Schlosspark Theatre of Celle in West Germany comes in with Fernando Arrabal's "Guernica," directed by Hannes Razum, and The Bochum Theatre Georges Schehade's "The Violets."

The Catholic University Players of Chili will do Georges Bernanos' "Dialogue Des Carmelites" while The Choral Group of the Atlanta College from the U.S. will give a gospel show.

Opera entries will have the Opera of Berlin, The Theatre Royal De La Monnaie of Brussels, with Karl Birger Blomdahl's science fiction opera, "Aniara," the English Opera Group's rendition of Benjamin Britten's "A Midsummer Night's Dream," the Stuttgart Opera, with Carl Orff's "Oedipus Rex;" the Zagreb Opera's "The Queen of Spades" of Chaikovsky and Prokofiev's "The Marriage in the Convent."

Many Dance Entries

Dance entries already marked for appearance are The Berlin Opera's "Paçan" of Remi Gassman and Oskar Sal and Brois Blacher's "The Moor of Venice. "The Budapest Opera will do two Bartok ballets, "The Marvelous Mandarin" and "The Prince of the Woods." Maurice Bejart's Ballet of the 20th Century doing dances to modern works, as well as folk dance groups from Mexico, Cuba, Peru, Lebanon, Nigeria and Madagascar.

Hence, it looks like Paris will hum with leading drama, opera and dance groups for three months, plus some offbeat drama readings and recitals. The latter are Barbara Jeffords of the Old Vic doing Shakespeare readings and Michale Mac Liammoir's "Importance of Being Oscar" on Oscar Wilde. Participating nations are West Germany, Spain, Hungary, Italy, USSR, Belgium, Great Britain, Lebanon, Nigeria, U.S. Czechoslavakia, Yugoslavia, Madagascar, Egypt, Brazil, Cuba, Mexico, Peru and Morocco.

Par Terms on 'Psycho' Irk Some Aussie Exhibs

Sydney, Feb. 7.

Some Aussie exhibitors are reported as being peeved with Paramount about terms set for "Psycho." Certain exhibs complain the terms are the same as those asked by Par for "10 Commandments."

"Psycho" was a solid success at the Prince Edward in Sydney, Par's showcase, and other Aussie key cities, but has not gone out on blanket release because of this rental terms' hitch. George Weltner, Par sales chief, in here late this month.

Inside Stuff—International

Record dealers in Italy have noticed these last months that a definite trend of sales favoring "longhair" records has started. Also a market for literary works—poetry and prose alike, read by prominent actors and lecturers. Latter trend started a year ago with a collection of Garcia Lorca works. Since then there have been recordings of d'Annunzio, Dante and Leopardi, excerpts from books like Giovanni Papini's "Life of Christ" as well as of the Gospel itself — or from Beaudelaire's "Flowers of Evil."

Arts Council of Britain granted $280,000 to 33 theatre companies last year, and will likely raise it to $420,000 this year, according to the Economist. Contribs from local authorities totalled nearly $100,000. Arts Council beneficiaries include both London and Bristol Old Vics, English Stage Co. at Royal Court Theatre, London, and Glasgow Citizens' Theatre.

Dino DeLaurentiis No. 1 Indie Prod.?

Italian Producer Soon to Launch Four-Picture $17,000,000 Program of Film-Making

Rome, Feb. 14.

An unprecedented $17,000,000 four-film production program will be launched here within the next 30 days by producer Dino DeLaurentiis (this week voted top producer of 1960 by Italy's film critics), who thus lays claim to the role of No. 1 independent producer in the world. Believed here this is the biggest production schedule ever attempted by a European filmmaker. Four pix, three of them English-speaking and the fourth multi-lingual, are specifically intended for the world market.

First item is "Barabbas," budgeted at $10,000,000 with 100 speaking parts, 30,000 extras and five Hollywood "name" actors about to sign for leading roles. DeLaurentiis was expected to leave for N. Y. this week to personally jell deals as well as conclude a worldwide distrib deal with Columbia Pictures. "Barabbas," will also have some of the largest sets, including a huge reproduction of the city of Jerusalem. Story deals with a thief who was pardoned when Christ was crucified, and what this pardon did to the thief's life. Richard Fleischer directs.

"Two Enemies," listed as an "unusual World War II story," stars one of Italy's leading actors, Alberto Sordi, plus a top Hollywood name yet to be announced. Pic is to be directed by Guy Hamilton, with locations in Israel and Italy.

"Black City" is the third film on the DeLaurentiis slate, to be shot in Naples under the direction of Duilio Coletti, who recently made the popular "Under 10 Flags" for the same producer. This deals with the man who set himself up as King of Naples in the 1900's, it stars Ernest Borgnine.

No less than 131 star names from Hollywood, France, Britain, and Italy (including Fernandel, Jimmy Durante, Ernest Borgnine, Simone Signoret, Jack Palance, Alberto Sordi, Anita Ekberg, Vittorio Gassmann) will appear in an ambitious picture "The Last Judgment," directed by Vittorio DeSica from a screenplay by Cesare Zavattini. Locations in Naples, Rome, Switzerland, France and the U. S. are slated for this production, which tells of the reactions of various peoples around the globe to the news that the next day is to be Judgment day.

Another Session Feb. 16 On Anglo-French Pact

London, Feb. 7.

What is confidently hoped will be the final meeting to agree on details of an Anglo-French treaty for coproduction is due to start in Paris on Feb. 16. Session will be attended by producers and union reps from both countries. If the two sides can at last reach agreement, the next and final step will be for both governments to conclude the essential treaties to enable coproduction to get started. Such a treaty could be concluded by April or May.

The initial agreement will run for two years.

Once the French treaty is out of the way, the British producers will pursue further the prelim negotiations which they have already had with Italy.

Rome Foreign Pressmen, Italo Film Critics Pick 'Rocco' as Top '60 Pic

Rome, Feb. 14.

Both the Italian Film Critics Assn. and the Rome Foreign Press Assn. voted "Rocco and His Brothers" (Titanus) top film honors. The former named it the best Italian film of 1960 while the Italian Film crix designated it as best film of the past year. Pic is directed by Luchino Visconti.

The foreign crix group, comprising some 200 foreign correspondents stationed here, also cited "La Dolce Vita" for its outstanding values. It also gave special mention to Alberto Sordi for his performance in "Back Home," Dino DeLaurentiis, and to Annamaria Ferrero for "Hunchback," also DeLaurentiis.

Award ceremony was televized over RAI-TV, Italo telenet. Reports that RAI would refuse to cover proved untrue. Hassle had made local headlines, leftwing sheets making a politico issue out of the purported refusal. Result of the fracas is that the foreign scribes voted to abolish the prize in the future.

The Italian Film Critics Assn. also gave Sophia Loren the "Silver Ribbon" for her performance in "Two Women" (Ponti). Marcello Mastroianni was winner for his key role in "Dolce Vita." Last-named pic also won the best original story prize.

Other winners named by these crix were Dino DeLaurentiis, best producer of year; "Rocco," best screenplay; Enrico Maria Salerno best featured performance ("That Long Night in '43") and Didi Perego, ditto for "Kapo." Ingmar Bergman's "Seventh Seal" won best foreign pic honors.

Confusion of Englands

London, Feb. 7.

A similarity of names has caused considerable embarrassment in Britain and the U.S. to Paul England, a veteran artist of 50 years standing, who is also an author and producer.

The embarrassment resulted from the considerable publicity accorded to W. H. N. England, trading as Paul England, theatrical agent of Lecarls, Ltd., whose theatrical agency license was withdrawn by the London County Council last year.

Lewenstein From Legit Joins Film Company

London, Feb. 14.

Following his recent split with Wolf Mankowitz, legit impresario Oscar Lewenstein has gone on the board of Woodfall Productions, the film company headed by John Osborne and Tony Richardson. This means that in the future Woodfall will have the first grab at any play put on by Lewenstein. But an early snag has been hit. Woodfall had expected to film "Billy Liar," the Keith Waterhouse-Willis Hall play now running in the West End. Lewenstein holds a third share. Woodfall's confidence was also boosted by the fact that it has an option on the services of Albert Finney, star of the play. Bryanston Films was to distribute.

But indie producer Joseph Janni stepped in and outbid Woodfall, offering the authors $33,600 and a share of profits. Finney will not play the role and it's understood that he's passed up the chance "because he was afraid of getting typed." Anthony Newley is now expected to play the lead.

THE POWER PLAY THAT FAILED

TV's 'Hit of the Season'

The first two national Nielsens of the new year generally reflect which show among the tv networks' new entries made it as the "hit of the season." The honors for '60-'61 fall to CBS-TV's "Candid Camera." On the Jan. 1 Nielsen tallies, it reposed in No. 5 position, with a 31.1, nosing out the "Andy Griffith Show's" 29.1, in 11th position. (For the second week of the two-week report, "Camera" hit a whopping 34.6.)

Candidates for the flop of the season are divided among "Peter Loves Mary," "My Sister Eileen" and "Dante" (already scratched), none of them managing to muster up even a 12 rating.

Shakespeare, Salant Hassle Over N.Y. Slotting of Pubaffairs Entries

A major policy hassle is shaping up at CBS between the CBS News division and the CBS Television Stations Division over when television public affairs sustainers will be televised on WCBS-TV, the CBS-TV flagship station in N.Y.

Key participants in the hassle are Dick Salant, newly installed prexy of CBS News, and Frank Shakespeare, v.p.-general manager of WCBS-TV. The shows involved, both of which premiered over the network this past Sunday (12), are "Washington Conversation" and "Accent," two new pubaffairs stanzas. The dispute is over whether the shows will be aired simultaneously with the network feed, or at least on a same-day basis, or delayed for as many as six days.

Fight broke out when Salant's pubaffairs unit scheduled "Conversation" and "Accent" for Sunday afternoons, starting last weekend. WCBS-TV immediately decided to schedule them on a six-day delay basis, slotting both stanzas for next Saturday (18), and on the same weekly six-day delay thereafter. Salant immediately raised objections, and several meetings resulted.

So far, it looks as if Shakespeare is having his way, except for one consideration. Kickoff show of "Conversation" featured Secretary of Labor Arthur J. Goldberg, much in the news at present, and Salant insisted that the show would probably have considerable news value and that a delay in N.Y. would be inappropriate. Shakespeare gave in on that point, rescheduling the kickoff "Conversation" for the same day, Sunday (12), on delayed basis of a couple of hours. Show, incidentally, despite the "Washington" tag to its title, was done in Pittsburgh because Goldberg this week is on a tour of depressed areas.

But the compromise applied only to the Goldberg show, and after the premiere, "Washington Conversation" will be run on WCBS-TV the Saturday after the network feed. So will "Accent." Shakespeare's position in the hassle is that he's got a station schedule to maintain, and the two shows which the pubaffairs stanzas would affect if carried live have already been buffeted around enough by network sustainers. Shows are "New York Forum" and "American Musical Theatre," both of which have changed timeslots several times in the past year.

Danny Does A Hideaway

London, Feb. 14.

It was a case of not on your life when professional footballer Danny Blanchflower declined to go on "This Is Your Life" on BBC-TV last Monday (6).

As soon as he realized that he was not wanted for a radio program, the footballer walked out of the studio, though his wife and other relatives, as well as many friends, were waiting to take part in the show. Viewers were not told of the walkout, and a previously recorded program was substituted.

P&G's $22,000,000 Stake in ABC-TV's Sked for '61-'62

Procter & Gamble likes ABC-TV. Although the company's entire network tv budget is not set, P&G has nonetheless virtually committed itself once again to ABC-TV to spend another $22,000,000 there in '61-'62.

Sponsor will be back again, as was revealed earlier, on the Tuesday "Rifleman" series. But it has now pinned down continued bankrolling of "The Real McCoys" half-hour series and its two minutes a week in the 60-minute "Cheyenne" skein.

Unusual feature of the commitment for next season to ABC-TV is that P&G (even though such of its shows as "The Detectives," "The Law & Mr. Jones" and "Rebel" are "up in the air" as '61-'62 entries) is said to have promised to spend the same amount of money on ABC—even if the three shows get bumped.

Will NBC's 'Rain' Also Defrock Rev. Davidson? MM's Sadie Up In Air

When NBC-TV tapes its dramatic version of "Rain" it will likely keep Mr. Davidson the reverend he was meant to be, which would suggest that the network isn't as timid as Music Corp. of America. In an abbreviated musical version on NBC last week, producer MCA turned Mr. Davidson, who became Sadie Thompson's enamorato in the Somerset Maugham's work, into a politician, possibly allowing that politicians are less sensitive than men of the cloth.

Of course, in its own version NBC-TV could follow MCA, since the NBC spokesman only "thinks" that the network will pursue the original and keep the Mr. Davidson character what he was meant to be.

Meanwhile, apart from all this wondering whether Mr. Davidson is again to be defrocked, there is the affair of Marilyn Monroe, whom NBC has taken on to play Miss Thompson. Ill in New York Hospital, there is some doubt today whether or when she'll get around to signing her network contract for the part. NBC says, "She's probably reading the script now in the hospital," and the web expects her to sign—naturally; nothing's definite.

CBS Won't Bump News for JFK

CBS-TV will not carry the Kennedy press conference live tonight (Wed.), because it doesn't want to interfere with the 7:15-7:30 Doug Edwards newscast. NBC-TV and ABC-TV, on the other hand, will air the Presidential telecast as it occurs, beginning at 7 p.m.

"We're willing to give up even an hour of sponsored entertainment (7:30-8:30)," said a CBS spokesman, "but not 15 minutes of news." Network said that it was willing to carry the live press conference if it started at 7:30, but not at 7. As it is, CBS said it might cut into Edwards' regular newscast with taped excerpts or even a portion of the live Wash-

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NBC CAME CLOSE TO GRABBING GF

By GEORGE ROSEN

It's more or less academic, now that General Foods has decided to continue to throw in its lot with CBS-TV and maintain the Monday night status quo on Danny Thomas and Andy Griffith (with CBS also getting the new GF-sponsored Gertrude Berg show for Wednesdays). But had NBC's Bob Kintner succeeded in wooing over the three shows and the $18,000,000 in billings, he would have been off to the races next season as a contender for '61-'62 supremacy in one of the biggest program coups since the old radio days when Bill Paley made Columbia the gem of the airwaves with the raids on Amos 'n' Andy, Jack Benny, et al.

There was a point last week when it looked like Kintner, in a major power play to take NBC out of its cellar status in the three-network nighttime program sweepstakes, would win out in the three-way fight for the GF business and two of the toprated tv shows. It was a calculated gamble, since it meant breaking up Wednesday night—the web's one strong night—and slotting "Price Is Right" Monday 8:30 as the lead-in to Danny Thomas and Andy Griffith. It also meant bumping a client by turning over half of "Price Is Right" to GF and turning over to Gertrude Berg the choicest half-hour on the web— 8:30 on Wednesday, following "Wagon Train." It was a dream parlay for GF, aided and abetted by some purported persuasion from a close Kintner friend, Lou Edelman, who is copartnered in the Thomas-Griffith program ventures.

But for all its attractiveness and the salesmanship applied by Kintner, who was personally calling the signals, it was not to be. CBS' Jim Aubrey had engineered a little strategy of his own, permitting GF to fall heir to half sponsorship of the new "Gunsmoke" hour entry next season and putting the new Robert Young series into Monday 8:30. This was Young's original time slot on CBS in the days when "Father Knows Best" was riding wide and handsome on the Nielsens, and as such an inviting lead-in for Thomas and Griffith. To accommodate GF on the Wednesday Gertrude Berg entry, CBS is moving "I've Got a Secret" to Monday night at 10:30.

CBS, from all accounts, also had going for it some of Danny Thomas' own personal brand of persuasion to "let well enough alone and stay put."

Had Kintner succeeded in attracting the GF biz, it would have also dealt a serious blow to the CBS program "image" as the home base for the situation comedy hits. And it's highly conceivable that NBC (since all it takes are two or three hit shows to change the success pattern of a network) would be slugging it out with CBS and ABC for nighttime dominance next season.

'PRICE' TO MONDAY AS A LEVER ENTRY

Lever Bros. and "Price Is Right" are reportedly moving next season from their present Wednesday-at-8:30 berth to the Monday half-hour to be vacated by "Wells Fargo." (NBC-TV had offered the same time for "Price" to General Foods in an unsuccessful attempt to take the large GF billings away from CBS-TV.)

Evidently Lever thought enough of the Wednesday-to-Monday shift to do what GF wouldn't do. No show has been specified yet as the Wednesday replacement. NBC figures that the 8:30 anchorage, which comes directly after "Wagon Train," is sufficiently hot to keep Lever there, too, with a new show.

CBS Begins to Get a Clear View Of Next Season's Sked—Almost

HKS on JFK

Howard K. Smith, in his CBS Radio News Analysis stanza, raised some Washington eyebrows when he elaborated on reasons why President Kennedy has announced he will engage in electronic debates with a Republican entry in 1964. Said Smith:

"As Mr. Kennedy told this reporter on an earlier occasion, he expects that at the end of four years, institutional opposition to him will be so great and newspapers will be so editorially hostile that his best chance will be to go into the debating arena before television cameras and on the radio to restore the balance."

JFK's admission he will debate again recalls the early days of the New Deal when FDR freely scheduled fireside chats to combat what he characterized as a "generally unfriendly national press."

Looks Like Dinah & Chevy Sponsor Calling It Quits

Dinah Shore and her sponsor of a decade, Chevrolet, it appears, are ready to part ways. After lengthy dickers in which the Sunday night music-variety star held out for fewer shows and more money, Chevrolet has virtually decided that it's about time to change its identity anyway. However, if the sponsor had gotten its way, it reportedly would have stayed with her at least another season.

It's held likely that Chevy (whose own dealers wanted the company to hold onto Miss Shore, regardless of how few shows she wanted to do in '61-'62) will retain its current Sunday, 9-10 p.m., slot. There is heavy talk by network and agency sources that the first possibility this week is to replace Dinah Shore with "Bonanza," an hour western now seen Saturdays on NBC-TV at 7:30. Theoretically, Chevy would ride along.

Miss Shore wanted to appear in only eight hours next season. NBC wanted 12, and apparently Chevy wanted her to continue with the same number (20) that she now has.

Although the rift between the sponsor and star seems irreperable, there is a chance that Miss Shore will do her eight to 12 stanzas on NBC-TV anyway. Either they'll be treated as out-and-out specials or, as they do now, alternators with other musical-variety shows, probably to be prepared by producer Henry Jaffe. Jaffe bosses the Dinah productions.

Gleason to Quit His CBS Show in March; To Do Film in Paris

Jackie Gleason will call it quits on his current CBS-TV Friday night stanza at the end of March, after having done 11 shows in the series. He leaves for Paris at that time for a feature film commitment, starring in "Gigot," and will be overseas for at least three months.

The pic commitment wasn't envisioned as a problem when Gleason first contracted for his Friday night stand, since the show was to be the "You're in the Picture" paneller and Gleason planned to tape enough shows in advance to cover his absence. However, "Picture" turned out, in Gleason's words, to be a "bomb," and he's been groping for a new format

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Now that CBS-TV has locked up the General Foods business for next year (see separate story), it is beginning to take the "tentative" tag off its planned schedule for next fall. As of the moment, Saturday and Sunday are locked in, Monday and Tuesday are virtually set, Wednesday is blocked out and Friday is partially firm. Only big area of speculation is Thursday.

Lineup for Monday is firm from 8 to 11, with only the 7:30 niche now occupied by "To Tell the Truth" in doubt. At 8, "Pete & Gladys" repeat. At 8:30, it's the new Robert Young show, followed at 9 and 9:30 by Danny Thomas and Andy Griffith. At 10, "Hennessey" returns and at 10:30, it's "I've Got a Secret" shifting from Wednesdays.

Tuesday starts with "Gunsmoke" reruns at 7:30. The 8-8:30 slot is still open. Rest of the lineup is stet—"Doble Gillis," Tom Ewell, Red Skelton and Garry Moore.

Wednesday is firm from 9:30-11, with the new Gertrude Berg "Mother Is a Freshman" in at 9:30 and "Armstrong Circle Theatre" and "U. S. Steel Hour" returning at 10-11. Looks like the new Bud Yorkin-Norman Lear comedy-adventure stanza, "Three to Make Ready," will get the nod for 8:30-9:30. Still up in the air is whether CBS will tackle 7:30-8:30 in terms of a single hour or two half-hour programs, first of which would be a cartoon show. Probability is an hour.

Thursday is wide open—up to a point. Definitely set is "CBS Reports" at 10-11. If "Gunslinger," which bowed last week, makes it, the western has the 9-10 berth. If not, it's up for grabs, probably for an hour actioner. Bob Cummings looks set for 8:30-9, with an hour action show preceding at 7:30.

Friday is stet through 9:30, with "Rawhide" and "Route 66" set to return. There's a possibility of

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Ann Sothern As CBS-TV Casualty

Chalk up another program casualty at CBS-TV—the Ann Sothern show will be dropped from the network roster at the end of April, following a run of two and a half years. Series hadn't been doing too well on Thursday nights, and General Foods decided to call it quits at the end of 26 weeks.

Whether GF will stay in the timeslot (Thursday, 7:30-8) with a replacement hasn't yet been decided. Nor has the replacement show itself. Probability is a film rerun series, possibly the old "Schlitz Playhouse" repeats, which CBS owns.

Sothern show, owned jointly by the star and Desilu, started in the '58-'59 season as the Monday 9:30 replacement for "December Bride," and with Danny Thomas leadin, did nicely until this season, when GF switched it to Thursday at 9:30. Earlier this season, CBS switched it to 7:30, in hopes of improving on the poor 9:30 ratings. That didn't help either.

Joyce Davidson Exits Canada for WNEW-TV; Westinghouse Sponsor

Toronto, Feb. 14.

Controversial Canadian tv personality Joyce Davidson, former Westinghouse factory worker at Hamilton, Ont., near here, leaves the CBC at the end of February to co-host a 90-minute, late-night interview show on New York Metropolitan Broadcasting outlet WNEW-TV with Westinghouse bankrolling.

Miss Davidson was for five years on the CBC show, "Tabloid." Untitled WNEW show is scheduled for a May 1 start.

TV Webs Okay $150,000 Tab On Eichmann Trial, But No Deal Yet

By ART WOODSTONE

The tv networks may just go along, after all, with the Capital Cities coverage of the Adolf Eichmann trial in Israel, but ABC, CBS and NBC refuse to recognize the broadcasting chain's exclusivity. The networks, each paying about $50,000 apiece to cover their share of the costs during the duration of the internationally famous trial of the former Nazi Colonel, insist that the Capital cameras in the courtroom be looked upon as "pool cameras." Besides, a second "bug" arose.

If Capital is merely known as the "pool" reporting outfit at the trial, this holds to a principle that the nets find near and dear: Capital, at first, wanted to be recognized as the sole holder of tv and film rights to the Eichmann affair, but the webs feel no single indie source has the authority to command exclusive rights to any news event.

Yesterday (Tues.), just when it finally looked as though the tv webs and Capital Cities had tied up all the loose ends, a new consideration shook the negotiations and yet (according to one key observer), make the temporarily found friendship between the nets and the chain go kaput.

Capital Cities, suggesting still that it holds exclusive rights to the Eichmann trial, refused to give CBS, NBC and ABC right to use the Eichmann tapes locally (on web owned & operated stations) or for distribution overseas. For instance, if ABC's "Close-Up" series wanted to make even casual use of the Eichmann footage in one of its programs and then distribute the entire program abroad, the circumstance would not meet Capital's restrictions against distribution, and either the segment or the whole show would thus have

(Continued on page 50)

TV Swings to Riviera

NBC-TV is taking a gamble —on the popularity of the Riviera as a setting for new tv action-adventure programming.

Shooting for the web began last week on an hour pilot of "The House on Rue Riviera" (formerly "Monte Carlo") at 20th-Fox. "Portofino" is another hour, set in the Italian Riviera, being done for NBC-TV by Metro.

CBS-TV on Game Spree in Setting Morning Lineup

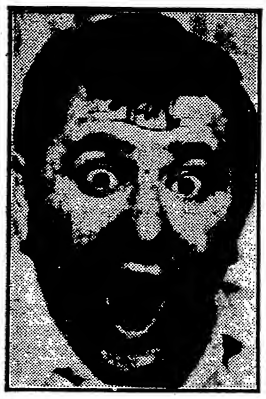
CBS-TV has finalized its revamp of morning programming, in line with its new rotating participations sales setup, and is converting the a.m. almost exclusively to game shows in a direct challenge to the NBC and ABC competition.

Moreover, to add balance to its live production overhead, all the new programs, which hit the air March 13, will originate from Television City in Hollywood, which has had space begging for use. Shift involves a loss of one live stanza from N. Y., "Video Village," which will move west.

New lineup includes three new packages, one from Heatter-Quigley Productions, one from Al Singer Productions and a third from the Irving Mansfield-Peter Arnell IMPA Productions. Being dropped from the lineup are two soapers, "The Clear Horizon" and "Full Circle," both comparative newcomers to the schedule, on since last summer. Both were Coast originations as well.

New lineup has "I Love Lucy" reruns replacing "December Bride" repeats at 10, "Video Village" remaining at 10:30, "Strategy" coming in at 11 vice "Lucy," followed by "Surprise Package" at 11:30, and "What's Your Decision" at 2.

(Continued on page 50)



BUDDY HACKETT

"Music Man" Warner Bros., March 24-July 21.
"All Hands On Deck," 20th Century-Fox—Completed
Personal Management
Frank Faske
450 Broadway, Brooklyn, N. Y.
EVergreen 4-6000

Jack Eigen Back At Old Chi Stand

Chicago, Feb. 14.

Jack Eigen has been rehired as WMAQ's latenight spieler, the job he had held for eight and a half years before he was fired a year ago New Year's Day. As anticipated last week, station has forgiven all past transgressions because Eigen has always been able to deliver a rating. He resumed again last night (Mon.).

While terms of his contract aren't being disclosed, it's understood he's been brought back on a trial basis, the trial being that he stays out of trouble on the air. It's also understood the station wants to originate his show from the lounge of a local nightclub again, as it had for seven years from the defunct Chez Paree, and will soon open dickers with the local spas.

Decision to rehire Eigen was made by new WMAQ station manager John Keys. General manager Lloyd Yoder, who okayed the firing last year, gave it his blessings.

Some Wall St. Reflections

Even if the networks are fighting the establishment of toll video, one reputable Wall St. house has informed its clients to expect the entry of the webs into the field if it finally does become a reality.

In a recent research bulletin, Hayden Stone & Co. told clients: "The question of pay-tv is important. We do not believe the major networks are particularly enthused at this time over the prospects of pay-television. However, if pay-tv does become a reality, the networks would surely be the group whose experience and facilities would project this new medium into wide proportions."

Along different lines, Hayden Stone researchers noted "Although tv remains at the forefront of broadcasting, radio appears to be making a recovery, and has once again become quite profitable. (Evidently, this reference is to more than merely local radio. NBC Radio reported a slight profit last year and, now, ABC is ready to report a bullish first quarter, though still short of black ink.

Besides the webs, the Wall St. company plugged the "bright prospects" of chain outfits, "notably Metropolitan, Storer and Taft."

Paris Won't Lift TV Ban on Simone Signoret, Producer Quits

Paris, Feb. 14.

Though the Algerian situation is still touchy, in spite of the winning referendum recently for President De Gaulle, it is felt here that the sanctions against people who signed the petition advocating insubordination among French troops sent to Algeria should be eased. But this week one of the leading video producers refused to go on the air when the ban on signees, as far as appearing on any nationally controlled means of communication are concerned, was upheld.

Francois Chalais, who does "Cinepanorama," a daily film digest, found that a proposed interview with petition signer Simone Signoret was nixed by the Information Minister. He then declined to go on with the show. He felt that too many important film people would lose access to their normal rights of public communication.

Chalais pointed out he had never signed but he was against depriving the public of its right to information as well as the rights of the signees on these grounds. The various show biz syndicates are behind Chalais.

Bob Blake On Own

Veteran tv publicist Bob Blake has set up his own publicity shop in Beverly Hills and established a West Coast tie with a major N.Y. p.r. outfit, identity of which is still being kept under wraps. New outfit, The Robert Blake Co., will handle personalities, shows and special exploitation projects.

Blake was formerly CBS-TV publicity chief in Hollywood, prior to which he set up the web's special projects unit to handle specials with Judy Garland, "Ford Star Jubilee," the Noel Coward-Mary Martin special and the "Playhouse 90" series. Earlier, in N. Y., he was head of publicity for the NBC o&o stations, for WCBS and for WOR-TV.

Revlon-Ford Tie On 'Wagon Train' Hits NBC-TV Snag

NBC-TV has deferred its okay of a proposed move by Ford to sell of 12 to 16 weeks of its sponsorship in "Wagon Train" to Revlon. It's not 100% clear why NBC won't permit the cosmetic house to relieve the automotive sponsor on the hot Wednesday action hour, but one of the reasons is said to revolve around the web's desire to simultaneously tie up all Revlon special tv programs for the coming season.

Ford is reported to want Revlon as its relief sponsor this spring, because Revlon's ad needs match Ford's own; Revlon wants to increase national advertising at a time and season when Ford wants to lessen its own.

Other point in the stimie by NBC may be that the network heads feel they could just as easily get anyone of several major bankrollers to buy into "Wagon Train" on a steadier, longterm basis than Revlon seeks to do. But, in any event, whoever the sponsor on "Train" is to be NBC would naturally like to tie the buy to others so as to fill up time periods that are not as fortunate on the Nielsens as the Wednesday telefilm.

CBS, Ziv, Schulberg In 'Everglades' Pact

Hollywood, Feb. 14.

Threeway partnership between Ziv-UA, CBS and Budd Schulberg has been set up for projected "Everglades!" teleseries, pilot of which has been completed. Schulberg is producing and his brother, Stuart Schulberg, wrote teleplay for initial segment.

Halfhour series stars Ron Hayes and features Nancy Rennick. Plotline revolves around a law enforcement officer in Florida Everglades. Handling production reins for CBS is Hunt Stromberg Jr., v.p. of program development.

New program bears no similarity to Schulbergs' 1958 Warner Bros. feature, "Wind Across the Everglades."

M-G's 'Dr. Kildare' As NBC Hr. Series

By late last week, NBC and Metro had an "agreement in principal" on co-production of an hour tv film pilot of "Dr. Kildare," with Raymond Massey playing the elder Dr. Gillespie, the role played in the motion picture versions by the late Lionel Barrymore. However, just two days earlier, on Wednesday (8), Metro was reportedly over at CBS-TV's N.Y. headquarters trying to line up a half-hour version of "Kildare," which the network tentatively rejected on the grounds that it didn't like the casting and other features of the proposed program.

Shooting on "Kildare" has already been started. The NBC-Metro arrangement—allowing that there are no last minute hitches—calls for them to split the cost right down the middle on a $150,000 pilot hour.

37 60-Min. Shows On Purex Roster

New details on the new Purex contract with NBC-TV show that the public affairs sponsor is including in its $4,000,000-plus purchase 37 full-hour offerings. Additionally, there will also be time bought in 140 daytime quarter hours on NBC-TV beginning in July.

Purex will do 11 60-minute nighttime stanzas this summer—all repeats of first-run "Woman" specials (done originally daytime), plus eight new "Woman" daytimers for next season and eight "World of . . ." biographies (five originals and three repeats) for nighttime slotting.

The Edward H. Weiss agency of Chicago both negotiated and signed the new NBC pact for Purex. It is also the agency of record, not Foote, Cone & Belding (which handles some of the Purex biz) as erratumed last week.

Gleason to Warmup Heavyweight Title Bout

Jackie Gleason's March 10 CBS-TV show will be a warmup for the Floyd Patterson. Ingemar Johanssen title bout three days later.

The half-hour program, under a deal with TelePrompTer, will feature Gleason interviews with Patterson and Johanssen at their respective training camps. Another highlight will be filmed clips of Johanssen's knockout of Patterson in '59 and Patterson's kayo of Johanssen last June 20th.

TelePrompTer, which owns the ancillary rights to the bout, will act as coproducer of the Gleason pre-fight special. W. C. Heinz, who is director of sports programming for the web, will supervise the sports content of the Friday show, telecast at 9:30 p.m.

The Miami Beach bout itself will be seen on closed circuit and reported on ABC Radio web.

CBS-TV Sours on Specials, Drops Preemption Pattern

By BOB CHANDLER

The era of specials as a major programming factor is all over, as far as CBS-TV is concerned. Network laid it on the line last week when it notified all Class A advertisers that network contracts for the fall will be drawn on a "52 broadcasts for 52 weeks basis," which means no preemptions of regular programming.

Web, however, will retain the right to exercise two contractual preemptions on 60 days' notice, "but with the understanding that, in order to maintain the highest possible audience levels for our regular advertisers, special programming of a preemptive nature will be on a very limited basis. What we do plan would be of a highly selective character intended to enhance, rather than to diminish, the value of the time periods where regular programming may be displaced."

Letter, which went out under the signature of sales administration v.p. Bill Hylan, in effect said that CBS has "had it" with the specials. He said that the network's plan for up to four preemptions per time period this season has borne results which "have not justified the high expectations we had at the time the plan was devised. Our schedule of week-in and week-out programming has suffered substantially by reason of numerous interruptions."

This season, CBS' contracts called for two mandatory preemptions, or a 50-program commitment over a 52-week contract year, plus rights to an additional two preemptions on appropriate notice. Next season, contracts will give CBS rights to two preemptions, most of which will never be exercised.

Web's planning for specials for next season is minimal. There will be several dramatic specials, a la "Playhouse 90," with details on producers being worked out now. Balance will be specials built around web personalities—Jackie Gleason, Red Skelton, Jack Benny, Phil Silvers and Judy Garland. These and a couple of holdover projects from this season which are still possibilities are the only projects on the CBS specials slate.

Web had a tough year with specials this season. Du Pont's "Show of the Month" ran its final course and will no longer be around. Series of "Family Classics" went only half-sold, to poor ratings, and finally wound up as a single hour instead of two. Some of the most highly touted of the special entries fell a-cropper—most recent, Leland Hayward's "The Gershwin Years," with a raft of top stars and a time & program budget upwards of $500,000, managed only a 23.9 average audience rating on the Natoinal Nielsens and wound up in 25th place, behind the very program it preempted, "General Electric Theatre," which landed in the Top 20 circle.

CBS did have a couple of successful specials. One was Red Skelton, who scored nicely. But the biggest spec for the web this season was its annual repeat of hte "Wizard of Oz" pic, which reached the high '30s in ratings and ended up fourth among all shows during the pre-Christmas weeks. On the other hand, CBS also had "CBS Reports" on a rotating, preemptive basis, whereas that has now been placed into its fixed timeslot on Thursday nights.

WGN's Wee Hours Payoff On Sentimental Poetry

Chicago, Feb. 14.

Off the latest local Pulse returns, WGN Radio is claiming newfound supremacy of the after-midnight hours in Chi, but by a narrow margin. Station's two-year-old overnight stanza, hosted by Franklyn MacCormack who gives out sentimental poetry between records, is computed to have a 23% average hourly share of audience from midnight to 6 a.m., vis-a-vis WIND's 22%. Both stations, however, average an 0.9 rating over the six-hour span.

There are five AM-ers here currently broadcasting through the wee hours. Pulse, as WGN dopes it, gives WBBM third place with its all-night classics show (sponsored seven years by American Airlines) with 18%, WLS fourth with 17%, and WCFL fifth with 9%.

WBC, GE'S STATION STATUS?

The New Nielsens: Top 20

(Two Weeks Ending Jan. 22)

The script is becoming tired for everybody but CBS-TV, which again pulls out the topdog position in the new National Nielsen ratings, the Jan. II report coverting the two weeks ended Jan. 22. Web is on top in every category: its average ratings for the period (on a 6-11 p.m. basis) is 21.1, vs. 19.4 for ABC and 19.1 for NBC. It cops six out of the Top 10 (vs. two each for ABC and NBC) and 11 of the Top 20 (five for ABC, four for NBC). It takes 24 half-hour wins, with 19 for ABC and 10 for NBC. And it grabs supremacy on Saturday, Sunday, Monday, Tuesday and Friday nights. ABC takes Thursday and NBC Wednesday.

On the Multi-City Nielsens, ABC-TV made it six straight weeks in '61 in dominating the 24-city sweepstakes, posting a 21.5 rating as against CBS' 20.2 and NBC's 16.3. ABC again led the way in the 51 competitive half-hours during the week ending Feb. 5 with 21 firsts. CBS had 20 firsts and NBC had 10. ABC led the Nielsens Monday, Thursday and Friday; CBS was ahead Saturday and Sunday and NBC was tops Tuesday and Wednesday.

The top 20:

Gunsmoke (CBS)	37.5	Andy Griffith (CBS)	29.1
Wagon Train (NBC)	34.5	My Three Sons (ABC)	28.7
Untouchables (ABC)	32.2	Price Is Right (NBC)	28.6
Rawhide (CBS)	31.8	Jack Benny (CBS)	28.3
Candid Camera (CBS)	31.1	Bonanza (NBC)	27.8
Have Gun (CBS)	30.6	77 Sunset Strip (ABC)	27.5
Bob Hope (NBC)	30.0	GE Theatre (CBS)	26.2
Real McCoys (ABC)	30.0	Danny Thomas (CBS)	26.2
Ed Sullivan (CBS)	29.3	The Flintstones (ABC)	26.2
Dennis, Menace (CBS)	29.2	Perry Mason (CBS)	25.7

U.S. Tempo Strong in Nigerian TV Where Brod Crawford's a Nat'l Hero

"WNTV, first in Africa," is an ID boast that wouldn't get a second thought from U. S. broadcasters.

But Segun Olusola, 25-year-old producer of local shows for the pioneer Nigerian outlet, is pensive: "I suppose the identification is vulgar, but that's what we say."

Olusola recently wound up a four-month State Department tour of U. S. television centres, and his restrained attitude toward extrovert promotion cues the outlook of a new democracy as regards the new medium. The conservative approach, no doubt inherited from the years of British rule, extends to programming and commercials. Newscasts are unsponsored. Blurbs are limited to two in a row. Two out of six to eight hours of daily air time is educational.

Same time, the American influence is strong. U. S. programs include "Lassie," "Wagon Train," "Life of Riley" and "Highway Patrol." Broderick Crawford, says Olusola, is a national hero. If Olusola can swing it, the U. S. programming fare will be extended to documentaries. What impressed him most during his months of U. S. viewing were the network pubservice specials on integration sit-ins, Cuba, migrant farm work-

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Hagerty Rolls On New Appointments

Washington, Feb. 14.

Jim Hagerty has made one appointment to his news staff, reportedly made a second (with a femme) and is on the verge of making a third.

The new ABC News veep and former White House Press chief under President Eisenhower has hired Robert Clark of the Washington Star. Clark, who once covered the White House for INS, may end up with an overseas correspondent assignment for ABC-TV and ABC Radio. Hagerty is definitely looking to bolster the foreign ranks of the department. For the time being, Clark is expected to work out of Washington.

Hagerty has also approached John Scali, who writes about the Defense Dept. for Associated Press, but a deal is not signed. He's reportedly taken on Gwen Gibson, who covers the capital city for the N.Y. Daily News. She'll apparently work under Robert Fleming, who will continue to head an expanded D.C. news staff for ABC.

TB Toy Budget Upped

Kidvid sponsor Colorforms toys is upping its '61 ad budget 23% following an 18% sales increase last year.

Firm's tv advertising includes three days a week on CBS-TV's "Captain Kangaroo" and a heavy spot schedule on local kid shows. Both the spot and web schedules are for a full 52 weeks. Kudner is agency.

'Kukla & Ollie' In 5-Min. TV Format; Mebbe For 7-Up

Chicago, Feb. 14.

Burr Tillstrom's "Kukla & Ollie" (sans Fran Allison) may return to network tv this season in a five minute format. Four pilot episodes have been taped in New York by Kuklapolitan Productions, new corporation headed by Tillstrom and former NBC sales staffer Jory Nodland, and have been screened so far for midwest agencies.

J. Walter Thompson has optioned the proposed series for 7-Up, with hopes of being able to strip the shorties in an adult period. Negotiations are understood to be under way with NBC-TV for a possible Jack Paar adjacency. Also evincing interest—to the extent that Kuklapolitan has shot a sample commercial for it—is Campbell-Mithun, for American Dairy Assn.

Tillstrom has settled on the five-minute format because he feels half an hour might be too long and 15 minutes too impractical. Short form, he believes, gives the effect of a comic strip. A network deal failing, Tillstrom & Co. may shoot the series for syndication, since it lends itself to use in kiddie shows in lieu of cartoons.

Except for occasional guestshots, Tillstrom's hand-puppet gang has been off the air since 1957, after 10 years (most of them on NBC-TV) as one of tv's most charming pioneer shows. Team broke up when the live principal, Fran Allison, spun off as a single; director Lou Gomavitz moved to the Coast; and producer Beulah Zachary died in a plane crash.

Always before a Chi origination, new series would be a Gotham production, since Tillstrom now resides there. However, they'll be using the mobile tape facilities of Tele-Tape Productions, a Chi outfit.

PONDER GOVT. RAP VS. O&O'S

Washington, Feb. 14.

Question has arisen as to what affect—if any—the severe criminal antitrust punishment imposed on Westinghouse and General Electric by a U. S. District Court in Philadelphia last week will have on the two companies' radio-tv interests. The cases are history's biggest criminal antitrust convictions of broadcast licensees, although their radio-tv interests were in no way involved in the Government's successful indictmests against the companies.

Commissioners of the Federal Communications Commission, as would be expected, have no comment.

But applications of stations of both companies for license renewals are currently before FCC. Westinghouse has properties in four cities up for renewal WBZ-AM-FM-TV, Boston (expired April 1, 1960); KDKA-AM-FM-TV, Pittsburgh (expired Aug. 1, 1960); WJZ-TV, Baltimore (expired Oct. 1, 1960; and KEX-AM-FM, Portland, Ore. (expired Feb. 1, 1960). Westinghouse has another application to acquire KLAC-AM-FM, Los Angeles. GE has an application for renewal of WGY-AM-TV, Schenectady, N. Y., the license expired last June 1.

The Philadelphia court slapped fines totaling $437,500 on GE and $372,500 on Westinghouse, plus additional fines on execs of the two companies. Also two GE vicepresidents and one Westinghouse v.p. drew 30-day prison terms, with the jail sentences not subject to appeal.

FCC has no clearly worded policy relating to licensees convicted of violating federal law outside the communications act except that each case shall be judged on its own individual merits.

On March 28, 1951, FCC issued a long statement on this subject, but some of the language was vague. The most important excerpt seems to be this: "nor do we believe that any rule could adequately prescribe what type of conduct may be considered of such a nature that in all cases it would be contrary to the public interest to grant a license . . . There is no easy formula or slide rule which can be used to give the answer to every such case that comes before us. We must and will decide each case on its individual merits . . . violations of federal laws, whether deliberate or inadvertent raise sufficent question regarding character to merit further examination."

The Federal Court had the power to strip either or both of the companies of broadcast licenses,

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$464,598,318 In CBS '60 Sales; $23,235,074 Net

Despite the internal upheavals at CBS in the past year and a half and the growing competition in network television, CBS posted record sales during 1960 of $464,598,318 and emerged with a net profit of $23,235,074, third highest in its history.

The net was down from 1959, which with 1958 set profit records for the company. The 1959 net was $25,267,187, equal to $3.02 per share, as contrasted with the 1960 earnings of $2.77. But the 1960 sales topped the 1959 level of $444,311,357 by 5%, and cash dividends distributed in 1960 were $1.40 per share, compared to $1.25 per share in '59. Stock divvies of 3% were paid in both years.

CBS board last week also declared a first quarter cash divvy of 35c per share, payable March 10 to stockholders of record Feb. 24.

NBC-TV In Drastic Burbank Cutback As Production Slacks

Hollywood, Feb. 14.

Slackening production has resulted in the dropping of 40 studio employees at NBC-TV's Burbank plant. Caught in the cutback were 22 stage hands, 14 technical operators, two assistant directors and two stage managers.

With the seasonal close-out of the Shirley Temple series, the four studios are now shared by the Chevy Hour, Ernie Ford and "This Is Your Life" night time, and daylighters "Truth or Consequences" and "It Could Be You."

CBS-TV is equally hit by the absence of live shows, with only Garry Moore, here for two weeks and Jack Benny occasionally keeping the stages lighted at night. Red Skelton shows are taped at his own studio. ABC-TV has only Lawrence Welk at night and "About Faces" and "Soapy Sales" daytime.

CBS is still involved in negotiations with IBEW to convert one of the studios to film. NBC in Hollywood was successful in turning one of its studios to film for the Groucho Marx show but it can never again be used for live production. Cost of conversion to NBC was $150,000.

CBS Ups Arnold Becker

Arnold Becker has been upped from assistant manager—ratings to manager of coverage and research analysis at the research department of CBS-TV. Becker has been with the web for nearly two years, having earlier been at ABC-TV.

Appropriately enough, his promotion came on the heels of the retirement of his father, I. S. (Zac) Becker, as v.p. of CBS Radio, in the middle of last month. Becker reports in his new post to Jay Eliasberg, CBS-TV research director.

Marlo Lewis Sets 'Turbulent Years' (Look Mag) Series

Marlo Lewis, the former Ed Sullivan producer, has made a tieup with Look magazine for a half-hour documentary series on film called "Turbulent Years." Lewis has gotten John Gunther, Pearl Buck, Sir Charles P. Snow, Henry Steele Commanger, Catherine Drinker Bowen and Edward Weeks to supply material to be adapted for TV.

These same six writers will first supply the story material for printing in Look. Lewis, who is now out peddling the package to networks and sponsors, hopes the full series will run next season for 20 weeks. He's inked Victor Wilson as story editor, the production services of Charles Romine and David Moore and reportedly he's dickering with Frederick Loewe (Lerner &) to supply original music.

Series will be a history of the past 25 years, with Gunther stressing "great decisions," Miss Buck "human tragedies," Snow the "great illusions," Commanger the "great advances" and Weeks the "great retreats."

BRIT. DAILIES-TV LINK FACES PROBE

London, Feb. 14.

Relationship between newspapers and tv is to be probed by a new Royal Commission on the Press. Prime Minister Harold Macmillan told House of Commons that the Pilkington Committee, now studying broadcasting and tv, will report to Commission on press links.

Special attention will be given to question of changes in effective control of tv program companies as a result of press mergers or takeovers.

Macmillan's quickie Royal Commission will report within one year instead of more usual two. Probe was set up as result of current merger battle involving Odhams Press, Daily Mirror Group and Roy Thompson newspaper chain.

Mirror has 22% interest in Associated Television. Thompson is Scottish Television topper. Odhams have no tv interests.

Grid Star Gifford's WCBS Sports Strip

N.Y. Giants football star Frank Gifford has joined WCBS, the CBS Radio flagship in N.Y., as a sportscaster, replacing Bob Cooke, who's moving to the Coast. Gifford will host a 10-minute nightly sports strip bankrolled by Schaefer Beer and Monroe Auto Equipment

Gifford is the second pro gridder to become active in Gotham broadcasting; other is Kyle Rote, also of the Giants, who is sports and community relations director at WNEW. Gifford's also a former screen actor, having held a termpact at Warner Bros. He's quit football to take the job.

Sealtest Waits In Perry's Stalemate

Sealtest appears unwilling to commit itself to a new half-hour series on NBC-TV next season until it finds out what its sister company Kraft and Perry Como wind up doing for '61-'62. Sealtest presently has "Bat Masterson" but wants a replacement.

Sealtest and Kraft are part of the large National Dairies empire and, as result, they mutually contribute to the overall Dairies' time discount on NBC-TV. Until the Como-Kraft dickers (how many shows Como will do, what the price will be) are completed, the "Masterson" sponsor is said to be charry about tying itself up to a new stanza of its own. Sealtest is reported to have just enough money to buy a new show only if the full Dairies discount goes into effect. As it is, "Masterson" is carried by Hills Bros. Coffee in certain markets because the Sealtest budget doesn't call for coverage of the entire NBC-TV lineup.

Sealtest was interested in buying the new Bob Cummings package, but its desire to await the outcome of the Como negotiations gave CBS-TV time enough to lure it away.

The Como dickers this week seem to show more promise than they did when they started. Like Dinah Shore and her Sunday appearances on NBC-TV, Como wants to do fewer Wednesday shows next season than he is doing this year, and both at NBC-TV and J. Walter Thompson, agency for Como's sponsor, Kraft seem amenable to filling in during the Como recesses with a Roncom-made hour called "Rio." Roncom is Como's own production house.

'HARVEST OF SHAME' STILL UNDER ATTACK

Washington, Feb. 14.

Sen. Spessard Holland (D-Fla.) has assailed the CBS "Harvest of Shame" documentary as "grossly unfair" to both the migratory farm workers whose plight it depicted and the farmers who hire them.

Holland, whose state is the winter home for east coast migratory workers, declared in a Senate speech that the program "presents migrant workers in a highly unfavorable light and their employers as hardhearted exploiters of their labor." He added:

"It is unfair not only to Florida agricultural employes and employers but also to those of other States in which agricultural migrants work."

'Gotta Have Bluechip Product' To Survive Syndie Biz: Oliver Unger

By MURRAY HOROWITZ

National Telefilm Associates prexy Oliver Unger feels that the bottom has been hit in the syndie biz and that "bluechip" product can find berths and turn a profit.

Unger, who, in the past, has been outspoken about syndie pitfalls, spoke against a backdrop of NTA losses. For the last fiscal year, ended September, '60, NTA suffered a loss of $7,001,891. Its operating revenue for the fiscal year was $19,018,860. Gross and net figures cited encompass all NTA activities, WNTA-TV, AM-FM, Newark-N. Y., Telestudios, etc., as well as syndication.

Syndication, though, represents the bulk of the company's revenues, and the high amortization tables set up for film writeoffs partially explain the company's fat red ink. All told, the company wrote off $11,000,000 in film amortization for the fiscal year.

First quarter of the current fiscal year has been quite satisfactory, according to Unger. He mentioned good sales on the post-'48 feature pix, "Play of the Week," "Third Man," and "Assignment Underwater."

Syndication remains a tough row to hoe, Unger went on, but he warned against over-pessimism. The day of the in-between half-hour series, which is neither too bad nor too good, is over, Unger feels. Today's market is highly selective and the way to beat it is via "bluechip merchandise."

He said the company was interested in acquiring additional stations, as an avenue of expansion. After years of expensive trying, NTA no longer is in the network program supply derby. Unger said that webs, for reasons of their own, never stopped viewing NTA as the jobber, in pilot selling, and therefore, NTA found itself unable to cop a web deal.

When queried about the network option time situation, Unger spoke pointedly about the new administration in Washington and the new tenor of the Federal Communications Commission. NTA, he said, won't engage in expensive FCC or court presentations about the option time situation which finds the webs programming way beyond their contractual two-and-a-half hour option time period. The FCC and other government agencies, though on their own may alter the present network structure.

In the internal structure of the company, a major realignment in the sales operation has taken place, returning the overall sales operation of NTA in Beverly Hills. NTA moved its sales headquarters to the Coast, following its acquisition

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Metro TV Limits Its Pilots to 4

Metro TV, under restricted pilot approach for next season, only has four properties definitely slated for pilot production.

Two of the pilots, "Father of the Bride" and "Cain's 100," are being financed by outside parties, "Father" by General Mills, and "Cain's 100," an hour series by NBC-TV.

Metro TV is heavily committed on Alan Jay Lerner's "Harry's Girls'," having completed three episodes of the half-hour series and gone ahead with scripting on others. The other property coming into the market uncommitted is "Dr. Kildare."

Television Industries' 100-Pic Japan Deal

Television Industries, which has retained the foreign rights to the RKO Pictures library, has inked a 100-pic deal with Japan's NHK Television Network.

Norman B. Katz, v.p. in charge of foreign sales, called the deal the largest of its kind ever made for telecasting in Japan. Television Industries is the parent company of C & C Films, which controls the foreign rights to the RKO library of some 750 features and 1,100 shorter films.

2d Year Go-Round For 'Underwater,' '3d Man'

National Telefilm Associates will go into second year production on two series, "Assignment Underwater" and "Third Man."

"Underwater" has been sold in some 70 markets to date. "Third Man," coproduced with the British Broadcasting Corp., has been picked up on a national spot basis for all markets in the U.S., other than N.Y., by Budweiser Beer. In N.Y., first year production, was bought by Rheingold Beer.

Cuffoed Shorties (Industrials, Etc.) In Big Demand

Trend toward capsule five-minutes-and-under series for syndication is being paralleled in another phase of the vidpix business, the production and free distribution of industrial or pubrelations films.

Experiment (in the shorties) at Newsfilm Inc., subsid of Konstantin Kalser's Marathon International, has hit the jackpot in terms of station response. Kalser, noting the capsule trend in syndicated programming, decided to prepare a series of shorties for bankrolling by a prospective new client. But Volkswagen, one of his oldest accounts, saw the plan and decided to bankroll the series itself.

Series comprises 12 (one-a-month) offbeat sports shorts, running two and a half to four minutes in length. Subject matter covered by producer Ken Brighton ranges from gliding to boar hunting. Before Kalser went ahead with production, he polled some 300 stations asking whether the series would be useful. He got back 175 replies, all but two enthusiastic.

Stations get to keep the prints, and the print order on the first two shorts was 135 each. Stations are using them in various ways, some for fillers on news shows, some for features on local sports programs, some as leadins and leadouts to network sports telecasts and others as individual features. Several of the stations even requested that future segments be made shorter, so they could be used more flexibly, and others edited them down themselves.

Shorts contain no plugs, but Volkswagen gets in its licks pictorially. In the gliding, or sailplaning short, the car is used to tow the glider. In other outdoor shows, a VW trailer or panel truck would be shown. In a waterskiing sequence, the auto tows skiers through a shallow pool.

Kalser is currently negotiating —with the original prospect—to bankroll 12 more, so that he can extend the service to at least two shorts a month.

Peter & Ella Are Set For Jo Stafford Segs

Peter Sellers, British comedian, and Ella Fitzgerald, have been signed as guests to appear in separate vidtaped hour "Jo Stafford Show" specials. Series, to be vidtaped by Associated TeleVision in England, is being handled by ATV's American subsid, Independent Television Corp.

There will be 13 shows in the series.

New 'M-Squad' Sales

Another 14 stations have inked for MCA TV's "M-Squad," putting the series in 30 markets.

New deals include two Westinghouse outlets, KYW, Cleveland; and KPIX, San Francisco; Meredith's WHEN, Syracuse; WHIO, Dayton; WFMJ, Youngstown; KOOK, Billings; KHSL, Chico; KCPX, Salt Lake City; WWJ, Detroit; KFDA, Charleston, W. Va.; and KGMB, Honolulu.

Vidpix Chatter

Pete Levathes, 20th-Fox tv topper, returned to N.Y. . . . **Alan Jay Lerner** in from Paris for confabs on "Harry's Girls," produced under MGM-TV banner . . . Music Department of School of Performing Arts presented certificate of appreciation to WNTA-TV, Newark-N.Y., for its "Great Music from Chicago" program, and to its sponsor, Albert Ehlers . . . **Oscar Homolka** signed to guestar in "The Shadows of The Sphinx," a two-part presentation and the first in Desilu's "Counter Intelligence Corp" . . . **Saul J. Turell**, who is associated with **David L. Wolper** in Wolper-Sterling Productions, has taken over as producer of the hour-long special, "The Legend of Valentino." Production has been shifted from Hollywood to N.Y. . . . WPIX, N.Y., has set the preem of "Seven League Boots" for Tuesday (21) at 10 p.m. Station also has bought Lakeside Television's "White Cargo" . . . **Gaylord Hauser, Art Linkletter** and **Baroness Maria von Trapp** among the guests of "Mike Wallace Interviews" on WNTA-TV this week . . . **Lester E. Waddington** has joined Transfilm-Caravel as an exec producer in the business program sevices division. He was a convention show producer at Young & Rubicam . . . **Lewis Schwartz** has switched from J. Walter Thompson, where he was a production supervisor, to HFH Productions as exec producer.

MCA TV PREPS O'SEAS PUSH ON PAR LIBRARY

MCA TV which has sold the Paramount library in 98 domestic markets, is gearing for an allout push in the foreign market with Canada as the first target.

The Paramount library already has been sold in Australia. It's understood thtat MCA TV, under its deal with Paramount Pictures, is bound to hold off the telecasting of certain pix until agreed upon dates in the future. Number of such pix in the special hold-off category has dwindled with time. MCA TV made its Paramount deal about two and a half years ago.

New 'Superman' Sales; Now in 35 Markets

Flamingo Films reports sales of the "Superman" half-hour series in 10 new markets.

Added to the roster of 25 stations currently playing the kidvid series are WREC, Memphis; WJW, Cleveland; WOI, Ames, Ia.; WHYN, Springfield; WDAU, Scranton; WFMG, Youngstown; KSYD, Wichita Falls; KTHV, Little Rock; KPHO, Phoenix; and KSL, Salt Lake City.

It's the first time "Superman" has been available in general syndication and open to sponsorship. Silvercup is bankrolling in Chicago, Detroit and New York.

Guild's Liabilities Put at $1,101,000

Guild Films, forced into bankruptcy after application for Chapter XI bankruptcy relief was turned down in U. S. District Court, last week filed with the court in New York liabilities of $1,101,000 against assets of $277,475.

Filing showed the film company to have more than 300 unsecured creditors with claims totaling $8,500,000. When the Chapter XI procedings failed, Lawrence Kohan was named receiver.

Desilu Taps Nelson

Hollywood, Feb. 24.

W. Argyle Nelson has been named to the new post of v.p. in charge of production and studio operation at Desilu Productions. Nelson, a veteran Hollywood production expert, has been Desilu's production manager since 1952 and has been a v.p. and director as well. New post is aimed at centralizing operations at the three Desilu lots.

Named under Nelson was James Paisley as studio production manager; he'll be in charge of production under Nelson, while N. Gayle Gitterman continues to head up studio management, also reporting to Nelson.

'Cabiria' Too Hot to Handle

Federico Fellini's feature film, "Nights of Cabiria" was first listed and then cancelled by WNBC-TV, N. Y., because in its full form it was too hot in the eyes of the NBC owned & operated to show tv audiences. It had been scheduled for showing in a Sunday (12) latenight feature film slot, but was replaced by another foreign made pic, "Confessions of Felix Kroll."

WNBC-TV audiences were only told that "Cabiria" would not be shown because of some kind of distribution problem, when actually, it was admitted later, the station continuity department had some objections to the feature.

Station does not know whether it will air "Cabiria" later on. It's possible that cuts can be made to satisfy WNBC continuity staffers. If it is not shown, it will be returned to the distributor, Flamingo Films.

SG Into Live Programming In Setting Deal With Herb Sussan

Herbert Sussan, former director of specials for NBC-TV, has been retained by Screen Gems to pioneer "live" projects for the company.

Addition of Sussan and his company, Herbert Sussan Enterprises, on a retainer basis puts SG in all facets of tv, vidfilm networking and syndication, feature distribution, station ownership and commercial production via Eliot, Unger, Eliot.

Sussan, in developing tv vehicles for SG, will utilize stage, literary and motion picture properties. He will serve as exec producer for the "live" projects, most of which probably would be taped in N. Y. He said he would hope to do from six to 10 "live" shows for next season, each of from 60 to 90 minutes in length.

One major source of properties, Sussan explained, would be the library of Columbia Pictures. He made it clear, though, what he had in mind was not a transplanting of a pix property to a tv vehicle. That procedure, he added, could only lead to a watered down version of the original property. His terms of reference, he declared, was what done with "Moon and Sixpence," a property which once served as a motion picture, but which stood on its own fine legs in tv.

Properties once culled from the Columbia library would be assigned to tv producers and tv stars, with the script completely rewritten for today's times. In some instances, only the title may be utilized. Of special interest to Sussan are the light comedies and musicals in the library. For instance, if "Cover Girl" was selected there might be a retention of the score and title, with the plot lines completely discarded.

Sussan was director of specials for NBC-TV from 1958 to 1960. His credits include a producership of "Wide Wide World" and producer of "Eddie Fisher Show."

Manson Sets Up Own Latino Distrib Outfit

Mexico City, Feb. 14.

John Manson, who pioneered the Screen Gems Latin American operation over the last six years, has set up his own Latino film distribution firm, under the banners of Magnum Television International, Panama, and its first subsid, Producciones Marc IV, Mexico City.

First new product to be dubbed for immediate selling is "Peter Gunn." In addition to handling American and European made product, Magnum will also distribute Latino product, produced in Mexico, Argentina, Puerto Rico and Brazil.

In May, Magnum will open its Argentina subsid, and a branch in Brazil will be opened in July.

4 New Pilots Off CBS Films Shelf For '61-'62 Season

CBS Films has just completed production of four new half-hour pilots, all designed for network sale for the '61-'62 season.

They are: "Mister Doc," described as a sentimental comedy based on life in the early 1900's, starring Dean Jagger; "Baron Gus" co-starring Ricardo Montalban and Pippa Scott, a comedy series revolving around the life of a foreign writer who travels around the U.S. with his American wife in a house trailer; "Daddy-O," a comedy starring Don DeFore, Lee Philips and Jean Byron; "Russell," starring Fess Parker, a western based on the life of painter-author Charles M. Russell.

CBS Films programming v.p. Robert F. Lewine said that two of the pilots are now in completed form—for showing to prospective sponsors—with the remainder in final finishing stages.

"Mister Doc" is produced by Ralph Nelson, who directed "Mama" during its first six years on tv. It also reunites other "Mama" members, writer Frank Gabrielson and actress Ruth Gates. Producer writer of "Baron Gus" is John D. Hass, with Dan Petrie directing. "Daddy-O" was created, written and produced by the team of Max Shulman and Rod Amateau, same team which does "Dobbie Gillis."

Muccilo, Traiman Exit Lawrence for Gerald

Two top production execs of the Robert Lawrence blurbery have ankled to go with the Gerald Productions film subsid of Advertising Radio Television Services, Inc.

Louis Muccilo, formerly veepee of studio operations at Lawrence, joins ARTS as a veepee of the senior corporation and exec veepee of Gerald Productions. Henry Traiman, Lawrence's veepee of editorial operations, also joins ARTS with chevrons and becomes an exec producer with Gerald.

The film subsid plans both program and commercials production. Both Muccilo and Traiman were with Lawrence eight years.

WPIX's Offshore Telementaries

WPIX, N. Y., received a salute from the new commercial station in Montreal, CFCF-TV, Sunday (5) in the form of the Canadian station telecasting "Secret Life of Adolph Hitler," produced by the Daily News indie.

Station's newest telementary, "Castro, Cuba and Communism," has picked up sales both domestically and abroad. Sales include KBTV, Denver; WFLA, Tampa; KGEO, Fresno; WROC, Rochester; KHVH, Honolulu; KSL, Salt Lake City; KVTK, Phoenix; WBAL, Baltimore; and WTMJ, Milwaukee. Abroad, the hour documentary was bought by RAI-TV, Italy, a nation plagued with its own Communist problem.

Domestic distribution is handled by Durham Telefilm, with Fremantle handling overseas sales.

WPIX, which will telecast the show on Feb. 16, has picked up Thermo-Fax Sales as the sponsor.

WPIX's 'Dick Tracy' Series

N.Y. Daily News indie WPIX has picked up UPA Pictures' "Dick Tracy" series. The Tracy cartoon strip has been with the Daily News publication as long as Orphan Annie, according to comic savants.

New five-minute vidversion will have most of the unusual Tracy villians such as "The Brow," "Flattop" and "BB Eyes" in comic roles.

THE VIDTAPED SYNDIE TRAIL

Breakdown of U.S. Shows in U.K.

London, Feb. 14.

Table shows breakdown of American distribs in U. K. in terms of potential audience tv coverage:

DISTRIBUTOR	POTENTIAL COVERAGE (millions of set-hours)	PERCENTAGE
NBC Int'l.	208.02	25.8
CBS	161.18	20.0
MCA	119.44	14.8
Warner	118.66	14.7
Screen Gems	58.94	7.3
ITC	44.52	5.5
ZIV	35.84	4.5
AAP	20.38	2.6
ABC-Films	17.85	2.2
20th-Fox	15.50	1.9
Others	5.50	.7
	805.83	100.0

'Klondike' Author: 'I Don't Know Why Ziv Bought Book in First Place'

Ottawa, Feb. 14.

Some possible reasons why so many tv series nosedive are offered, directly and by implication, by Pierre Berton, Klondike-born author of best-seller "Klondike Fever" in commenting on the demise of the "Klondike" series.

"I am really at a loss to know why they (Ziv-UA) bought my book at all," writes Berton, "since only two of some 22 episodes were actually based on anything I wrote." One, he says, was based on an anecdote about the first hen to lay eggs in Dawson City; they were auctioned off at skyhigh prices. But the incident was moved to Skagway, where "food poured in by ocean liner daily. As several of the stories in the series mentioned or showed these ships, the viewer's intelligence was properly insulted."

Berton says he dutifully watched the first four NBC stanzas (via CBC), then forgot about it. As technical adviser, however, he was sent each script ahead and every week wrote in suggestions. He doesn't know how many were heeded later, but in the first four were many obvious errors.

Then he cites "so much in the tale of the Gold Rush that could be exciting tv fare: The famous race down the Yukon River by two newspapers for the honor of being the first to publish in Dawson City; the fantastic story of Jim Daugherty, who started a stampede to nowhere to prove how a rumor could spread; that memorable night in the Monte Carlo dance hall when Mabel LaRose auctioned herself off to the highest bidder; the day a Montreal barber disguised as a French count won the hand of Belinda Mulroney, the richest and ugliest woman in Dawson; the story of the men who tried to cross the fearful Malaspina Glacier to reach the goldfields; the night that One-Eyed Riley sailed through town cleaning up at every faro table with a fantastic winning streak; Texas Smith's vain attempts to reach the goldfields in a device

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Turell Sees 30% Hike for Sterling

Sterling Television prexy Saul J. Turell expects a 30% income rise for the company in the fiscal year ending March 31 with sales for the same period up about 20%.

Briefing a gathering of security analysts at a New York session called by the company, Turell reported Sterling's earnings at $31,649 for the previous fiscal year on sales of $922,078. For the six months ending Sept. 30, he said earnings were $16,883 on gross billings of $383,642, up 27% over the same period of the year before.

He also reviewed projects in the works, including the company's sale of a second "Silents Please" cycle to ABC-TV, and six specials underway via subsid Wolper-Sterling Productions.

'Margie' to CBS O&O's

Official Films has sold the "My Little Margie" film story to four CBS o&o's.

Pacting individually for the cartoons were WCBS, New York; WCAU, Philadelphia; WBBM, Chicago; and KNXT, Los Angeles.

Diversification In Mex TV Blow To U.S. Entries

Mexico City, Feb. 14.

The heyday of American shows on Mexican television is virtually over. In recent weeks there has been a growing trend towards program diversification, with this threatening to develop into an avalanche of foreign, as distinct from American, imports.

Breakthrough was made by British distributors with "High Tension," a counterspy adventure episodic. Now Telesistema Mexicana has also acquired rights to a series of 26 shorts based on the memoirs of Sir Winston Churchill. And there's more to come.

Emilio Azcarraga Jr., Telesistema head, indicated that the firm has signed exchange pacts with France for filmed and videotaped programs. Exchange deals are also to be initiated with England, Japan and Germany this year. This policy is to be expanded even further, Azcarraga said.

The Russians are also getting into the act for a series of dramatic plays by top Soviet playwrights, to be released here shortly. The Russian Embassy has cleared an initial lot of 25 filmed programs including classic and contemporary dramatic works, interpreted by leading Russian players, some dubbed in Spanish. There are also a number of documentaries.

Jean Dometter, intermediary between Embassy and Mexican tv in distribution of Soviet programs, said that shows will premiere shortly and that a steady flow of Russian material, including musical programs, will be regularly available.

Coincident with this diversification drive is the continuous attack against alleged "bad influences" of American shows featuring mayhem, blood and guts.

Rouse-Green SG Pacts

Hollywood, Feb. 14.

Russell Rouse and Clarence Green have formed two new companies for producing Screen Gems pilots: Aregree Productions and Deed Productions. Officers for both corporations are Robert M. Levenberg, president, Mona Walker and Dorothy Cowden, directors.

Aregee initial film will star Mike Connors of "Tightrope." Deeds will do "Daring Deeds of Donny Dru."

PROSPECTS FOR FUTURE BRIGHT

From drama, to personalities to news, vidtape is stretching its young muscles, as the third anni of vidtape syndication approaches.

It's no small item when a $5,000,000 gross for a 12-month period is realized on vidtaped shows, produced and distributed by one company. That gross was tabbed by National Telefilm Associates for its last fiscal year, and although NTA suffered a whopping loss for that fiscal year, the vidtape operation ran in the black.

The third anni of vidtaped syndication, which roughly falls in June of this year, finds more and more stations equipped for vidtaped telecasting. Most every major market now has vidtape installations, and the possible pool for the market has broadened widely.

The prime vidtape dramatic showcase remains NTA's "The Play of The Week," now syndicated in 72 markets. NTA and others, notably some station groups such as Metropolitan Broadcasting, are planning other entries. The nature and range of the vidtaped entries now on the market and planned for the future is a far cry from the initial vidtaped plunge. In the early days, most of the vidtaped entries were confined to court shows of one sort of another, produced locally and given a syndication ride for added revenues.

The overall grossing performance of vidtaped shows remains far below the vidfilm entries. It's for that reason most of the major syndie houses have not gone beyond their initial dip in the vidtape derby. Independent Television Corp. had Dr. Francis Horwich's "Ding Dong School;" Screen Gems had "Medicine '60;" and CBS Films "Robert Herridge Theatre."

It's interesting to note that while all the above shows did not achieve as wide a circulation as vidfilm entries, they didn't run in the red, as so many vidfilm entries did in the period. "Herridge Theatre," because of its popularity abroad, will come out ahead, even though it's a slow entry in the U. S. "Ding Dong School" for ITC did okay and ditto "Medicine '60" for SG.

For NTA, the vidtaped show category, for the fiscal year ended September, '60, outgrossed the vidfilm operation. The NTA gross pattern for the year found revenues from vidtaped shows second in categories, led by features and followed by vidfilms. Other than "Play of the Week," NTA had "Bishop Sheen," "Mike Wallace Interviews" and "David Susskind's Open End." NTA is thinking of reviving "One Night Stand," and has two projects on its drawing boards, "The Children's Play of The Week," and a good music vidtaped show, spotlighting famous artists and small musical groups.

The versatility that vidtape lends

(Continued on page 44)

Ann Sothern's Show As Pilot Test Ground

Hollywood, Feb. 14.

A pair of pilots, one of which was shot last week, are being spun off "The Ann Sothern Show" and will be up for sale through the William Morris Agency. Filmed last week was "Always April," Constance Bennett-John Emery starrer, with "Pandora and Friend," Pat Carrol starrer, to roll at Desilu Gower Feb. 20.

Shows are being produced by Anso-Desilu and will be aired as part of "The Ann Sothern Show," over CBS, just as the new "Andy Griffith Show" was spawned on "The Danny Thomas Show."

Arthur Hoffe produces both, with Richard Whorf directing the pair. Bob Van Scoyk penned "April" teleplay, and John Fenton Murray and Benedict Freedom wrote "Pandora."

More TV Film News On Page 46

Despite Quotas, BBC & Com'l TV Ride With 50 U.S. Shows Weekly; NBC Int'l, MCA, CBS, WB in Lead

London, Feb. 14.

Though restrictions on both of Britain's tv networks severely limit available playing time for imported programs from all sources other than the British Commonwealth, there are in almost any given week, at least 50 American shows playing on both webs. The commercial network has a 86% British quota imposed by the Independent Television Authority and the BBC has a self-imposed British quota of approximately 90%.

Yet notwithstanding these limitations, around 40 Yank programs play the commercial outlets each week and about 10 penetrate the whole BBC network.

Hefty quotas, however, have taken their toll of selling prices with the result that the average rate for a 60-minute imported American program is in the region of $7,000, though disproportionately a half-hour show only grosses around $3,000. There are, however, exceptions to the rule and in some unusual cases, top prices for 60-minute shows will be as much as $12,000 or more. The more than two-to-one price for the hour shows as against the 30-minuters is indicative of the current trend favoring the longer programs, which attract bigger ratings and are consequently regarded as more attractive buys.

In a specially prepared breakdown for the month of January about 10 American companies are shown to have the bulk of the British market. Leaders for the month were NBC International who collared 25.8% of the sales based on potential coverage of viewers to set hours. Runners up were CBS with exactly 20%, followed in turn by MCA with 14.8%, Warners with 14.7% and Screen Gems 7.3%. (Full details are on the accompanying chart.)

The breakdown of American programs on British tv does not include the format shows such as "Concentration," "Candid Camera," "Criss-Cross Quiz," "What's My Line," and others. Nor does it include news programs, even where these had been supplied by American distribs.

An analysis of program sales indicates that the British tv companies are now more than ever before using the Nielsen Top 20 as a buyers' guide. It seems to be a case of what is good for the United States is also good for the United Kingdom. Sometimes, however, it takes quite a time before a British network will pick up a Top 20 hit, and a recent case in point is that of the "Perry Mason Show," which has only just started on the BBC.

ITC's Syndie Shuffle

Independent Television Corp.'s syndication division, under v.p. William Andrew, has experienced some promotions and additions.

Kevin O'Sullivan has been named general sales manager of N.Y. and network sales. Jack Roades has been appointed district manager of syndicated sales for the central division.

Jack Meadow, formerly with California National Productions, has joined ITC as roving account exec. Other new additions include Harold Danson, Tony Wysocki and Christopher Remington.

SAG's Crackdown On Delinquents In Residual Payment

Hollywood, Feb. 14.

Screen Actors Guild has cracked down on television distributors delinquent in residual payments to actors and has taken action involving more than a dozen teleseries whose residuals are one month to one year overdue.

SAG's action comes on three fronts, first of which is aimed at National Telefilm Associates and three NTA series, "The 20th Century-Fox Hour," "Man Without a Gun" and "How to Marry a Millionaire." SAG's board of directors will meet next week to approve filing of a law suit against NTA for delinquent residual payments on the three skeins. Series were filmed by 20th for NTA distribution, and NTA some time ago contractually agreed to assume responsibility for the residual payments.

In SAG's second action, pressure has been brought on Desilu Productions for residuals due on six series being distributed by NTA. Under SAG's contract with Desilu, the telefilmery is responsible for the residual payments. Shows, which Desilu filmed for NTA, are "The Sheriff of Cochise," "The Walter Winchell File," "Official Detective," "Grand Jury," "This Is Alice" and "U. S. Marshal."

A SAG spokesman made it clear that no problems are anticipated with Desilu but that, as far as the Guild is contractually concerned, NTA has not assumed the responsibility of making the residual payments directly to the Guild and therefore action must be taken with Desilu.

Guild's third action involves Bernard L. Schubert Inc., with SAG having filed suit in New York Supreme Court to collect on a series of promissory notes which guaranteed residuals on "Reader's Digest" and "Crossroads" teleseries.

In the past SAG has, in various ways, brought pressures in the area of delinquent residual

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ANOTHER POST-'48 BUNDLE FOR UAA

United Artists Associated is prepping a new package of post-'48 pix to be culled from the library of parent United Artists.

Like the previous packages, the new one will consist of a small group of about 26 pix. UAA is operating on the principle that stations want and need small groups of fresh pix to upgrade the backlogs of pix previously bought by stations. Current package of "Box-office 26" now is sold in about 70 markets.

'Ghost Squad' As ITC-Rank Entry

London, Feb. 14.

Production is due to sart on April 17 of "Ghost Squad" a rather long vidpic series which is to be made jointly by Independent Television Corp. and the Rank Organization. The skein is to be produced by Connery Chappel, former assisant executive producer at Ranks Pinewood studios. He was responsible for producing "Interpol" last year while still in that post.

In the first instance it is proposed to make 26 features in the series and a further 13 may follow subsequently. Donald Wolfit will play a major role in each of the entries but other cast is now being determined. ITC will have worldwide distribution rights.

WNEW Radio Shift to Small Agency Reflects Yen for 'Creative Muscle' —On Other Madison Ave. Fronts

By BILL GREELEY

Papert, Koenig, Lois agency, which has touched off a lot of favorable comment with its trade campaign for Great Britain's Granada Television, plucked a prestige plumb last week in the WNEW Radio biz.

PKL will prepare a full-page, N. Y. newspaper campaign for the New York radio outlet of Metropolitan Broadcasting, which is first rank in the nation for ad volume and ratings.

Agency will work on a fee basis, because WNEW, like many another metropolitan broadcaster, negotiates virtually all its print campaigning via trade-offs—on air promos for the newspapers in return for space. Billings, therefore, are zip, but the trade rep of the relatively new and small shop will not suffer from a creative consumer media campaign.

From a business standpoint, the selection was an unusual one for WNEW. Media accounts almost invariably go to agencies that can reciprocate with substantial billings. But PKL currently has no important radio spot billing to spread around. WNEW account was with Hicks & Greist (where WNEW-TV still resides). an agency that handles some important spot tv and radio clients. When Hicks & Greist took on the account, WNEW was spending about $10,000 a month in subway car cards. Tv outlet still bills, according to reports, somewhere in the vicinity of $100,000.

WNEW switch in a small way parallels ABC network's move to Doyle, Dane, Bernbach several months ago. DDB offers the web more creative acumen than reciprocal billings.

Papert, Koenig, Lois, incidentally, was formed originally via a spinoff of Doyle, Dane execs.

Move also reflects advertisers' new wave of interest in the smaller agencies with the creative muscle to provide quality and originality. Big agencies have been eyeing the wave suspiciously. Shell's move to Ogilvy, Benson & Mather was a bit of a shock. Compton has held a press conference to tout its new creative strength, and has been on a hiring spree of top creative talent. Lennen & Newell has been scouring Madison Ave. for sharp copy writers and bringing them in at substantial salary increases. J. Walter Thompson promotes three men to top management echelon, and carefully points out strong creative roots of each. BBDO makes a new biz pitch and takes a backhanded pass at advertising that creates an agency rather than client image (which makes no sense at all except in the trade).

Maybe Wexton's Larry Schwartz was right when he recently predicted, "a return to the individual in the agency business—the great creative mind, the great planner, the great copy writer.

"Clients can no longer tolerate the kind of mass mind, the group hand-holding and group thinking that characterizes the advertising factory."

Modern Times

"Process" failure at several publications prompted this memo from Minnesota Mining & Mfg.: "Some confusion has arisen concerning 3M Co. releases number 61010 which was mailed to you Jan. 31 announcing new management assignments in pressure-sensitive tape, decorative ribbons and related product areas.

"We would like to emphasize that, as indicated on page two of the release, Mr. C. B. Sampair continues as executive vice president with overall responsibility for 3M tape and ribbon products. If you have not already processed this release for your publication, we hope you will bear this in mind in the handling of the story . . ."

Progressive Education

A fourth-grade school teacher in Jersey City, Mrs. W. Klapp, won an Austin-Healey Sprite sportscar for her entry in the Carlsberg Beer "One-Word" contest. Her word to describe the joys of quaffing Carlsberg: "Cheeribeeribeer."

Carlsberg prexy Leif Wium presented Mrs. Klapp the car keys at a press party in Longchamps Rathskeller, Empire State Bldg.

Up and down: Charles Fredericks, Jr., Ogilvy, Benson & Mather account supervisor, gets veepee stripes.

Robert S. Fenion, formerly director of business affairs, is named an account supervisor of M-E Productions, broadcast division of McCann-Erickson.

Richard Hassell moves from New York to the Coast as manager of the traffic and production department of D'Arcy's San Diego office. He was senior production supervisor in the agency's New York office.

Veepee stripes for Marvin Antonowsky and Sy Lieberman at Kenyon & Eckhardt.

George H. Ogle, formerly with Benton & Bowles, joins Lennen & Newell as an account exec on Colgate-Palmolive.

John E. Doble ankles Ted Bates to join BBDO as account group head for Pepsi-Cola.

Tom Hicks, formerly with J. Walter Thompson's Toronto office, joins the San Francisco headquarters of Guild, Bascom & Bonfigli as as copy writer.

New Biz: Coca-Cola's new Sprite to McCann-Marschalk.

Northrup, King's farm products to Gardner Advertising, St. Louis.

Hazel Bishop cosmetics to North Advertising, Chicago.

Kelly, Lyons Named By New Storer Reppery

Newly-formed reppery for Storer tv stations, Storer Television Sales, has appointed John D. Kelly eastern sales manager and George Lyons sales topper in the midwest.

Both execs have been with Storer. Kelly has been national sales manager of WJW-TV, Cleveland, and Lyons has been in the same post with WSPD-TV, Toledo. Both have been in the group's New York office. Lyons will move to Chicago to head the midwest operation.

HEARING MARCH 10 ON MIAMI WCKT-TV

Washington, Feb. 14.

Federal Communications Commission will hear oral arguments March 10 on the reopened Miami Channel 7 case (WCKT-TV). Special Hearing Examiner Horace Stern has recommended that the grant be revoked and three of the four applicants disqualified for ex parte activities.

The channel was awarded to Biscayne Television Corp., but the case was reopened following exposure of wire-pulling by the House Harris Subcommittee. In addition to Biscayne, Stern urged disqualification of East Coast Television Corp., and South Florida Television Corp., leaving only Sunbeam Television Corp. in the clear.

NAB Picks McCollough As New Bd. Chairman

Clair McCollough, prexy and general manager of the Steinman stations, was unanimously elected chairman of the board of directors of the National Assn. of Broadcasters. He'll serve until June, '62, when the board meets again.

McCollough, who headquarters in Lancaster, Pa., fills the spot left vacant when Harold Fellows, who was simultaneously NAB president and board chairman, died last March. Last year, McCollough was chairman of the three-man NAB policy committee which ran the org until Gov. Leroy Collins signed on as its new president.

Meantime, the NAB board picked a new three-man committee. Instead of running NAB, this time they'll act as advisors to Collins. McCullough will head the new committee too.

'BUZZ' HASSETT TO ATLANTA

Atlanta, Feb. 14.

Emmett A. (Buzz) Hassett Jr., for the past year general salesmanager of Storer Broadcasting Corp.'s WITI-TV, Milwaukee, is headed back south to join WAGA-TV, Storer mill here, in same capacity.

His appointment was announced by Terry H. Lee, Storer regional vice prez.

With the Station Reps

A "revolutionary" new product in women's hygiene, Tassette, is the object of a revolutionary attempt to break through broadcasting's personal product taboos.

In tests that began last spring, Tassette, Inc.'s agency, Weiss & Geller, was able to clear single stations in Rochester, N.Y. (WHEC), and Harrisburg, Pa. (WHP). There reportedly were few listener complaints to the 20 and 30-second spots, which have been cautiously prepared after a "depth" motivation research study of public attitudes.

New York campaign for Tassette, with $200,000 billings planned, began this month with an ad in the New York Times. Herald Tribune and Daily News also have accepted ads, and for the first time a Broadway (at 46th St.) spectacular will be used to promote a product for menstruation protection. Sign will be 40 by 60 feet and painted by Artkraft Strauss.

Late last week, only one radio outlet in the Metropolitan area had been cleared, but the agency expected to line up three or four more this week. WNTA, Newark, N.J., station covering New York, began a campaign of 20's and 30's Monday (13). Since the New York Times ad, one Philadelphia station has solicited the account.

Agency reportedly has tv commercials in preparation, and will soon be testing the reaction to spot campaigning on video. Market for such products is said to be about $450,000,000 annually, and a sizable breakthrough could create substantial new spot billings.

Some Kind of Nut

Doherty, Clifford, Steers & Shenfield veepee and media director Sam Vitt gave the agency man's side of time buying in a talk to the RTES time buying and selling seminar.

In a speech titled "Where Did You Go? Out. What Did You Sell. Nothing," Vitt related the following phone conversation with a time salesman: "Sam, one of our news shows has just opened and I wanted you to know right away. You know how well it's doing, and what a good media buy it is. You might want to recommend it for one of your clients who has a number of different products. Now here is what you have to do to get it. We have a priority system over here as you know. The client I'm thinking about already is running a large dollar volume on our station, so all you have to do is send in an order letter. With that we'll put you on our list. I think that'll make you seventh on the list. However, you might have a better chance of getting this if you recommend that they buy an early morning news show, since if you're currently on with us in a news show you get a higher priority . . .

"Oh yes, the one thing I can't tell you is how much it costs. Our people are figuring out at new rates now and we don't have them yet."

Said Vitt, "There's an expression you hear these days that leaped into my mind as he concluded—"What are you, some kind of a nut?"

Vitt had three tips for salesmen in agency dealings: 1. Understand basically what an agency does and how a buyer fits into an agency's function. 2. Recognize what a buyer wants, and help him get it. 3. Keep continually at those areas suggested in points one and two.

Briefs: Pulse this month is conducting special audience surveys for KAKC, Tulsa, and WKAF, Allentown . . . Frank M. Headley and Dwight S. Reed (H-R Representatives) are celebrating their 25th anni as partners with a 23-day Caribbean cruise . . . After clearing with its station list, Broadcast Time Sales has taken on the Mutual web for repping outside New York (web is now guaranteeing 80% clearances).

TV-Radio Production Centres

IN NEW YORK CITY . . .

Writer **Walt Kempley** leaving **Jack Paar's** NBC-TV strip at the end of March, after three-and-a-half years, to peddle a trio of pilots and take on comedy scribe assignments in Hollywood . . . "Hallmark Hall of Fame" producer-director George Schaefer was named the year's best tv director by the Directors Guild of America for his two-hour "Macbeth" last November . . . Time Inc. stations p.r. man **Dick Krolik** returning on Feb. 23 to his alma mater, Dartmouth, to address 25th anniversary dinner of start of campus' WDCR, which he founded . . . Barney Martin, ex-honor N. Y. policeman and comedian who has appeared on the Garry Moore, Pat Boone and Perry Como stanzas, signed to play role in the new Miller-Turman production, "The Young Doctors" . . . Writers Guild can't locate one of its old members, **Joseph Checkley Ellis**, who's got a boodle coming in rerun payments.

Eleanor Riger of WNBC-TV pubaffairs staff off to Miami for respite . . . NBC promo chief **Al Rylander** back from two-weeks on Coast . . . Westinghouse Broadcasting picked **Carl Vandagriff** as its first staff coordinator for special corporate projects, in which the former KYW (Cleveland) manager reports directly to WBC topper **Don McGannon** . . . **Anthony S. Alatis** becomes a WNBC-TV production coordinator . . . **Renee Taylor** will appear Saturday (18) on a special WNTA-TV telecast by the American Academy of Dramatic Arts . . . Two teachers: WNBC Radio program boss **Steve White** for Columbia U.'s radio-tv announcing classes and CBS' special projects director **Richard Heffner**, who will do four talks on tv at the New School . . . NBC News' **Reuven Frank** scouting around Paris and London for special program material . . . **Rod Clurman** named NBC News' special programs coordinator . . . Jimmy Durante, Paula Prentiss, Dean Martin, Kim Novak and **Basil Rathbone** this week's guests on **Fred Robbin's** syndicated radio series, "Assignment Hollywood" . . . **Harry Rasky**, who produced "NBC White Paper" last night (Tues.), collapsed from exhaustion and had to watch the stanza from his Beth Israel Hospital bed . . . Barbara Dana, daughter of the Young & Rubicam exec **Richard Dana**, currently has a featured role on CBS-TV's "Look up and Live" . . . **Cecil Barker**, producer of the Red Skelton show, back to the Coast after a Gotham stay of several weeks . . . **Mel Allen** to Europe Friday (10) to show films of the 1960 World Series to students and GI's in Rome, Tel Aviv, Paris and elsewhere . . . **Julie Harris** this year's winner of the annual Charlotte Cushman Club Award, presented "for distinguished contribution to the vitality of the American entertainment industry." Presentation was made following her appearance on "The Heiress" on CBS-TV, Monday night (13) . . . **Erwin Kramer**, formerly film coordinator for CBS-TV network operations, joined Marathon International Productions as production manager . . . **Sam Jackson** switched from sales staff of WPIX to Weed Television . . . **Julia Meade** back in N. Y. after filming role in "Tammy, Tell Me True" on the Coast . . . **Johnny Mathis** set for minimum of two guest shots on BBC-TV in London this summer.

One hundred days after the Inauguration of President John F. Kennedy, on April 30, WNTA-TV will present "The First Hundred Days," a review and analysis of the President's term to date. Broadcast will consist of a two-hour segment covering the President's tv activities, to be followed by a one-hour roundtable discussion and evaluation by several leading journalists . . . WPIX's Regents Educational Television project preems two new series starting Tues. (21). First is "The Art of The Theatre," half-hour series which features Dr. Dallas S. Williams in a study of the theatre as a fine art. Other series is "Meant for Reading," with Standford U. prof John W. Dodds doing the readings.

IN HOLLYWOOD . . .

KNXT boosted **Bill Aleine** to executive producer in charge of all live programs. Quite a change for him. For the past three years he has been director of film programming . . . **Pat Buttram** now a late night regular on KTLA with interviews and witty sayings . . . **Debbie Drake**, who does setting up exercises on KTLA clad in a gray leotard, leaves the late watchers (males) panting. She was deemed too hot for KTTV . . . **Arthur Frankel**, head of Screen Gems legal department, named assistant secretary . . . NBC and ABC can thank **Ralph Edwards** for most of what little live tv is done at their studios. Eight of the 13-hour total at the three webs is supplied by Edwrads . . . Zoomar prexy **Jack Pegler** dropped by on his way to Tucson to visit his brother, Westbrook, and his dad, who at 96, is the oldest living newspaperman. In Mexico Pegler was told the government will open up 100 new tv channels . . . Garry Moore will take a week off in Mexico before resuming his tv and radio shows in N. Y.

IN CHICAGO . . .

John Mitchell, former ABC International veepee who resigned recently in a policy dispute, rented an apartment in Chi and is casting for a new situation . . . Pubrel manager **Henry Roepken** has parted with WBBM . . . **Chuck Wilson**, head of sales development for WGN-TV, named director of farm sales for WGN Inc. and national sales topper for the Duluth-Superior properties, KDAL-AM-TV . . . WBBM warbler **Connie Mitchell** making a pair of guest appearances on Arthur Godfrey's CBS Radio show . . . **Bill Shaw**, formerly of the H-R rep firm, joined NBC Radio Spot Sales . . . **Lisa Burton** back in the broadcast picture with a 20-hour weekend chore on WCLM-FM . . . WBKB general manager **Matt Vieracker** back from Caracas, Venezuela, where he'd spent a month on behalf of ABC International . . . ABC News chieftain **Jim Hagerty**, here last week to size up the state of the Central Division, set to address Chi Executives Club March 17 . . . **Irv Kupcinet's** "At Random" notched its second anni on WBBM-TV last Saturday (11) . . . "Queen For a Day" will originate from Uptown Theatre here the week of March 6 . . . **Daniel Knight**, ex-Young & Rubicam, joined the Chi office of M-E Productions as asst. to veep-manager **John Allen** . . . WGN's **Ward L. Quaal** named tv man of the year by Paul Molloy in the Sun-Times.

IN LONDON . . .

Denis Mitchell, BBC producer with trick of capturing a neighborhood with tape-recorder and camera, televises his first impression of an American city "Portrait of Chicago" on Tuesday (21) . . . **Dolores Gray** was star of **Val Parnell's** "Sunday Night At The London Palladium" (12) . . . **Peters Sisters** guest-star for **Billy Cotton** on his long-running (fourth year) BBC-TV band show on Saturday (18) . . . "Wait till you hear my boy," said violinist **David Oistrach**, giving brush to congratulations after BBC-TV spot in 1956. Now David and his boy Igor are to play Bach's Concerto for Two Violins for BBC on Sunday (19) . . . Anglia Television's "Crescendo," with South Philadelphian songster **Bobby Rydell**, becomes network's first musical to go out to other regional companies on March 9 when Southern, Scottish and Welsh viewers will also scan it . . . Ex-milkman **Mike Watts** is author of "Hi Diddle Diddle," Associated-Rediffusion's TV Playhouse choice tomorrow (Thurs.).

IN WASHINGTON . . .

Boy Scouts are plentiful on the New Frontier and Metropolitan Broadcasting's tribute to the "Be Prepared" set on WTTG-TV was headed by ex-Scout **Mark Evans**, Met's veep, interviewing ex-Scout Associate Supreme Court Justice Tom Clark. Boy Scout Week was

(Continued on page 44)

Art Hayes Evolves 'Family Listening' Formula for JFK

While the rest of the broadcasting industry is doing a see-saw bit regarding the day-to-day White House changes over live or delayed Presidential press conferences, CBS Radio has decided to take a firm stand with a policy of delayed broadcast in every instance except those conferences which cover matters of extreme national urgency.

Hereafter, CBS Radio prez Arthur Hull Hayes notified affiliates, the network will air tapes of the press conferences the same night at 8:15 p.m. In those instances where "national urgency" prevails, web will air the conference twice, first live and then a repeat at 8:15. Additionally, the nighttime broadcast will constitute a full program, with the press conference tape followed by analysis by CBS newsmen George Herman, Bill Downs, Wells Church and Robert Pierpoint.

Hayes said the decision was based on several factors, among them the fact that not all conferences can be carried live and that some will be held at different times. With these problems, plus the White House desire for the widest circulation of the conferences, web decided on the nighttime pattern.

"Because of the current mood of political alertness on the part of the public," Hayes said, there is a genuine gain to be made in the are of political education by scheduling the conferences at an hour convenient for family listening. National affairs today are the concern of mother, father and schoolgoing children. For these reasons, we deem it more useful to schedule nighttime broadcasts of President Kennedy's conferences rather than to become merely another fragment of the live coverage on the occasions when the White House permits on-the-spot coverage."

Minow's Views Wow Senate Group

By JAY LEWIS

Washington, Feb. 14.

Whether he was working from script or not Newtown N. Minow pulled off his initial appearance before a Congressional committee without a major fluff. He wowed some members of the Senate Commerce Committee and appeared to favorably impress all of them. The Committee swiftly and unanimously recommended his confirmation as new Chairman of Federal Communications Commission.

Sole untoward event came after the 35-year-old attorney's appearance when he left behind some personal notes which were lifted by a newly hired UPI reporter and made the basis of a feature. The notes contained sample q. & a. he might expect at the hearing.

If it was "cribbing," it paid off. Adlai Stevenson's former law partner was showered with so many superlatives that at one point Commerce Chairman Warren Magnuson (D.-Wash) cautioned his colleagues to restrain from "building him up too much." "We wouldn't want to lose him by Easter," he said. One Senator supplied the adjective best applied to the nominee's conduct before the Committee. By way of a compliment he said one of Minow's main attributes was his knack for being "ingratiating."

Questions on the state of tv programming, which came under hot assault from several members, predominated and elicited the most significant replies.

In answering the Senators, Minow:

—pledged to work toward uplifting the level of tv fare. "I'll do my best," he averred.

—opined that FCC monitoring of programs should be stepped up beyond present levels.

—said he thought FCC had the legal basis for withholding licenses to stations whose offerings were flagrantly lopsided.

—suggested that the time to strike at the problem was when licenses are up for renewal and programming performance can be scrutinized in light of original promises.

Minow gave the Senators this aphoristic prescription for tv—"more wide open space between Westerns and more public affairs than private eyes."

The incoming Chairman stressed, however that FCC must give a wide berth to any action approaching censorship (proscribed by the Communications Act and the Constitution itself), taking to acknowledge the field of programming was "one of the most sensitive" in which the Government could enter.

On the other hand, Minow said, FCC was obliged to see that users of the airwaves were acting in the public interest. When they aren't, "then the Commission should find someone who will," he testified.

In further elaboration, the youthful attorney said FCC's legitimate concern was with the range, or balance, of a station's programming, rather than individual programs. He explained:

"I would draw a distinction between the quality of a program and the full range of programming. If a station puts on a poor Western, it's none of the Government's business. But if for three years, it puts on Westerns all day long, the Commission would be properly concerned with the way the license was used."

Minow's positions on programming were taken in a context of scathing criticism by Senators of crime-violence-and-Western themes. Some samples:

—Sen. Gale McGee (D-Wyo.), not altogether serious, warned that humankind would follow what he said was a natural inclination and regress to the jungle state if savagery isn't purged from the tv screen. He called for a "revaluation" of broadcasting's whole structure.

—Sen. John O. Pastore (D.-R.I.), Chairman of the Communications Subcommittee, deplored the televised massacres horsewhippings and other acts of inhumanity he said he witnessed one recent night. (The Senator explained that the only reason he happened to sample the fare of the medium his subcommitee lords over was the fact he was snowed in.). The cure, he said, was FCC action rather than legislation-on programming, which he said would be a "terrible headache" to frame.

—Magnuson disclosed that at a private discussion among Minow, Federal Prison Director James Bennett and himself, a consensus was reached that one immediate step should be taken. Broadcasters should be required to label fact as fact and fiction as fiction in their dramatic presentations. Idea was obviously prompted by Bennett's fury over the ABC-TV "Untouchables" segments on Al Capone which Bennett claims, were fictitious and reflected unjustly on the characters of Federal prison personnel. But the Committee Chairman referred also to untrue-to-life Western series purportedly based on the exploits of such big name gunfighters as Wyatt Earp and Batt Masterson.

—Sen Ralph Yarborough (D.-Tex), said foreign exchange students here have told him motion pictures and telefilms were "America's worst exports," giving a distorted and unfavorable impression of the U. S. abroad.

After viewing in their homelands "shoot-em-up gangster" product product from U.S. studios, foreign students were surprised to see that there were actually some quality tv programs aired in this country, particularly in the news-pubaffairs field.

On other matters, Sen. Mike Monroney (D.-Okla.), foremost Congressional critic of ratings, harped on this peeve until Minow assented that their impact on programming was a subject of "legitimate and proper concern" for the Commission. Monroney described the reliance on ratings as a "vicious system" whereby control of tv slips from those within the industry to the vagaries of what he said was a very inexact science.

Monroney also laced into the networks for allegedly wielding a "tyranny" over affiliates who, he said, are coerced into discarding worthwhile programs of local origination to make way for network fare.

Asked what he was going to do about the VHF-UHF allocations dilemma, Minow promised to tackle the problem in earnest, labelling it "one of those very high priority matters." A truly competitive tv system demands making as many more channels available as possible, he said.

He said the same thing of the CATV-versus-local telecasters issue. Problem here, Minow testified, was balancing the need to protect local broadcasters with the desireability of giving the public varied tv services.

Educatoinal tv, the only phase of broadcasting Minow has had any experience, is "close to my heart," he told the Senators. He pledged to strive for more use, of the estimated 500 unused channels set aside for non-commercial use, as well as to encourage commercial outlets to offer more educational programs.

Plaudits handed Minow included:

—(by Sen. Paul Douglas (D.-Ill) "the country will be better for his service."

—(by Dirksen) "a delightful candor" exemplified by his admission that he doesn't know all there is to know about broadcasting. "I unreservedly and unequivocally endorse his nomination."

—(by Yarborough) his appointment is "extremely fortunate for the people of the U.S."

—(by Sen. Norris Cotton, Republican of N.H.) his approach to the programming issue is "excellent" and "makes me even happier" to back his nomination.

(by Sen. William Proxmire, Wisconsin Democrat) "extremely intelligent" . . . has "demonstrated substantial imagination" . . . has "very fine, easy personality."

Minow in Brush With a UPI Man; Paper Is Swiped

Washington, Feb. 14.

Newton N. Minow's debut before Senate Commerce Committee was a happy success, but it was marred by a less-than-triumphal episode with a newsman.

The incoming Federal Communications Commission Chairman brought to the hearing on his nomination some "preparation" in the form of sample queries he might encounter from Senators together with suggested answers. Another set of papers contained advice as to how longtime nonpolitical staffers at FCC might be shedded.

Whether or not his taking the papers to the hearing reflected wisdon on Minow's part (in light of the actual questioning, he would have been as well off without the notes), the young attorney absent-mindedly left the papers behind on the witness table. A new Senate staffer for UPI lifted the personal papers and wrote a feature piece picking up verbatim quotes from Minow's advisories. (Written by friends more familiar with FCC than he).

The story, printed by the two Washington papers serviced by UPI and clients elsewhere, implied Minow was working from script at the hearing. (Newsmen at the adjacent press tables did not see Minow refer to any documents while on the stand). The piece treated the whole affair in a fashion intended to be humorous and referred to the phraseology of the papers as "breezy." Perhaps most embarrassing were the quotes lifted from the memo dealing with possible ways of ousting unwanted Civil Service employes at FCC. One FCC staffer, and the suggested manner of shunting him aside, was mentioned specifically in the story to the chagrin of the employe involved.

Minow made a protest—on the ethical aspect of the newsman's behavior—to a UPI exec. He also asked that his papers be returned. UPI is standing behind its reporter's action, but presumably is returning the documents.

At any rate, it was Minow's first trial by fire with a member of the Washington press corps, and it would not seem unreasonable to assume that the affair left him with somewhat diminished cordiality toward the fourth estate.

At any rate, Minow probably will be a little more circumspect and, at least, more careful about leaving potentially embarrassing documents behind in hearing rooms.

As a footnote, the FCC employe, according to reliable sources, is not going to be ousted.

Joyce Brothers Gets An All-Media Spread: Syndication, Book, Etc.

Joyce Brothers seems to be in vogue, what with the signing of a taped syndication deal with ABC Film, the high probability of a syndicated column, the publishing of a book by Simon & Schuster and the continuation (one with a brand new full sponsor of her two local stanzas for WNBC-TV, N. Y.

Dr. Brothers, who gives "psychological advice" to everyone from the lovelorn to the overly loved, lately signed a deal to supply ABC Film with 5 quarter-hour episodes of her "Consult Dr. Brothers." Produced so that they can be broken into five-minute segs if a station desires, "Consult" has already been peddled by ABC in Norfolk, Miami, New Orleans, Detroit, and Cleveland. (New York is not up for sale since she is still doing her WNBC-TV shows, and the five-minute 1 a.m. version, after Jack Paar, just got a 52-week deal, options included, from sponsor Block Drug.)

California National Productions, the NBC telefilm subsid, was once thinking of syndicating Dr. Brothers, but that arrangement never came off. ABC signed for her approximately a month ago. Plus the five-minute 1 a.m. show, she does a half-hour daily on WNBC-TV at 1 p.m.

Also, former quiz winner has scribbled a tome known as "Woman," which S&S now has on the presses.

Last note in "the rise of Dr. Brothers" is that her agents are presently negotiating with a N.Y. newspaper to carry a regular advice column and chances are that it will also be syndicated. Deal is virtually closed.

WJZ-TV REPACTS ORIOLES

Baltimore, Feb. 14.

WJZ-TV, for fourth straight year, will be exclusive tv outlet here for all televised games played by the Baltimore Orioles at home and away.

The 50 contests will be co-sponsored by the Hamm Brewing and the P. Lorillard Co.'s.

ABC RADIO GETS STUDEBAKER COIN

Studebaker-Packard is pouring a wad into ABC Radio in the second quarter of this year. The automotive house picked up the fore and aft coverage of the March 13 Patterson-Johanssen fight and, additionally, is buying half-sponsorship of over 150 weekend five-minute newscasts on the web.

ABC Radio paid a record $295,000 for the championship fight rights on audio, but the gamble appears to have paid off, what with full sponsorship now of all segs. Mennen and Carlings Brewery are co-sponsoring the fight itself on radio. (The beer-maker did not pick up N. Y., Chicago, San Francisco and L. A., but Studebaker will pick up the tab in those markets instead, that's for the actual fight coverage.) Studebaker has 10 of the 15-minute pre-fight show and a like amount in the post-fight stanza. Remainder of the pre- and post-fight stuff is co-op to stations.

The fight biz has helped make this a hot three-month peroid for ABC Radio. The network says it will show its best gross billings for any quarter in the last few years. There still won't be a profit for the radio network, but upped sales in "Breakfast Club," the news strips and the biz in new "Flair" all helped.

Minow Confirmed

The Senate quickly confirmed Monday (13) President Kennedy's nomination of Newton N. Minow as new Federal Communications Chairman. Approval was by voice vote without debate or dissent.

Action clears the way for Minow's taking the FCC helm anytime, but he said last week he does not expect to be sworn in until about March 1. He fills out the term of ex-FCC Chairman John Doerfer which expires June 30, as well as the full seven-year term beginning July 1.

The 35-year-old Illinois attorney will unseat former Detroit law school dean Charles King, who has the old Doerfer seat on an interim appointment by President Eisenhower last summer. When Minow takes over, the Commission will have a 4-3 Democratic majority. King is a Republican.

TV Sleuths Go Thataway

Washington, Feb. 14.

Senate Communications Subcommittee takes off for the West next week to hold hearings on the problem of bringing television to remote communities.

The subcommittee will meet in Salt Lake City, Utah, Feb. 21 and Casper, Wyo., Feb. 22 for the sessions which will focus on impact of new Federal Communications Commission regulations on VHF boosters.

McINTIRE TAPPED FOR 'WAGON TRAIN'

John McIntire will be the new "Wagon Train" master on NBC-TV. He'll start appearing on the Wednesday night hour western in mid-April, perhaps for four or five consecutive weeks and then, unless matters turn out unexpectedly bad in terms of reception by public and advertisers, he'll become the No. 1 cat (along with Robert Horton) in '61-'62.

The last of the new "Wagon" hours in which the late Ward Bond appears as wagon master will be seen a week from tonight (Wed.). It's understood that Bond's estate controls a substantial minority interest in the MCA production.

McIntire was lead in a former edition of Bert Leonard's "Naked City," but he voluntarily withdrew from the series, which is made in New York, so that he could spend more time on his ranch in the west.

Brasselle's 'Beachfront'

CBS-TV is putting contract player Keefe Brasselle to work in the pilot of a new telefilm hour called "Beachfront." It goes before the cameras today (Wed.) with Lunar Productions and Arness & Co. producing.

Danny Arnold will produce and Sam Rolfe have done the first script. CBS is doing the financial underwriting.

L'ville Joins Parade Of CBS-TV Affiliates Vamping Morning Sked

Louisville, Feb. 14.

WHAS-TV, effective Monday (13), whacked off two hours of network programming in the morning hours, and announced it would fill the time locally with old Hollywood films. Decision involves the hours from 9 to 11 a.m., now carrying shows from CBS. WHAS-TV is a CBS affiliate station, and has carried CBS television shows for many years. The 9-11 a.m. bracket has been carrying "December Bride," a rerun of a comedy series, and "Clear Horizon," a soap opera.

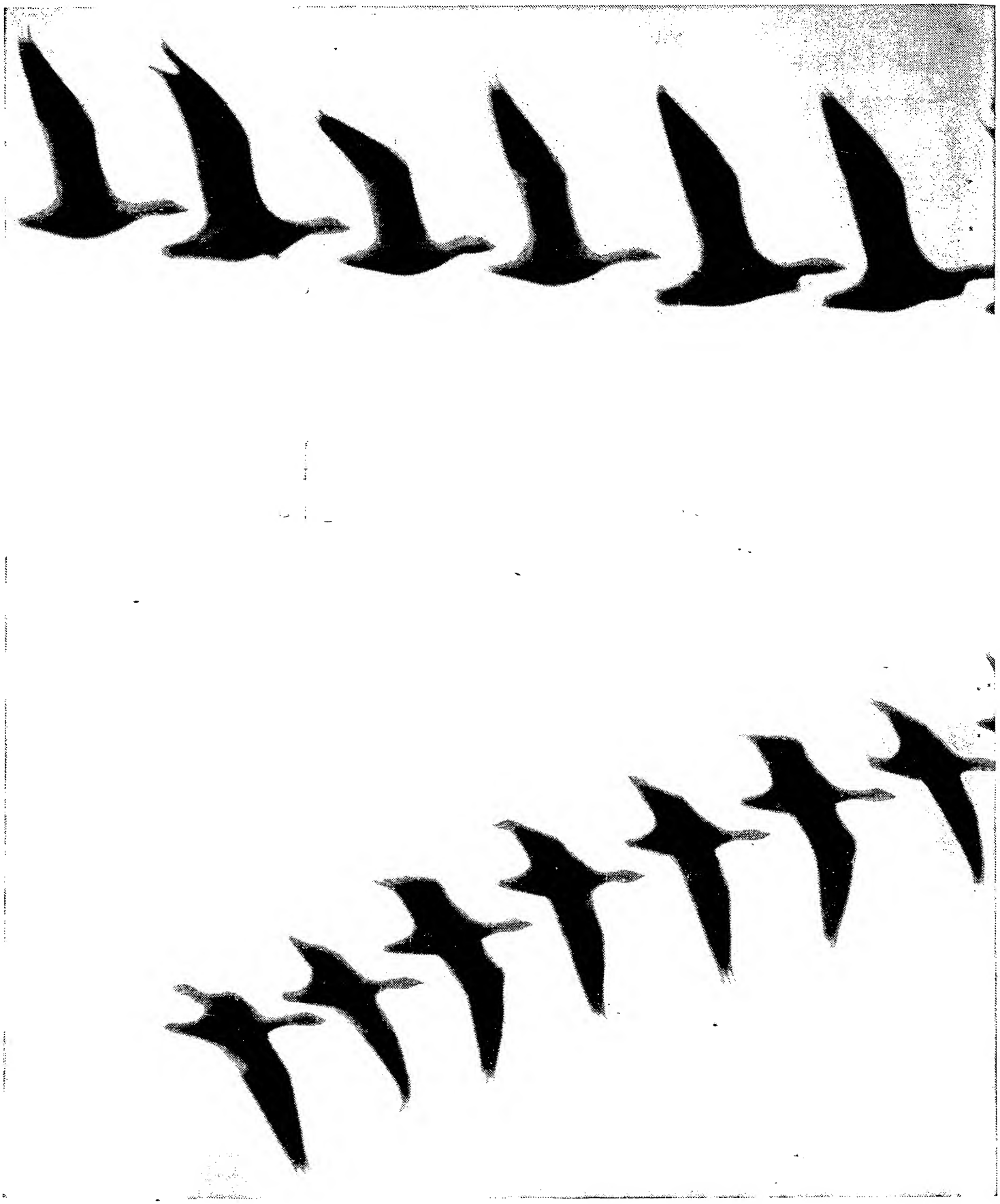
Replacing the CBS shows, Sam Gifford p.d. said WHAS-TV will run "Popeye's Adventure," 30 minutes of animated cartoons starting at 9 a.m., followed by a 90-minute film. Victor A. Sholis, v.p. of WHAS-TV said "As did CBS affiliates in 15 other cities, we came to the conclusion we could not join the network in its new plan for selling morning television.

WHAS-TV at present has an afternoon film, and one late in the evening.

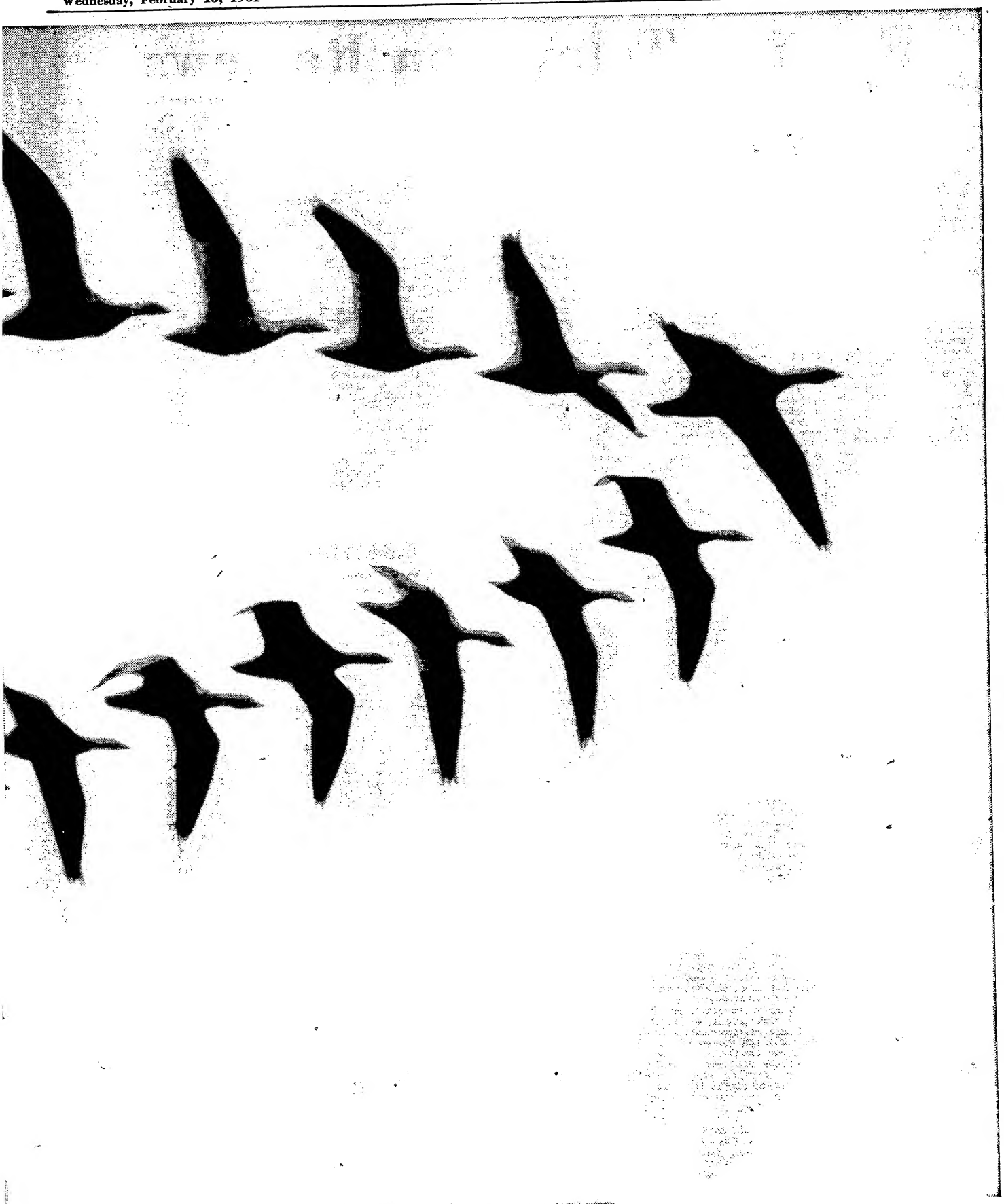
KTHT Sale Okayed

Houston, Feb. 14.

The FCC has approved the sale of KTHT to the Winston-Salem Broadcasting Co., in Winston-Salem, N. C., for $1,500,000. The sale includes the KTHT studios downtown and the transmitter and 70 acre site.



There is nothing harder to stop than a trend.



NETWORK	WEEKDAY AVERAGE RATING MONDAY THRU FRIDAY	OVER-ALL AVERAGE RATING FOR WEEK MONDAY THRU SUNDAY
ABC-TV	21.2	20.7
NET Y	17.0	19.5
NET Z	17.1	16.1

*Source: Program Appraisal Supplement to National NTI Report for 6 weeks ending February 5, 1961. Nielsen 24 Market TV Report, Average Audience Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

Each of the 6 Nielsen TV Reports* issued thus far in 1961 tell precisely the same story: ABC-TV is the strong network on week nights and the leading network all week.

The trend in '61 is very definitely to ABC-TV.

Foreign Television Reviews

A FILM PROFILE
With Leni Riefenstahl, Derek Prouse
Producer: Victor Poole
30 Mins., Fri., 10:15 p.m.
BBC-TV, from London

From time to time, BBC-TV gives a half-hour to some aspect or personality of the longhair cinema. The result is usually informative and balanced, owing much to the expert questioning of critic Derek Prouse. Of added interest on this one was the presence of Leni Riefenstahl, who hasn't quite lived down her activities as filmmaker during the Nazi regime.

Prouse probed her about this, but didn't elicit much. Miss Riefenstahl, who had some impact as an attractive and dedicated personality, protested much that she had never taken orders from Goebbels and the Propaganda Ministry and hinted at brushes with them. This lost much of its force, because the instances weren't specified. "Hitler," she said, "was different" — which seemed to imply that he was a nicer kettle of fish, but again, she didn't elaborate. The major issues of an artist's conscience and responsibilities under a dictatorship weren't raised. But Miss Riefenstahl insisted that she'd never been a member of the Nazi party, without ever roundly condemning it for its crimes.

Certainly, the film clips used to indicate her prowess as a director were brilliantly chosen. Extracts from her Nuremberg rally report, "Triumph of the Will," and her document of the 1936 Olympics were formidable and impressive. There was also a stunning sequence of a fight between fox and man from her lesser-known "Tierkind," and a snatch from the famous mountain epic, "Blue Light."

All told, the program gave a fascinating closeup of a daring talent. But the woman, in her social and political aspects, slipped through its fingers. *Otta.*

COMEDY MATINEE
(Thark)
With John Scarborough, Bridget Turner, David Stoll, Patricia Scott, Sheila Keith, George Pensotti, Gay Cameron, Janet Henfrey, Paul Eddington, Hilary Wontner, Michael Rothwell
Writer: Ben Travers
Director: Michael Mills
55 Mins., Sun., 3:20 p.m.
ABC-TV, from Manchester

For this lugubrious "Comedy Matinee," ABC-TV's cameras called on the home of the Belgrade Theatre Company at Coventry for a capsule version of Ben Travers' famous farce, "Thark." It was a highly unnecessary journey. The company, which has some reputation as an alert and go-ahead repertory, was horribly over-taxed by the piece, and offered some of the poorest terping yet to be seen on the small screen.

The adaptation, by Brad Ashton and Dick Vosburgh, kept the highlights of the original, and gaps in the plot were filled in by emcee Jeremy Hawk, stationed in the audience. This effectively destroyed any audience involvement, and the result was a string of largely embarrassing capers, devoid of all but the most scanty yocks. Story concerned a haunted house, and relied heavily on misunderstandings about girls being found in promiscuous situations with a husband and a fiance. As a slice of stage carpentry, Travers thought up a neat and spirited set of farcical variations, but it demanded style in the playing.

George Roman's stage presentation made heavy weather of it all, and director Michael Mills didn't help by placing his cameras too close to actors whose face-making was crude, as if they were trying to register a wink a mile away. Kenneth Bridgeman's sets were dull, and the decision to dress the piece in the costumes of the '20s—the date of the farce—might have worked if the company had been playing with some sense of period.

The only exception to the general gloom was the performance of David Stoll as the silly-ass young man. He showed a deft sense of timing and had the right sort of idiot charm. It would be invidious to mention anyone else, with the exception, perhaps, of Hilary Wontner as the tetchy husband. The booming monotony of his voice, the lack of pace and variety in his expressions, the stilted lumbering of his gait all added up to a bad performance. *Otta.*

MAKE MINE MUSIC
With David Hughes, Helena Scott, the George Mitchell Singers, Harry Rabinowitz orch
Producer: Harry Carlisle
30 Mins.; Fri., 9:45 p.m.
BBC-TV, from London

Back for a further skein of six, the format of this affable show didn't spring many surprises. It centered on the pleasant personality of David Hughes, a pop-singer who'd taken the trouble to train his larynx so that the notes bore some resemblance to music. Relaxed, open-necked, Hughes had obviously watched Como and picked up a few tips. But he still lacked the extra ounce of bounce that makes the difference between a decided click and a pleasant plop.

The session took America as its theme, which meant that it corralled a fair sample of show tunes and other ditties with a geographical lyric. Thus Hughes unburdened himself of "Moonlight in Vermont," and then ushered in American nightingale Helena Scott who soared ably through "I Love You, Porgy." Tommy Linden devised some nippy terping in a square dance, "Make Mine Country Style."

Most telling warbling from Hughes came in "Dis Flower" from "Carmen Jones," which allowed his tenor room for maneuver. He also scored with "Jeannie"—the one with the light-brown hair and joined with Helena Scott in the love duet from "West Side Story."

Chief fault of the show was its predictable choice of numbers, even to the musical tour of the States that brought it to a close. Although an attempt was made to liven the pattern with a monolog from Hughes, the satire misfired, and the half-hour was pleasantly whiled away without being remembered. Harry Carlisle's production was uninventive. *Otta.*

SURVIVAL
With Aubrey Buxton
Director: Bill Morton
30 Mins., Wed., 9:35 p.m.
Anglia TV, from Norwich

This first segment of a half-hour back to nature skein made an intriguing sendoff. It concerned the wild life, fauna and flora, to be found in London—and film was deftly assembled by director Bill Morton to provide an unusual slant on the life of a big city.

Naturalist Aubrey Buxton contributed a knowing commentary. The facts revealed, which must have surprised many big-city-dwellers, were that foxes abounded within five miles of Westminster, that 269 different varieties of wild flowers could be found on the bombed sites around St. Paul's, that tawny owls perched in London's parks, and that snakes wriggled in the suburbs.

The photography packed a punch, and the dramatic effects were heightened by special background music from Johnny Dankworth and his group. Altogether, it provided a stimulating and entertaining close-up of a little-known struggle for existence—and it was delivered with exhilarating pace and ingenuity. *Otta.*

MEIN FREUND HAZY
(My Friend Hazy)
With the Hazy Osterwald Sextet, Gunther Philipp
Director: Rolf von Sydow
Writers: Dieter Hildebrandt, Klauspeter Schreiner
50 Mins.: Wed., 8:20 p.m.
West German TV, from Cologne

Swiss musician, Hazy Osterwald, and his five sidemen have long been one of the most popular show bands with this country's younger generation. The Osterwald ensemble is remarkably versatile handling equally well jazz, rock-'n'-roll, and fine mood music. Its forte, however, is slapstick combined with music which it delivers a la Spike Jones. Osterwald and his men are the best around in this field and their cleverness keeps bringing them regular assignments with various German showbiz media.

Dieter Hildebrant and Klauspeter Schreiner, two cabaretists, depicted the career of the 36-year-old Osterwald. Accompanied by an amusing narrative, they gave televiewers the chance to follow the bandleader's life, from his birth through his army time and musical efforts up to the present.

Show proved to be very amusing, becoming really hilarious at times. It was also visually funny since the group showed up in all sorts of costumes, ranging from sailors to rocket men, and each one tried to nose out the other by making the most unusual faces. The drummer won. A special word of praise is due for the imaginative camerawork. Other technical credits also surpassed the average. *Hans.*

SPARE THE ROD?
With Dr. Thomas Bloomer, John Connell, Jo Grimond, others
Producer: Barrie Heads
Director: Mike Wooller
60 Mins., Wed., 9:35 p.m.
Granada TV

With thuggery and crimes of violence unusually rife in Britain these days it was a timely idea of Granada's to review the pros and cons of corporal punishment for such hooliganism. The affair was mounted as a mock-trial with Dr. Thomas Bloomer (the Bishop of Carlisle) presiding, John Connell stating the case for the return of the cane and birch and politician Jo Grimond opposing.

The witnesses for and against had to stand up to cross-examination from the opposition. This was a wise method as, on such a heated subject, a free-for-all debate, especially as the arguments were all unscripted, could only have turned out to be muddled and unsatisfactory. As it was both sides were able to state their case logically and, though no definite conclusions were reached, the program which aimed to start a talking point in the home, certainly succeeded. On the whole Connell's witnesses shaped up better than Grimond's, many of whom seemed confused as to why they were opposed to corporal punishment. Connell's case did not call for a return to the savagery of the birch or cat-o'-nine-tails, but merely for the deterrent effect of a sharp whipping with a cane and he marshalled the headmaster of an Approved School, an old lady who had been attacked by two teenagers and an ex-dectective among his supporters, as well as several members of the public who were interviewed in the street.

On Grimond's behalf Xenia Field, a well-known prison worker, and Sir Basil Henriques were effective pleaders, with Miss Field advocating the short sentence in a detention centre and Henriques, who believes in occasional whipping by parents and teachers, putting forward the idea that, rather than corporal punishment, thugs would be more deterred if they were forced to pay compensation to their victims. But of all the arguments against corporal punishment that which must have most impressed viewers was a taped interview with an unseen prisoner who told graphically and chillingly of his personal feelings and reactions when he was birched in prison.

The Bishop of Carlisle kept the proceedings flowing smoothly and production, direction and camerawork were all competent. *Rich.*

ROAMIN' HOLIDAY
With Max Bygraves, La Piccola Pupa, Tony Sandler, Tim Dorman, Alessandro Gatti, Nello Airaldi, Eric Rogers orch
Writers: Bygraves, Eric Sykes, Peter Dulay
Director: Dicky Leeman
30 Mins., Sat., 9:30 p.m.
Associated TeleVision, from London

To give a summer-holiday flavor to the winter schedules, this filmed series showcases Max Bygraves in an Italian Riviera setting. Alassio was the chosen locale, and the skein promises to be an apt deployment of the Bygraves talent on the evidence of this opener.

It fell into two halves, with the first scene-setting and the linguistic variety—simple japes such as the long Italian spiel delivered by a knowing moppet called La Piccola Pupa, with Bygraves displaying growing incomprehension. Shots of Bygraves cavorting on the beach, being serenaded with a powerful "Funiculi, Funicula" whilst shaving, and tucking into spaghetti — by such conventional means was the holiday atmosphere established.

But the winning personality of Bygraves carried it through, and should conquer most of his fans. The last part of the show was a straightforward cabaret act in the Cafe Roma, with Bygraves quipping happily, delivering "Tulips in Amsterdam," and introducing Italian warbler Tony Sandler. Latter clicked with a French ditty, and joined the star for a bubbling duet of "Mack the Knife." Maybe their singing styles were too similar to provide an exciting complement, but Sandler certainly added to the overall gaiety.

Neat musical backing came from Eric Rogers and a small combo, and Dickey Leeman directed safely. "Roamin' Holiday" was, in fact, a play-safe show which won't win a bonus for originality, but its star value — and Bygraves certainly gives value—and its free-and-easy setting should ensure it a high popularity rating. *Otta.*

Foreign TV Followups

What the Papers Say

To mark its 200th edition, Granada TV's "What the Papers Say" corralled its three resident spielers to sum up on the past, present, and future of the British press. The program deserves its long life because it does two things valuably and well. It throws a searchlight on inaccuracies, and lapses of conduct, in national newspapers, and it gives the ordinary reader a perspective on the week's news that he might not otherwise obtain from his regular sheet.

Brian Inglis, editor of the erudite weekly, "The Spectator," claimed that the 15-minute show had effected improvements in press standards since it began in November, 1956. But he was careful to point out that the commentators were professional journalists themselves, and, when they criticized, they did it in full knowledge of the difficulties facing the working reporter and sub-editor.

Socialist politician J. P. W. Mallalieu chipped in with a reminiscent peek at the changes over the past years. Such as the growth in circulation of Britain's "Quality" press, and the concentration of ownership amongst the populars.

Both he and Henry Fairlie emphasized the dangers of monopoly, and Fairlie went on to do what the program usually does—survey the week's big story as reflected in the dailies. This was the projected merge of the Thompson and Odhams publishing groups with the later invention of the "Daily Mirror" combine. Fairlie followed the story through as it was told in the "Mirror" and Odhams' "Daily Herald," making cogent comment on the concealments and hesitancies of them both.

The quarter-hour was ably directed, as usual, by Mike Wooller. Granada TV can be congratulated on the double century. "What the Papers Say" combines public interest and mind-flicking argument in an entertaining mixture. *Otta.*

Armchair Theatre

Bill Naughton, who contributed "Honeymoon Postponed" to this "Armchair Theatre" from ABC-TV, is one of those regional writers deeply steeped in a local idiom. In his case, it's the broad vowels associated with the Northern counties of this land—to wit, Lancashire. This bright slice of observation was full of regional flavor, but, because of it, a bit limited for wider consumption.

Idea of the comedy was that a working-class young couple, had wed, but not bedded. The marriage in fact, hadn't been consummated —because of timidity by the young man (Trevor Bannister) and a vague unawareness by his bride (Lois Daine). This stirred up some turmoil amongst the quartet of parents, who met in a nearby saloon to put the matter right. This led to some appetizing yocks, based on a well-judged clash of character. The boy's father (Paul Rogers) just couldn't believe that a son of his couldn't make it, and the news got around, so that the boy was fired from his job.

It was all happily sorted out, with an invisible session in the upstairs bedroom while the old folk reacted in the parlor. Naughton's script was sharp, shrewd, and salty. He also veered skillfully away from the tasteless implications of his theme.

But it still remained a slight idea that coasted along on the strength of its characterization. The acting was suitably full-bodied, with Paul Rogers clicking as the irascible dad, and touching moments provided by the youngsters, Lois Daine and Trevor Bannister Amongst the minor thesps, Derren Nesbitt registered strongly as the unwilling husband's brother. John Knight's direction was suave, getting full value from cast and the sleezy setting. *Otta.*

Showtime

This was another acceptable session of BBC-TV's "Showtime," the web's Sunday-night challenge to the commercial channel's Palladium show. It didn't hit any highspots, and it was a mistake to bring back two acts who'd only recently appeared on the same show. Maybe because they both lacked the spice of novelty, they didn't notch up such a resounding click.

First was Kathryn Grayson, whose pipes were well tuned for "The Night They Invented Champagne" and "So in Love," the last delivered in bolero tempo. The range of her voice was best displayed in the aria "Sempre libera" from "Traviata," in which, said la Grayson, she is to make her operatic bow at San Francisco. It promised well for the debut, but didn't match the great divas in its emotional quality. Still, she made a gracious impression, if a little stand-offish.

Then there was the piquant Trude Adams, who gave an appealing "Look Where You're Going" and joined up with emcee David Nixon in a cha-cha; she bubbled pleasantly. Comedy came from the reliable Chic Murray & Maidie, although his Scots pawkiness seemed a bit too local on this occasion.

The rest was, more or less, as usual. *Otta.*

Play of the Week

The most that can be said about E. D. S. Corner's "Negative Evidence," slotted into Associated-Rediffusion's "Play of the Week," was that it tried to grapple with an intriguing and novel clash of principle. After that, it became a catalog of woes.

A "progressive" scientist arrived in a colony where a war against native "bandits" was being waged. He quickly concluded that Major Peter Brayling (Peter Eyngarde) was responsible for atrocities against his foes, and, if he wasn't made to own up, two innocent men would be hanged for his crimes.

The Major's character seemed, on the face of it, as black as your hat. He despised the natives for their skin. He behaved with an unbecoming arrogance that put up the backs of everyone else. He had a schoolboy cynicism.

So it might have worked up into an interesting and dramatic debate between the liberal and the reactionary realist. But the scientist, as Corner conceived him, was such a bumbling dope that he never retained interest. Finally, the major fooled him by acting the part everyone expected him to play—and the scientist thought he'd been poisoned. This stretched the seams of credibility to splitting point, and the piece collapsed in disbelief.

Paul Eddington could do little with the crusading scientist, but Peter Wyngarde scored some points as the unpleasant military man. Both were often defated by the crusty dialog, taken off the peg, and that went for the rest of the cast. Director Jonathan Alwyn did what he could, but tumbled into melodrama at times of crisis. *Otta.*

Tele Follow-Up Comment

The Nation's Future

This series is shaking down into one of the most stimulating brain "exercycles" on video. Some hard thinking and muscle-building repartee roll at the touch of a switch and all the viewer has to do is just think along for a painless beef-up of the intellect.

Last Saturday's (11) NBC session was a provocative, if inconclusive, debate of the question: "Should the Federal Government Directly Subsidize the Arts?" For the affirmative, there was Harvard economics professor and Presidential advisor John Kenneth Galbraith and, in the opposite corner, there was Russell Lynes, managing editor of Harper's Magazine. Two highly civilized citizens, Galbaith and Lynes brought intelligence and wit to bear in a discussion that resolved itself into the role of the arts in a free society.

Galbraith urged support of several Congressional bills that would provide modest Governmental funds for the encouragement of the arts via direct grants, fellowships, etc. Lynes central objection to this program stemmed from his fear of bureaucratic and political domination of arts, a fear not so much of "creeping socialism" as of "creeping philistinism and mediocrity." There was no clear-cut resolution of the question, but at least the problem of the needs and the dangers were brought into understandable focus as a starting point for a wide public discussion.

The question period following the opening pro and con talks was marked by the presence of a flock of key show biz and artistic figures in the audience. Throwing questions at the debaters were Mrs. Isaac Stern, Robert Dowling, Hy Fain (AGMA), and Blanche Yurka, among others. John K. M. McCaffery kept the session moving with a firm, but friendly job of moderating. *Herm.*

Young People's Concert

Leonard Bernstein's chalk-talks with the N.Y. Philharmonic remain one of the more musically enlightening as well entertaining items on tele's musical calendar. Bernstein through this route, is expanding the musical knowledge of his auditors as well as expanding audiences for the classics.

The material dispensed by Bernstein is also an indication of the enlargement of musical tastes. The program heard Sunday (12) was taped before a youth audience and the subject matter was Aaron Copland, who 20 years or so ago, was regarded as one of those modernist extremely difficult to take. Musical tastes have expanded since then, and the Copland concert is one that was not only appreciated by the youngsters gathered at Carnegie Hall, but also by virtually anyone tuned in. Not the least part of it was the maestro's literate and articulate delivery and entertaining comments on the subject.

In honor of Copland's 60th birthday, Bernstein took as his text some of the composer's lesser known works, along with others that are considered too harsh for delicate ears, but all of them were stirring, provocative and contained original musical statements. In some passage. Bernstein illustrated the relationship with the classical and romantic school of composition, and in others, it was the mainstream of American musical thought that was omnipresent.

One of the entertaining byproducts of this show is the commercials. There is some exciting material in the non-sell of these spiels. One of them on this show was a talk by a femme mathematician who translated formulae to computerese. She made it sound exciting and creative. *Jose.*

Chevy Show

"The musical adaptation" of "Autumn Crocus" last Sunday (12) on the NBC-TV "Chevy Show" was nothing but a series of random tunes strung together by a listless, sentimental story line. However, the musical performances of Janet Blair, who has developed into a superlative performer over the years, of Betty Garrett and the Kirby Stone Four almost saved the evening.

The story is of an American schoolteacher who falls in love with a married innkeeper high in the Austrian Alps. Ricardo Montalban, whose "Cherman" accent was a mishmash, is a charming man, yet he was as out of place as an orchid found flourishing in a snowstorm. Moreover, his pleas to Miss Blair, the schoolteacher, to stay on and be his love did not come out as sweetly as they were intended. Instead they sounded like Latin threats.

"Crocus" was an unwise endeavor to present the music of Miss Blair, the Kirby Stone Four and the highjinx of Miss Garrett, who essayed a stranded American singer. Special notice must be taken of Miss Blair's rendition of a folk song called "Searching for Lambs." It was melodic and warm. *Art.*

The Play of The Week

Current outing of "The Play of The Week" is a psychological meller that starts off conventionally and weakly, but builds nicely with twists and turns for an overall satisfying outing. Titled, "The Sound of Murder," it was written by English author William Fairchild, and had a London run in 1959.

The small cast performed in pro, able fashion. Zachary Scott as the husband and intended murder victim was believable, and his miserable character almost warranted murder. Kim Hunter as the wife and co-conspirator was competent. Her lover in the triangle was Donald Davis, who, as the killer, hardly had a relaxed moment. His role never escaped its concocted character.

As the inspector, Sorrell Book had a delightful time of it, catching all the plot nuances. Felicia Montealegre, as the counter-plotting spinster, was maddeningly credible. Direction by Paul Bogart made the most out of the situation. "The Sound of Murder" isn't any big vehicle, but it does have a flair with murder. *Horo.*

Eyewitness To History

Flexible format of CBS-TV's "Eyewitness To History" Friday (10) night embraced the problem of growing unemployment and depressed areas in the U. S. It was an informative, interesting show, with Walter Cronkite handling the narrative ably.

Labor Secretary Arthur J. Goldberg was caught in Gary, Ind., visiting an unemployment insurance office. He spoke of a "full fledged recession" and the need to aid the unemployed and to bolster the economy. Good deal of the show focused on the depressed Cairo, Ill., a town which served as an illustration. There were "man-on-the-street" interviews, pictures of closed shops and factories, a visit to the local Chamber of Commerce. The Cairo visit ended on a note of hope, the note being struck on the basis of local endeavors and other efforts to pull the city out of a economic doldrums.

Towards the end, Senator Douglas (D-Ill.) came in for a brief interview on what should be done to alleviate the situation. *Horo.*

JUNIOR LEAGUE MARDI GRAS BALL
With Bud Collyer, Betty Furness, Tom Poston, others
Producer-Director: Ray Abel
Writer: John Mossdale
45 Mins., Fri. (10), 11:15 p.m.
WCBS-TV, N. Y.

The snob appeal in covering the annual Junior League ball was mitigated Friday (10) by the appearance of several fully grown women attired variously as drum majorettes (the high stepping was grotesque), Times Square (it shouldn't happen even on New Year's) or the TWA terminal at Idlewild (architecture was set back three minutes). It was hard at first to visualize these women as respected members of high society, although, it must be admitted, their infectiousness eventually overcame their costuming.

The pandering toward the ladies—in the face of contrary visual evidence—by the narrators, Tom Poston and Betty Furness (particularly she) was annoying; ladies of society, it might be supposed, are not above criticism, and if nothing bad can be said on the air then nothing at all should be said.

Still and all, there was a fascination, sometimes lost and sometimes overplayed, but still a fascination in this annual prance by the bedecked numbers of the Junior League. *Art.*

GUNSLINGER
With Tony Young, Preston Foster, Charles Gray, Dee Pollock, Midge Ware, John Pickard, Royal Dano, Fay Spain, Ray Bancroft, others
Exec Producer: Charles Marquis Warren
Producer: Seeleg Lester
Director: Andrew McLaglen
Writers: John Dunkel, Louis Vittes
60 Mins., Thurs., 9 p.m.
PARTICIPATING
CBS-TV (film)

CBS-TV sees Charles Marquis Warren's new "Gunslinger" as its big hope for rebuilding its Thursday night program structure. Unfortunately, both the network and Warren are on far less solid ground than in Warren's earlier venture, "Rawhide." Not only does "Gunslinger" come at a time when the impact of a new western is highly dubious, but it comes with several built-in weaknesses and deficiencies.

One comparison with "Rawhide" is inevitable, and that is that "Rawhide" comprised a somewhat fresh approach at realism in the old west, whereas "Gunslinger" tends to find itself in the familiar and contrived area of an undercover agent for the Cavalry, the fast draw, and the myriad cliches of characterization that accompany these premises. Moreover, where the "Rawhide" characters were easily integrated, the leads in "Gunslinger" are vague and shifting in their relationship.

Taking it from the top, Tony Young plays the title role, an undercover agent for the Cavalry. Preston Foster is the frontier captain to whom he reports. Charles Gray and Dee Pollock are Young's sidekicks, the former an Irish-Mexican in the Gilbert Roland style and the latter a youngster. Midge Ware is a sexy storekeeper in the fort, and John Pickard is a sergeant.

Kickoff story, by John Dunkel and Louis Vittes, had the trio tracking down a fugitive Confederate prison camp doctor who had butchered Unior prisoners. Yarn took them to a border town and a case of mistaken identity before Young killed the right man. Story was serviceable, but hardly standout.

Trouble with "Gunslinger" lies, apart from its contrived premise, with the areas of the relationship among the characters and the casting. Problem in the latter area is Young, who plays his role in a surly, unpleasant style that however it may match the type of character he plays, nevertheless doesn't make viewing the show a particularly rewarding or enjoyable experience.

Moreover, on the basis of the opener, the relationship between Young and Foster is ill-defined; indeed, the character of Young himself is enigmatic. Nor is the setup between Young and Gray, his sidekick, spelled out in any clear manner.

Foster turns in a professional job as the captain, though limited by the contradictions in the script. Gray and young Dee look promising as the sidekicks. Midge Ware as the home-base romantic entry is a looker, but pretty awful as an actress. In the guest-star roles, Fay Spain and Royal Dano took honors.

Production is slick, up to the Metro backlot standards. Andrew McLaglen's direction is hampered by the built-in script problems. Warren and his new producer, Seeleg Lester, who moved over from "Perry Mason," have a lot of patching to do on the basic continuity, and will have to get better stories than the opener with which to make an impact. A Dimitri Tiomkin-Ned Washington theme isn't particularly good. *Chan.*

A STRING OF BEADS
(Story of Love)
With Jane Fonda, George Grizzard, Glenda Farrell, Chester Morris, Louisa Horton, Roland Winters, Dino de Luca; Janet Blair, hostess
Producer, Leonard Blair
Director: Fielder Cook
Adapter: Steven Gethers
60 Mins., Tues. (7), 10 p.m.
WHITMAN CANDIES
NBC-TV, from N. Y. (color)
(N. W. Ayer)

Any resemblance between this NBC production of "A String of Beads" and W. Somerset Maugham's short story is purely incidental. In outfitting it into a modern, American hour, Steven Gethers diluted it into a weak, pointless, one-hour soap opera with an abundance of cliches.

But the production wasn't a total

(Continued on page 38)

TIME REMEMBERED
(Hallmark Hall of Fame)
With Christopher Plummer, Edith Evans, Janet Munro, Barry Jones, Paul Hartman, Sig Arno
Producer-Director: George Schaefer
Writer: Jean Anouilh
Adaptation: Theodore Apstein (from English version by Patricia Moyes)
90 Mins.; Tues. (7). 7:30 p.m.
HALLMARK
NBC-TV (color; tape)

Jean Anouilh's "Time Remembered," a success d'estime on Broadway a few seasons back, was fashioned into a sparkling video presentation on the Hallmark series last week. It was 90 high-flying minutes winged by a delicate and witty script, performed in high style, and mounted in a production marked by flawless taste. It was caviar that must have been tempting to the masses.

On tv, the play was registered in a pure romantic key. Whatever cynical notes Anouilh struck were dissolved in the warm glow of sentiment that overlay this story about an attempt to cure a young prince of his morbid passion for a mad ballerina, who died, by reconstructing a new romance in the precise image of the old.

Under George Schaefer's direction, the cast controlled this fantasy with a pure theatrical sense for its charm, poetry and sophistication. Edith Evans, veteran British actress making her television bow as the prince's aunt, a role played by Helen Hayes in the legit version, gave a performance of the highest professional polish. Christopher Plummer was also brilliantly right as the prince, striking a pose of ambiguous heart-break over the fading memory of his romance.

Janet Munro, a young actress in her first major tv role, scored with an appealing portrayal of the young shop-girl hired to recreate the eccentric personality of the prince's dead inamorata. It was a long and difficult assignment with frequent switches of mood and Miss Munro carried it hired to recreate the eccentric personality of the prince's dead inamorata. It was a long and difficult assignment with frequent switches of mood and Miss Munro carried it off with only a few minor inconsistencies of style. Firstrate support to the principals was supplied by Barry Jones, as the prince's cousin; Paul Hartman, as a bistro owner; and Sig Arno, as a comic headwaiter.

Settings and costumes were marked by an aristocratic air perfectly suitable to a yarn wholly unadulterated by any contemporary social significance. *Herm.*

WASHINGTON CONVERSATION
With Paul Niven, Arthur J. Goldberg
Producer: Michael J. Marlow
Director: Bill Linden
30 Mins.; Sun., 2 p.m.
CBS-TV, from Pittsburgh

"Sunday's (12) preem of "Washington Conversation," with Labor Secretary Arthur J. Goldberg as guest, got off to a faltering start. It's major weakness was that the halfhour turned out to be more of a superficial one-man show than warranted.

Site of the show was shifted from Washington to Pittsburgh in order to accommodate Secretary Goldberg, who is touring depressed areas in the U.S. for the new Kennedy administration. Format of the show had CBS newsman, Paul Niven, as the sole interrogator. Announced format was to feature questioning by a group of CBS correspondents.

The superficiality was caused by the failure of correspondent Niven to dig more into Goldberg's Comments. For example, there is a area of disagreement about President Kennedy's plan to correct the unemployment situation, with vocal parts of business community taking one position and labor leaders, such as Walter Reuther, contending the administration's program doesn't go far enough.

There were other areas, too where generalities prevailed, but over a 30-minute span, with only two participants, there certainly was sufficient time for more digging which would have resulted in a livelier outing.

On the credit side, the informal, unrehearsed nature of the outing helped to draw a portrait of the Labor Secretary, a man in a pivotal position who should be known by the public. Goldberg expressed his concern over unemployment, characterized the administration as a "do something government." *Horo.*

THE HEIRESS
(Family Classics)
With Julie Harris, Farley Granger, Barry Morse, Muriel Kirkland, Suzanne Storrs, Barbara Robbins, Mary Van Fleet, David O'Brien; Robert Cobert, music
Executive Producer: David Susskind
Producer: Jacqueline Babbin
Director: Marc Daniels
Adaptation: Jacqueline Babbin, Audrey Gellen
60 Mins., Mon. (13), 8 p.m.
BRECK'S
CBS-TV (tape)
(Reach, McClinton)

"Half as long and twice as good" might aptly characterize the "reintroducion" of CBS-TV's "Family Classics," as a 60-minute presentation, now that it's abandoned its two-part successive-nights two-hour productions in favor of a one-night stand. At least Monday night's (13) offering of "The Heiress" (an adaptation of the Ruth and Augustus Goetz Broadway play based on Henry James' "Washington Square") took on a more solid, substantial veneer as mature television; a finely executed once-over-lightly treatment which, for all its distillation, captured the essence of James' 19th Century whirl at psychological drama.

Under the skillful directorial hands of Marc Daniels, the production had a swift, direct, pungent movement, matched by a Jacqueline Babbin-Audrey Gellen adaptation that hardly seemed to sacrifice any of the author's fundamental capacity for characterization, full delineation of personality and tense dramatic effect. It takes a bit of doing in an hour entry, but "Heiress" managed it quite successfully.

The performances on the whole were satisfactory, with Julie Harris in particular contributing the sensitivity which demonstrated James' awareness and understanding of psychological overtones. Barry Morse, as her cold and brutally truthful father, brought conviction to the role. Farley Granger played the part of the mercenary suitor in perhaps the only jarring casting note, for he played it a bit too bombastically. The others in the cast acquitted themselves well, including Muriel Kirkland, Suzanne Storrs and Barbara Robbins. *Rose.*

REMEMBER HOW GREAT
With Jack Benny, Andy Williams, McGuire Sisters, Juliet Prowse, Connie Francis, Hermes Pan Dancers, John McGiver
Producer: Gil Rodin
Director: Greg Garrison
60 Mins., Thurs. (9), 8:30 p.m.
AMERICAN TOBACCO
NBC-TV, color tape from Hollywood
(BBD&O)

Lucky Strike has lost its musical touch. The ciggie sponsor, long identified with musical broadcasting via "Your Hit Parade," hit a wrong note in its attempt to recap 30 years of musical Americana on a color special tagged "Remember How Great." It was a hodgepodge variety show without point or purpose. Memories aren't made of the stuff that was thrown into this hour.

No nostalgic nerve could be stimulated with a McGuire Sisters' workover of "Let Me Entertain You," vintage 1959 from the Jule Styne-Steve Sondheim "Gypsy" score, or Andy Williams' "You Don't Want My Love," a current disclick, or Connie Francis' salute to Al Jolson, a special material bit she's currently using in her night club routine, or the Hermes Pan choreographed "The Saga of Sadie Thompson," which probably was never done before or should ever be done again.

Of course, there were some old songs delivered appropriately by the McGuires. Miss Francis and Williams but the continuity was haphazard. Even Harry James' sharp trumpeting failed to bring the hour to life or to bring back memories of the big band heyday. Juliet Prowse, prima ballerina of "The Rat Pack," came off best in a hoedown sequence and the strange Sadie Thompson saga.

The narrative thread was handled by Jack Benny, on loan from another network. He filled the gaps between the song and dance with some mildly diverting patter but it was cut from the same old cloth. John McGiver did the best he could in the role of a network veepee but it was a cliche character that should be dumped by now.

Through it all Luckies plugged its premium LP, "Remember How Great," which Columbia Records put together *Gros.*

17 out of 30

Including top-rated shows of all kinds: comedies, westerns, variety programs, suspense shows, drama.

11 out of 20

Including five top-rated comedy programs (5, 10, 11, 14, 18)—more than the other two networks combined.

6 out of 10

Including television's top-rated show for more than four years (1), television's most popular new show (5), the show with the longest record of popularity in television (9).

1. GUNSMOKE 4. RAWHIDE 5. CANDID CAMERA 6. HAVE GUN 9. ED SULLIVAN 10. DENNIS THE MENACE 11. ANDY GRIFFITH 14. JACK BENNY 17. G. E. THEATER 18. DANNY THOMAS 20. PERRY MASON

23 out of 40

And of the season's eight top-rated new programs the CBS Television Network has six (5, 11, 25, 29, 39, 40).

21. WHAT'S MY LINE? 22. RED SKELTON 24. GERSHWIN YEARS 25. PETE & GLADYS 29. ROUTE 66 30. DOBIE GILLIS 34. TO TELL THE TRUTH 35. GARRY MOORE 37. LASSIE 38. HENNESEY 39. CHECKMATE 40. TOM EWELL

This remarkable record, based on the latest nationwide Nielsen report, is actually an old story: Throughout the past 134 Nielsen reports issued since July 1955 the CBS Television Network has averaged 22 of the 40 top-rated programs.† In 100 of these reports it has presented more of the Top Ten than the other two networks combined. In sum, if you are an advertiser, producer, performer or viewer, the place to be is The CBS Television Network.*

CBS

*2nd January report. †Evening programs; average audience rating basis.

Television Reviews

Continued from page 35

loss, thanks to as vivacious a performance—by Jane Fonda—as television has had in many a year, to some honest and direct emoting by the rest of the cast, and to Fielder Cook's skillful direction.

Briefly, Miss Fonda played a secretary who on impulse bought a $120 string of pearls to wear to a dinner party at her boss' home. The pearls turn out to be worth $60,000, and she was all set to return them when, offended by the jeweler's rudeness, she kept them only to find her own romance turning sour because of it. It was only when the couple who employed her split and the wife gave her a stern lecture on the adventure of youth and marriage that she returned the pearls and consented to marry her boyfriend after having insisted that they wait until they could afford marriage.

Not much substance in the script, and most of it burdened by cliches. But Miss Fonda virtually lit up the screen in an animated and spirited characterization of the young girl, creating a real sense of believability in even the weariest moments of the story. Chester Morris and Louisa Horton gave strong and honest, if not entirely credible portrayals of the married couple; George Grizzard was fine as the boyfriend; Glenda Farrell was pert and sassy as her mother; and Roland Winters put on his best condescending manner as the jeweler.

Fielder Cook's direction was mature, and managed to lift the production a notch above the level of the script. But that just wasn't high enough. Leonard (Buzz) Blair, who produced, has apparently spent too many years in the daytime vineyards to escape their effect in this, his first nighttime effort as a producer. *Chan.*

THE SINGLE WOMAN
(Purex Specials for Women)
With Pauline Frederick, reporter; Barbara Baxley, Michael Tolan, Patrick O'Neal, Brett Somers, Norman Rose, Dr. Louis English
Exec Producer: Irving Gitlin
Producer-Writer: George Lefferts
Director: William A. Graham
60 Mins., Thurs. 4 p.m.
PUREX
NBC-TV, from N. Y. (tape, color)

(Edw. H. Weiss)

With this series of daytime specials Irving Gitlin & Co. have forged, for better or worse, a new video form, the soaper-documentary. The four outings to date apparently have been tailored to the belief that the ladies at home won't sit still for the hard facts alone, so they've added some syrup. The idea is noble enough, but the shows invariably turn out more syrupy than informative—the latest entry, "The Single Woman," no less than the previous ones.

Episode set out to explore reasons why many girls never get married, dispensing at the outset such statistics as that 17,000,000 femmes lack husbands and more than half that number may never marry, and that the gals spend some 20 billion per year in pursuit of men (for cosmetics, vacations, etc.). Pauline Frederick had a seven or eight minute interview at the wrapup with psychiatrist Louis English—and so much for the documentary.

The rest of it (which is to say most of the hour) was a schmaltzy dramatization of a "typical" case study, with untypically attractive Barbara Baxley, who lived in an untypically swank apartment, turning down a marriage proposal from untypically handsome and romantic bachelor, Michael Tolan, with Vivaldi cascading in the background. She rejected him for a confusion of reasons; she was emotionally immature, rebelling against her mother's wishes, feared the responsibilities of marriage, and unrealistically was looking for the perfect mate. (It had been explained earlier that this was not a single case study but a composite, so presumably Miss Baxley was bedevilled by the full assortment of anti-marriage motives).

After being nearly adulterated by an ex-beau (Patrick O'Neal), observing how a less attractive bachelorette (Brett Somers) kept striking out in search for "Mr. Right," and suffering the agonies of loneliness, Miss Baxley summoned back the boy friend and saved herself. George Lefferts wrote her at least one pregnant phrase, which neatly pointed up the paradox: "Man, my greatest enemy, who's supposed to rescue me." But in the main it was an artless and strident script.

Miss Baxley shouldered it like a trouper and gave a good account of herself. Rest of the cast, although proficient, played it strictly in the soaper key. Dr. English's contribution, in the sum-up, amounted to little more than token advice that girls should learn to "give and take" and neither expect nor seek perfection in a man. *Les.*

THE RAGTIME ERA
(The Mauve Decade)
With Max Morath
Producer: Marvin Hall
Director: James Case
30 Mins., Sat., 10:30 p.m.
WOR-TV, N. Y. (tape)

"The Ragtime Era" is the kind of show that educational tv folk strive for and rarely achieve—one with a high quotient of both scholarship and entertainment.

The 12-part series, produced for the National Educational Television & Radio Center by KRMA-TV, Denver, preemed in New York on WOR-TV Saturday (11). Series has had, or is having, a run on most of NET's 48 educational-channel affiliates.

In host Max Morath, "Ragtime" has the ideal spokesman. He holds forth at an elegant pianoforte, singing and playing in a lively, authentic style. He's a close student of the period when America's popular music developed, and he sparked the narrative segs with anecdote and erudition that was as bright as the music.

In the opener, Morath covered the Gay Nineties, "The Mauve Decade," when the sentimental tearjerkers played on parlor piano and parodies sung in variety houses and in minstrel halls reflected the split personality of the times. Parlor fave, "My Sweet Heart's the Man In the Moon," became "My Hobby's a Good Drink of Rye," on the variety boards, and Morath rendered both.

Other numbers, some with original lantern-slide narrative and closeups of sheet-music covers, included "Little Lost Child," "The Band Played On," "Sweet Rosie O'Grady," "The Picture Is Turned Against the Wall." And some contrasts, like "Ta Ra Ra Boom Teyay," composed in a St. Louis sporting house."

Morath discussed the songwriters of the times—Charles K. Harris, whose "After the Ball Is Over" launched the "gold rush" to New York's Tin Pan Alley; Paul Dresser, whose sentimental tunes reflected the era's naiveness while brother Theodore Dreiser's novels were pioneering realism in American literature; Negro composer Gus L. Davis, whose tunes had a hint of the folk blues to come; and others. Remaining stanzas cover American pop music to 1920, including blues, ragtime, musical comedy and Tin Pan Alley. The Gay Nineties parlor set and Morath's cigar and derby were a good disguise for the entertainer's 32-years.

Off-camera, he scores the Imperial Hotel mellers at Cripple Creek, Colo., plays club dates and cuts ragtime disks on the Barbary Coast label. *Bill.*

THE VITAL ISSUES
With Jack Chase, narrator
Executive Producer: Win Baker
Producer: Ron Little
Director: Wendy Davis
Writers: Harry Durning, Mel Bernstein
60 Mins., Tues., 10 p.m.
SPERRY AND HUTCHINSON CO.
WBZ-TV, Boston

From the opening 'copter shot of Boston as viewed through simulated cracked lens, to the closing editorial comments 60 minutes later by WBZ-TV general manager James E. Allen filmed against backdrop of frigid Hub skyline, "The Vital Issues" was a first-rate documentary on problems and prospects, challenges and changes facing metropolitan Boston and the Bay State during '61.

There was plenty of meat sandwiched between the opening and closing of this pubaffairs offering —a survey of economy, business, industry, housing, education, culture, entertainment, urban renewal, transportation and urban-suburban conflict.

Exec producer Win Baker did superior a job with the production, salting it with on-location interviews with such key civic leaders as Boston's mayor John Collins, controversial Boston redevelopment director Edward J. Logue, Gregory Wolfe, exec director of the greater Boston economic study committee, and Mass. commerce dept. planning director, Norman Pothier, among others.

Complementing the emphasis on ideas was the visual impact of "Issues," as cameraman Phil Galligan's professional lens work overcame the pitfall of most documentaries—lack of motion and pace. His ground and aerial work ranged over city and suburb, focusing attention on the vital issues.

Expertly researched by WBZ-TV editorial writer Harry Durming, who collaborated on the script with staff documentary writer Mel Bernstein, "Issues" skillfully covered the complex metropolitan (76 cities and towns) spectrum in an imaginative and frank manner. Newsman Jack Chase's narration was forceful.

Sperry and Hutchinson, distributors of S&H green stamps, is sponsoring the 12-program series, and served up thoroughly tasteful commercials. Keyed to the community-interest theme of the program, commercial lead-ins were straight interviews, one with a member of Mass. league of women voters, another with a PTA official.

The Westinghouse outlet did itself proud with this first outing of its one-a-month, prime time Hub-affairs series. Subsequent programs will give in-depth treatment to subjects covered in opener. *Guy.*

MAYOR OF BROADWAY
With Earl Mossman, guests
Producer-Director: Bill Rygg
45 Mins.; Sun., 8:45 a.m.
KPTV, Portland, Ore.

Dapper vaude vet Earl Mossman, has turned his many talents to a weekly tv show for the younger set. Show is sponsored by a top toy outfit here, which has been grabbing results with this oldster showman who still has plenty of youth. Opening with a local Broadway set and the strains of "Lullaby of Broadway," Mossman talks, gags, dances, interviews guests, and shows Abbott & Costello films for a fast 45 mins. Guest list includes experts who teach the youngsters to draw, dance, and covers other phases of education.

Sponsor has toy giveaways for various contests. Mossman handles the emcee chores nicely and makes the entire before Sunday School stint interesting enough to rack up a solid rating. Sponsor's blurbs are integrated neatly into the action with the entire layout taped late in the week. *Feve.*

Unger

Continued from page 28

by National Theatres and Television. It was then shifted east, a period when NT&T separated from NTA, although retaining the largest stock interest in the NTA operation. Now, headquarters of the sales operation goes back to the Coast.

Under the new organizational structure, sales responsibilities will be as follows: Berne Tabakin, up to now v.p. in charge of Coast activities, will become v.p. in charge of all sales. Peter Rodgers has been elected v.p. in carge of Coast sales, and will undertake the responsibilities formerly handled by Tabakin. Leonard Gruenberg becomes v.p. in charge of sales development. E. Jonny Graff continues as v.p. in charge of all eastern sales operation, and along with Tabakin has been nominated for election at the next annual meeting of NTA's board of directors.

Unger added that he would be spending a major portion of his time in Beverly Hills, supervising sales. While Ely A. Landau NTA board chairman, will be concentrating a major portion of his time working with the broadcast division, which includes WNTA-TV, WNTA AM-FM, NTA Productions and Telestudios. Corporate responsibilities will continue to be shared by Landau and Unger.

NTA, for the fiscal year ended Sept. 30, '60, reported a net loss of $7,001,891, after amortization of $11,955,194 against $14,134,937 in sales of motion pictures and other film product.

Company reported operating revenues of $19,018,000 and an increase in net worth from $2,000,003 to $4,236,000 during the fiscal year.

Although, during the fiscal year, the company produced 39 "Play of the Week" vidtape programs and acquired a new package of 20th-Fox post-'48's and certain other film product at a combined cost of more than $8,000,000, total liabilities decreased $10,280,000 with $3,989,000 of this decrease related to current liabilities. In addition, the inventory of film and tape programming which the company has acquired over the past five years has been reduced by amortization from an original cost of more than $74,000,000 to $26,206,000.

The change in the company's financial status results from new agreements affected with National Theatres and Television, and 20th-Fox, two of the largest holders of the company's indebtedness. Management stated that it intends to further reset and reconstruct its basic operations and financial structure.

Close-Up On a WNEW 'Close-Up'

That programs can be born under the most casual of circumstances is common knowledge; more unusual is the creation of news documentaries under the same conditions. Example is last Sunday's (12) WNEW Radio, N. Y., "News Close-Up" rundown on the decision of the Westchester suburb of New Rochelle to appeal a federal court decision which found the town's school system to be gerrymandered so as to concentrate its Negro population into a single school.

The show started with an innocent dinner invitation extended by Phil Cowan, Metropolitan Broadcasting Corp.'s publicity topper, to Martin Weldon, company's director of news and special events. Cowan, a New Rochelle resident, suggested that Weldon sleep over that night, Tuesday (7), because of the big snowstorm the previous weekend.

At dinner, they began discussing the school board's decision to appeal, made the night before after an open hearing which WNEW had covered. Weldon asked Cowan his opinion of the situation and what he knew of his neighbors' feelings on the matter. As they talked, Weldon had an idea, and called down to the station to see whether it could send up an engineer with a tape recording. The engineer got up to the Cowans' home.

Meanwhile, Cowan began rounding up neighbors, including tv emcee Monty Hall, CBS News publicist Milt Rich, a dentist and his schoolteacher wife and a businessman who'd been active in school affairs and his wife. Once together, they launched into a roundtable discussion on the problem that ran well past midnight, with a wide range of views on the situation. All of it was taped. Next day, Weldon started editing it and combining it with the tapes of the open hearing the previous night. What emerged was the Sunday news special.

'Klondike'

Continued from page 29

constructed entirely of wooden wine barrels—there are hundreds more episodes like these, most of them wildly improbable and wildly romantic and all of them authentic."

Instead the scripts he saw were "just kicking, punching, gouging and smashing people over the head with chairs (in the first episode, after NBC had announced 'Klondike' as the start of a new 'nonviolent' era in television). After that the gunplay was almost continuous . . . But we will not see these stories on television now. Even if (as seems unlikely) a producer could be found more interested in human drama than gunfights, it is too late. As far as television is concerned, the Klondike gold rush is over and done with. Meanwhile, back at the ranch . . ."

CBS-TV Schedule

Continued from page 25

moving "Twilight Zone" to 9:30-10, if it's renewed, and filling 10-11 with the hourlong "The Defenders."

Saturday and Sunday are intact. Former has "Perry Mason," "Checkmate," "Have Gun" and the expanded "Gunsmoke." Sunday, it's "Lassie" at 7, "Dennis the Menace" at 7:30, Ed Sullivan at 8, "GE Theatre" and Jack Benny at 9-10 and "Candid Camera" and "What's My Line?" at 10-11.

Still unaccounted for are two half-hour comedies for which CBS has firm production commitments, "Oh Those Bells" and "Ichabod." But they can be slipped into some of the open spots without too much trouble.

Madsen to Prexy KSL

Salt Lake City, Feb. 14.

Arch L. Madsen was named prez of Radio Service Corp., which operates KSL and KSL-TV here, effective April 1. He replaces Jay W. Wright, whose resignation is effective April 1.

Rege Cordic Has Radio Brainchild: Resurrecting Those Old 'Movie' Tapes

Pittsburgh, Feb. 14.

Another windfall for the owners of movie rights and a new source of income for forgotten radio tapes may be in the offing as the result of Pitt radio personality Rege Cordic trying to put the old film "Top Hat" on radio. Cordic, whose production firm has an annual income well into six figures, dreamt up the idea a couple of weeks ago and presented it to Les Rawlins, general manager of the station. Given the go-ahead, Cordic put his brain factory to work and they came up with a good treatment of the film by careful editing and narrating during the completely visual parts.

The station had a press conference on Friday (3) and demonstrated the new feature which they were going to make a regular part of "Program PM," its nightly show from 8 to 10. The story of putting a movie on radio made the wire services and the law firm of Regan, Goldfarb, Powell & Quinn, who represent RKO saw the item in the Herald Tribune in New York.

Mr. Quinn called Rawlins and told him that while KDKA-TV had the television rights for the pic, this did not include radio rights and it would be an infringement of RKO's copyright if it was presented on radio. C & C, who distribute the film, also said they had only tv rights. Quinn said he would try to clear rights for the station but up until deadline time nothing had been heard.

However, the idea and its erasing got the station a terrific press here and Rawlins had the program department looking at other films in the station library that would lend themselves to radio treatment and the boys came up with quite a few. Since there had been sponsor interest on the show, Rawlins is now exploring further into the possibilities of bringing back such famous dramatic radio shows as "Lux Theatre," "Orson Welles' Mercury Theatre" and even "Lights Out."

Guy's NAB Citation

Washington, Feb. 14.

Raymond F. Guy, retired senior staff engineer of NBC, will receive the Engineering Achievement Award of National Assn. of Broadcasters.

NAB said Guy, believed to have had the longest continuous experience as a fulltime broadcast engineer of anyone in the world, was selected for his "long and distinguished service to his profession, his industry and his country."

Now an engineering consultant in Haworth, N.J., Guy retired from NBC last October after nearly 40 years of service with RCA and the network. He entered broadcasting in 1921 as an engineer-announcer with old WJZ.

Presentation will be made here May 10 during the NAB Broadcast Engineering Conference.

Birmingham — Neal Branch, WBIR-TV program director has been upped to sales manager, vice Dick Quinn, who now is senior salesman. Production manager Pete Fennelly will take on programing chores in addition to his regular duties.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 10:00-10:30)	WISH	49
2.	Wagon Train (Wed. 7:30-8:30)	WFBM	40
3.	77 Sunset Strip (Fri. 9:00-10:00)	WLWI	39
4.	Checkmate (Sat. 8:30-9:30)	WISH	38
4.	Real McCoys (Thurs. 8:30-9:00)	WLWI	38
5.	Flintstones (Fri. 8:30-9:00)	WLWI	36
6.	Have Gun, Will Travel (Sat. 9:30-10)	WISH	34
6.	My Three Sons (Thurs. 9:00-9:30)	WLWI	34
6.	Perry Mason (Sat. 7:30-8:30)	WISH	34
6.	Red Skelton (Tues. 9:30-10:00)	WISH	34

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Border Patrol (Sat. 10:30)	WISH	CBS	28	64
2.	Death Valley Days (Sat. 7:00)	WISH	U.S. Borax	27	56
3.	Huckleberry Hound (Mon. 6:30)	WLWI	Screen Gems	26	48
4.	Quick Draw McGraw (Wed. 6:30)	WLWI	Screen Gems	22	47
4.	Sea Hunt (Thurs. 7:00)	WLWI	Ziv-UA	22	44
5.	Pony Express (Mon. 7:00)	WLWI	CNP	21	40
5.	U.S. Marshal (Tues. 7:00)	WISH	NTA	21	49
6.	Blue Angels (Fri. 7:00)	WLWI	CNP	17	37
6.	Shotgun Slade (Wed. 7:00)	WLWI	MCA	17	37
7.	Woody Woodpecker (Fri. 6:30)	WLWI	Kellogg	16	38

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Patrol; Playhouse	WFBM	8
Solent Service	WLWI	8
Col. Flack; Parade	WTTV	8
News-D. Edwards	WISH	12
News; Weather	WISH	14
Huntley-Brinkley	WFBM	14
News; Weather	WISH	10
Early Report	WFBM	17
Weather; Headlines	WFBM	15
Lock-Up	WISH	12
Early Report	WFBM	12
Weather; Headlines	WFBM	12
Early Report	WFBM	11
Weather; Headlines	WFBM	11
Early Report	WFBM	14
Weather; Headlines	WFBM	14
Early Report	WFBM	15
Weather; Headlines	WFBM	15
Huntley-Brinkley	WFBM	14
News; Weather	WISH	11

HARTFORD

STATIONS: WNHC, WTIC, WHNB. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Checkmate (Sat. 8:30-9:30)	WTIC	38
2.	Perry Mason (Sat. 7:30-8:30)	WTIC	36
3.	Gunsmoke (Sat. 10:00-10:30)	WTIC	35
4.	Ed Sullivan (Sun. 8:00-9:00)	WTIC	33
4.	Untouchables (Thurs. 9:30-10:30)	WNHC	33
5.	Have Gun, Will Travel (Sat. 9:30-10)	WTIC	31
6.	Pete & Gladys (Sat. 7:00-7:30)	WTIC	30
7.	Flintstones (Fri. 8:30-9:00)	WNHC	28
7.	Danny Thomas (Mon. 9:00-9:30)	WTIC	28
7.	Dobie Gillis (Tues. 8:30-9:00)	WTIC	28
7.	Garry Moore (Tues. 10:00-11:00)	WTIC	28

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Rough Riders (Fri. 7:00)	WTIC	Ziv-UA	18	40
2.	Tombstone Territory (Sat. 10:30)	WTIC	Ziv-UA	17	49
3.	Death Valley Days (Tues. 7:00)	WTIC	U.S. Borax	16	39
3.	Ivanhoe (Sun. 7:00)	WTIC	Screen Gems	16	29
4.	Four Just Men (Sun. 5:00)	WTIC	ITC	15	54
5.	Huckleberry Hound (Thurs. 6:00)	WNHC	Screen Gems	14	39
6.	Jim Backus (Thurs. 7:00)	WTIC	CNP	12	30
6.	Quick Draw McGraw (Tues. 6:00)	WNHC	Screen Gems	12	44
7.	Man And The Challenge (Fri. 8:30)	WHNB	Ziv-UA	11	18
8.	Phil Silvers (Mon. 7:00)	WNHC	CBS	10	24
8.	Woody Woodpecker (Mon. 6:00)	WNHC	Kellogg	10	32

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News; Weather	WHNB	13
Huntley-Brinkley	WHNB	15
Mike Hammer	WHNB	8
News; Weather	WHNB	13
Huntley-Brinkley	WHNB	16
S. Temple; Hall of Fame	WHNB	19
Omnibus; Celeb Golf	WHNB	7
Early Show	WHNB	10
Film; Weather	WTIC	11
News; Weather	WHNB	16
Huntley-Brinkley	WHNB	20
Feature Film; Weather	WTIC	9
Flintstones	WNHC	28
News; Weather	WHNB	18
Huntley-Brinkley	WHNB	20
Early Show	WHNB	10
Film; Weather	WTIC	12

HARRISBURG

STATIONS: WGAL, WTPA, WHP. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 10:00-10:30)	WGAL	48
2.	Wagon Train (Wed. 7:30-8:30)	WGAL	43
2.	Perry Mason (Sat. 7:30-8:30)	WGAL	43
3.	Untouchables (Thurs. 9:30-10:30)	WTPA	42
4.	77 Sunset Strip (Fri. 9:00-10:00)	WTPA	41
5.	Red Skelton (Tues. 9:30-10:00)	WGAL	39
6.	Perry Como (Wed. 9:00-10:00)	WGAL	38
6.	Have Gun, Will Travel (Sat. 9:30-10)	WGAL	38
6.	Surfside 6 (Mon. 8:30-9:30)	WTPA	38
7.	Detectives (Fri. 10:00-10:30)	WTPA	37
7.	Price Is Right (Wed. 8:30-9:00)	WGAL	37

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Manhunt (Sat. 10:30)	WGAL	Screen Gems	44	75
2.	Sea Hunt (Thurs. 7:00)	WGAL	Ziv-UA	31	69
3.	Shotgun Slade (Wed. 7:00)	WGAL	MCA	28	18
4.	U.S. Marshal (Sat. 7:00)	WGAL	NTA	24	52
5.	Death Valley Days (Fri. 7:00)	WGAL	U.S. Borax	22	56
6.	Mike Hammer (Tues. 10:30)	WTPA	MCA	18	30
7.	Lock-Up (Fri. 8:00)	WGAL	Ziv-UA	15	26
8.	Johnny Midnight (Sat. 8:30)	WTPA	MCA	11	18
8.	Pony Express (Fri. 7:30)	WGAL	CNP	11	20
9.	Popeye (Mon.-Fri. 6:00)	WHP	King Features	7	21
9.	Meet McGraw (Wed. 9:00)	WHP	ABC	7	9

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Wrestling; M. Shayne	WHP	7
Fight of The Week	WTPA	7
Make That Spare	WTPA	7
It's In The Name	WTPA	7
Scoreboard	WTPA	7
Hour of Stars	WTPA	10
Scoreboard	WTPA	10
Tales From The Tomb	WHP	15
Hour of Stars	WTPA	9
Scoreboard	WTPA	9
Garry Moore	WGAL	31
Harrigan & Son	WTPA	23
Tall Man	WGAL	30
Funday Funnies	WTPA	23
News; Hour of Stars	WTPA	14
News; Weather	WGAL	10
Hope; Como	WGAL	41

NEW HAVEN, CONN.

STATIONS: WNHC, WTIC, WHNB. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Untouchables (Thurs. 9:30-10:30)	WNHC	47
2.	Real McCoys (Thurs. 8:30-9:00)	WNHC	42
3.	My Three Sons (Thurs. 9:00-9:30)	WNHC	38
3.	77 Sunset Strip (Fri. 9:00-10:00)	WNHC	38
4.	Cheyenne (Mon. 7:30-8:30)	WNHC	36
5.	Donna Reed (Thurs. 8:00-8:30)	WNHC	35
6.	Flintstones (Fri. 8:30-9:00)	WNHC	34
7.	Adv. In Paradise (Mon. 9:30-10:30)	WNHC	32
8.	Surfside 6 (Mon. 8:30-9:30)	WNHC	31
9.	Rebel (Sun. 9:00-9:30)	WNHC	30

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Phil Silvers (Mon. 7:00)	WNHC	CBS	20	38
2.	Death Valley Days (Tues. 7:00)	WTIC	U.S. Borax	15	28
3.	Sea Hunt (Sat. 10:30)	WCBS	Ziv-UA	14	33
4.	Quick Draw McGraw (Tues. 6:00)	WNHC	Screen Gems	13	34
4.	Tombstone Territory (Sat. 10:30)	WTIC	Ziv-UA	13	31
4.	Woody Woodpecker (Mon. 6:00)	WNHC	Kellogg	13	33
5.	Huckleberry Hound (Thurs. 6:00)	WNHC	Screen Gems	12	32
6.	Best of Post (Sat. 7:00)	WNHC	ITC	11	25
6.	Rough Riders (Fri. 7:00)	WTIC	Ziv-UA	11	24
7.	Shotgun Slade (Wed. 7:00)	WNHC	MCA	10	26
7.	Johnny Midnight (Thurs. 7:00)	WNHC	MCA	10	23

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Shotgun Slade	WNBC	9
7 O'Clock Report	WCBS	12
CBS News	WCBS	12
Tombstone Territory	WTIC	13
Early Show	WCBS	8
Film; Weather	WTIC	9
Sea Hunt	WCBS	14
Early Show	WCBS	6
Film; Weather	WTIC	8
Feature Film; Weather	WTIC	9
Pete & Gladys	WTIC	16
Lock-Up	WNHC	9
7 O'Clock Report	WCBS	9
7 O'Clock Report	WCBS	9
CBS News	WCBS	9
7 O'Clock Report	WCBS	13
CBS News	WCBS	13

GREAT BEND, KAN.

STATIONS: KCKT, KTVH. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 9:00-9:30)	KTVH	53
1.	Wagon Train (Wed. 6:30-7:30)	KCKT	53
2.	Have Gun, Will Travel (Sat. 8:30-9:00)	KTVH	43
3.	Bonanza (Sat. 6:30-7:30)	KCKT	42
4.	Perry Como (Wed. 8:00-9:00)	KCKT	41
5.	Ernie Ford (Thurs. 8:30-9:00)	KCKT	39
6.	Laramie (Tues. 6:30-7:30)	KCKT	38
7.	Bachelor Father (Thurs. 8:00-8:30)	KCKT	35
7.	Chevy Show (Sun. 8:00-9:00)	KCKT	35
7.	The Price Is Right (Wed. 7:30-8:00)	KCKT	35
7.	Wells Fargo (Mon. 7:30-8:00)	KCKT	35
7.	Red Skelton (Tues. 8:30-9:00)	KTVH	35
7.	Garry Moore (Tues. 9:00-10:00)	KTVH	35

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	U.S. Marshal (Sat. 9:30)	KTVH	NTA	32	56
2.	Pony Express (Sat. 9:30)	KCKT	CNP	19	33
3.	Two Faces West (Thurs. 9:30)	KCKT	Screen Gems	18	36
4.	Roy Rogers (Sat. 8:00 a.m.)	KTVH	Roy Rogers	14	78
5.	Grand Jury (Wed. 8:00)	KTVH	NTA	10	15
5.	Jeffs Collie (Sat. 5:00)	KTVH	ITC	10	48
6.	Bold Venture (Mon. 10:30)	KTVH	Ziv-UA	6	26
7.	Dangerous Robin (Fri. 10:30)	KTVH	Ziv-UA	5	21
7.	This Man Dawson (Thurs. 10:30)	KTVH	Ziv-UA	5	19
8.	Four Just Men (Tues. 10:30)	KTVH	ITC	4	17

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Pony Express	KCKT	19
U.S. Marshal	KTVH	32
June Allyson	KTVH	24
Ding Dong School	KCKT	10
Bob Hope; Perry Como	KCKT	45
News; Weather; Sports	KCKT	9
Jack Paar	KCKT	15
Jack Paar	KCKT	15
Jack Paar	KCKT	21
Jack Paar	KCKT	19

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What's NBC *Really* Like?

One of the more persistent puzzlements in Jack Paar's life is the frequency with which people ask, "What's Jack Paar *really* like?"

"Here I am," he says, "on the air an hour and three-quarters, five nights a week, and in the kind of show that's almost completely off the cuff. With all that time to fill, no man alive could help revealing the kind of person he is. And yet, people want to know what Jack Paar's really like."

A valid point, of course. And, in a way, it's just as silly to ask, "What's NBC really like?" A TV network can hardly hide its character or personality when it's on the air more than 90 hours per week.

Still, we think it safe to say that a viewer who —heaven forbid—watched nothing else on our network *but* the Paar show would get a fairly good notion of the kind of network we are.

The program demonstrates, for example, NBC's determination to give viewers a generous chunk of live-on-tape entertainment after 11 p.m. Our enthusiasm for scheduling live shows in the late hours dates all the way back to "Broadway Open House," which was followed by Steve Allen's "Tonight" show and "America After Dark."

Each of these ventures represented a considerable gamble, and it was quite a while before "Broadway Open House" or "Tonight" began showing a profit. As for "America After Dark," it was simply a fiasco that never really got off the ground. (No, junior, a fiasco is *not* one of those new Italian sports cars.)

The failure might have made a lesser network swear off live, late-night programs for good. But not us. Just as if we were in our right mind, we plunged right back in with another informal format for insomniacs. This time we had Jack Paar carrying the ball. Even his strongest boosters were skeptical. As a Jane Ace might have observed, "It's like leading a lamb to Enos Slaughter." The prevailing opinion was that TV had passed the stage when a show as amorphous and casual as this could make a go of it.

That was 'way back in the summer of '57. Paar began slowly (he's now fond of saying that when he started he owed Nielsen two points). But when he began climbing, there was no stopping the man.

The show became—and still is—the most talked-about program on TV. It's a unique offering which, by its very nature, virtually creates its own publicity.

The nation's great and not-so-great from all walks of life have come before Paar's cameras largely because they recognized the program as

one of the very few on which they could actually reveal their personalities to the public.

"I've been made an honorary Indian," Presidential aspirant John Kennedy told Paar during a 45-minute visit to the show last summer. "Now I root for *our* side on TV." Equally informal have been guests Richard Nixon, Rev. Dr. Billy Graham and the late Dr. Tom Dooley.

From the show-business world have come the country's best-known performers to swap badinage—and goodinage—with Jack. It was an exuberant Mickey Rooney who told Paar, "I watch you every night till I can't sleep any longer." It was Debbie Reynolds who astounded viewers by playfully but determinedly removing some of Jack's clothing as he tried to hide behind his desk. "She's the only guest," quipped her host later, "who knows what Jack Paar is really like." And when a strip of judiciously placed netting still didn't subdue a certain comedienne's ample superstructure, Paar cracked, "Your net doesn't quite cover your gross, my dear."

Yet, it's probable that Jack's fans admire him as much for his sincerity and unabashed sentimentality as for his ready wit. He was as overwhelmed as anyone in the audience, for example, by the incomparably hilarious performance of guest Red Skelton on Red's first visit to the show. When Skelton finished, Paar could only say to him: "God must get a great kick out of watching you."

Jack's TV regulars and fairly-regulars—meaning such as Hugh Downs, Cliff Arquette, Peggy Cass, Alex King, Genevieve, Jose Melis, Joey Bishop, Jonathan Winters et al.—are unique in that they make up just about the only "family" on TV that isn't doing situation comedy.

With this powerful squad of reserves, to say nothing of the big-name Hollywood and Broadway personages who are eager to appear with him, Paar could conceivably play it safe and never gamble with an untried performer.

But nothing pleases him more than presenting an entertainer who's playing to a network audience for the very first time. The Paar clambake has served as just such a showcase for Mike Nichols and Elaine May; Phil Ford and Mimi Hines; Bob Newhart; Pat Harrington, Jr., and a flock of others now well established in the entertainment firmament. The program is undoubtedly the foremost talent incubator in the medium.

The show was also one of the very first Monday-through-Friday programs to stage originations in Europe, giving Paar the chance to chat before the cameras with the European counterparts of his American guests. (Jack still hasn't found Oscar Levant's counterpart anywhere, but that may be a job for the astronauts.)

Whenever the show has come from such places as Hollywood, Hawaii, London, Havana or Nassau, it's managed to make a happy—if strange—parlay of Jack's sophisticated wit and his wide-eyed interest in his new surroundings.

The latest proof of that combination's appeal came two weeks ago when NBC presented "Jack Paar's Square World" as a special at ten in the evening. The hour was, in essence, a compilation of home movies made during Jack's overseas travels with his family (hardly the material from which specials are customarily wrought). But the pictures were so honest and Jack's commentary so engaging that the "documentary" topped its opposition in the ratings throughout the hour. What's more, a seven-city Arbitron showed that during the program's run, there was an 18 percent increase in sets-in-use over any other Tuesday that month.

As we suggested earlier, any regular viewer of the Paar show would get a pretty good idea of what NBC itself is really like, for the program has the very elements the network believes indispensable to TV entertainment. It's a show that's candid, spontaneous, earthy, courageous, *gemutlich*, funny and peripatetic (one might even say pericomo). Also, it's the kind of program that is being done by no other television network but NBC. Naturally.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

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EVANSVILLE

STATIONS: WEHT, WTVW, WFIE. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Wagon Train (Wed. 6:30-7:30)	WFIE	40
2.	Gunsmoke (Sat. 9:00-9:30)	WEHT	39
2.	Real McCoys (Thurs. 7:30-8:00)	WTVW	39
3.	77 Sunset Strip (Fri. 8:00-9:00)	WTVW	38
4.	Ernie Ford (Thurs. 8:30-9:00)	WFIE	36
4.	The Price Is Right (Wed. 7:30-8:00)	WFIE	36
4.	My Three Sons (Thurs. 8:00-8:30)	WTVW	36
5.	Lawrence Welk (Sat. 8:00-9:00)	WTVW	35
5.	Naked City (Wed. 9:00-10:00)	WTVW	35
6.	Chevy Show (Sun. 8:00-9:00)	WFIE	34

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Huckleberry Hound (Thurs. 6:00)	WTVW	Screen Gems	26	46
1.	Woody Woodpecker (Mon. 6:00)	WTVW	Kellogg	26	43
2.	Roy Rogers (Fri. 6:00)	WTVW	Roy Rogers Productions	24	46
3.	Two Faces West (Tues. 6:00)	WTVW	Screen Gems	22	38
4.	Quick Draw McGraw (Wed. 6:00)	WTVW	Screen Gems	20	38
4.	Sea Hunt (Sat. 9:30)	WFIE	Ziv-UA	20	39
5.	Coronado 9 (Sat. 10:00)	WTVW	MCA	18	51
6.	Not For Hire (Thurs. 9:30)	WFIE	CNP	17	35
7.	Best of Post (Mon. 9:30)	WFIE	ITC	16	34
7.	Lock-Up (Thurs. 9:30)	WTVW	Ziv-UA	16	33
7.	Manhunt (Tues. 9:30)	WTVW	Screen Gems	16	27

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Huntley-Brinkley	WFIE	23
Newslens; Sportslens	WFIE	21
Huntley-Brinkley	WFIE	26
Newslens; Sportslens	WFIE	21
Huntley-Brinkley	WFIE	21
Newslens; Sportslens	WFIE	21
Huntley-Brinkley	WFIE	25
Newslens; Sportslens	WFIE	25
Huntley-Brinkley	WFIE	24
Newslens; Sportslens	WFIE	22
Fight of the Week	WTVW	20
Make That Spare	WTVW	17
Mounted Police	WFIE	11
Lock-Up	WTVW	16
Peter Gunn	WTVW	26
Not For Hire	WFIE	17
Garry Moore	WEHT	32

GREEN BAY

STATIONS: WBAY, WFRV, WLUK. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Red Skelton (Tues. 8:30-9:00)	WBAY	48
2.	Garry Moore (Tues. 9:00-10:00)	WBAY	47
3.	Dennis The Menace (Sun 6:30-7:00)	WBAY	42
3.	Gunsmoke (Sat. 9:00-9:30)	WBAY	42
4.	Rawhide (Fri. 6:30-7:30)	WBAY	38
5.	Perry Mason (Sat. 6:30-7:30)	WBAY	37
5.	Tom Ewell (Tues. 8:00-8:30)	WBAY	37
6.	Danny Thomas (Mon. 8:00-8:30)	WBAY	36
6.	To Tell The Truth (Mon. 6:30-7:00)	WBAY	36
7.	Ed Sullivan (Sun. 7:00-8:00)	WBAY	35
7.	Untouchables (Thurs. 8:30-9:30)	WLUK	35

1.	Death Valley Days (Sat. 9:30)	WBAY	U.S. Borax	35	66	Early Show; Hockey	WFRV	10
2.	Grand Jury (Sat. 10:00)	WBAY	NTA	25	66	News; Wea.; Sports; Lambeau	WFRV	7
3.	Johnny Midnight (Sun. 9:30)	WFRV	MCA	22	39	My Line; Belafonte	WBAY	30
4.	Highway Patrol (Tues. 10:30) (Thurs. 10:30)	WBAY	Ziv-UA	19	56	Jack Paar	WFRV	14
4.	Roy Rogers (Sat. 8:30 a.m.)	WBAY	Roy Rogers	19	68	Three Stooges	WFRV	9
4.	Sea Hunt (Thurs. 9:30)	WFRV	Ziv-UA	19	35	June Allyson	WBAY	25
5.	Brothers Branigan (Tues. 6:30)	WBAY	CBS	18	38	Bugs Bunny	WLUK	16
5.	Honeymooners (Sat. 5:00)	WBAY	CBS	18	67	All Star Golf	WLUK	6
6.	Mike Hammer (Fri. 10:30)	WBAY	MCA	17	49	Jack Paar	WFRV	15
7.	Bugs Bunny (Sat. 11:30 a.m.)	WBAY	UAA	16	73	Little Oscars Playhouse	WFRV	5

GREENSBORO-WINSTON SALEM

STATIONS: WFMY, WSJS. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Have Gun, Will Travel (Sat. 9:30-10)	WFMY	55
2.	Gunsmoke (Sat. 10:00-10:30)	WFMY	54
3.	Rawhide (Fri. 7:30-8:30)	WFMY	45
4.	Checkmate (Sat. 8:30-9:30)	WFMY	41
4.	Ed Sullivan (Sun. 8:00-9:00)	WFMY	41
5.	Dennis The Menace (Sun. 7:30-8.00)	WFMY	40
5.	Route 66 (Fri. 8:30-9:30)	WFMY	40
6.	Laramie (Tues. 7:30-8:30)	WSJS	37
6.	Lassie (Sun. 7:00-7:30)	WFMY	37
6.	Perry Mason (Sat. 7:30-8:30)	WFMY	37
6.	Wagon Train (Wed. 7:30-8:30)	WSJS	37

1.	Sea Hunt (Sat. 7:00)	WFMY	Ziv-UA	35	61	Lawrence Welk	WSJS	16
2.	This Man Dawson (Tues. 7:00)	WFMY	Ziv-UA	33	65	Casey Jones	WSJS	16
3.	Honeymooners (Mon. 7:30)	WFMY	CBS	28	46	Riverboat; Story of a Family	WSJS	24
3.	Roy Rogers (Sat. 6:30)	WFMY	Roy Rogers	28	60	Lawrence Welk	WSJS	17
4.	Whirlybirds (Thurs. 7:00)	WFMY	CBS	25	51	Manhunt	WSJS	20
5.	Highway Patrol (Mon.-Fri. 6:00)	WFMY	Ziv-UA	20	51	Harbor Command	WSJS	10
						Rescue 8	WSJS	15
						Martin Kane	WSJS	9
						Californians	WSJS	12
						Badge 714	WSJS	8
5.	Manhunt (Thurs. 7:00)	WSJS	Screen Gems	20	41	Whirlybirds	WFMY	25
6.	Blue Angels (Wed. 7:00)	WSJS	CNP	19	38	Wyatt Earp	WFMY	29
6.	Popeye (Sat. 9:00 a.m.)	WFMY	UAA	19	70	Wild Bill Elliot	WSJS	5
						Gene Autry	WSJS	6
7.	Death Valley Days (Tues. 7:30)	WFMY	U.S. Borax	17	30	Laramie	WSJS	37
7.	U.S. Marshal (Tues. 8:00)	WFMY	NTA	17	30	Laramie	WSJS	37

GREENVILLE-WASHINGTON N.C.

STATIONS: WITN, WNCT. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Gunsmoke (Sat. 10:00-10:30)	WNCT	51
2.	Have Gun, Will Travel (Sat. 9:30-10)	WNCT	50
3.	Rawhide (Fri. 7:30-8:30)	WNCT	48
3.	Wagon Train (Wed. 7:30-8:30)	WITN	48
4.	The Price Is Right (Wed. 8:30-9:00)	WITN	45
5.	Perry Como (Wed. 9:00-10:00)	WITN	44
5.	Perry Mason (Sat. 7:30-8:30)	WNCT	44
6.	77 Sunset Strip (Fri. 9:00-10:00)	WNCT	43
7.	Checkmate (Sat. 8:30-9:30)	WNCT	42
7.	Lassie (Sun. 7:00-7:30)	WNCT	42
7.	Real McCoys (Thurs. 8:30-9:00)	WNCT	42

1.	This Man Dawson (Fri. 8:30)	WNCT	Ziv-UA	34	62	Westerner	WITN	20
2.	Mr. DA (Fri. 7:00)	WNCT	Ziv-UA	32	71	Rescue 8	WITN	13
3.	Badge 714 (Wed. 7:00)	WNCT	CNP	27	54	Shotgun Slade	WITN	23
4.	Two Faces West (Thurs. 7:00)	WITN	Screen Gems	25	56	Sammy Bland	WNCT	20
5.	Manhunt (Mon. 7:00)	WITN	Screen Gems	24	47	Flintstones	WNCT	27
6.	Shotgun Slade (Wed. 7:00)	WITN	MCA	23	46	Badge 714	WNCT	27
7.	Huckleberry Hound (Tues. 6:00)	WNCT	Screen Gems	22	67	Big Mac Show	WITN	12
7.	U.S. Marshal (Tues. 7:00)	WITN	NTA	22	39	Route 66	WNCT	35
8.	Bugs Bunny (Thurs. 6:00)	WNCT	UAA	20	65	Big Mac Show	WITN	11
9.	Deputy Dawg (Mon. 6:00)	WNCT	CBS	17	61	Big Mac Show	WITN	11

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	43
2.	Gunsmoke (Sat. 10:00-10:30)	WJBK	41
2.	Untouchables (Thurs. 9:30-10:30)	WXYZ	41
3.	Have Gun, Will Travel (Sat. 9:30-10)	WJBK	39
4.	Wagon Train (Wed. 7:30-8:30)	WWJ	35
5.	Perry Como (Wed. 9:00-10:00)	WWJ	33
5.	Rebel (Sun. 9:00-9:30)	WXYZ	33
6.	Lawman (Sun. 8:30-9:00)	WXYZ	31
7.	Perry Mason (Sat. 7:30-8:30)	WJBK	30
8.	Flintstones (Fri. 8:30-9:00)	WXYZ	28
8.	Surfside 6 (Mon. 8:30-9:30)	WXYZ	28

1.	Sea Hunt (Sat. 10:30)	WJBK	Ziv-UA	29	64	Johnny Midnight	WWJ	10
2.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	25	46	Michigan Outdoors	WWJ	13
3.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	21	45	News; Sports	WWJ	11
						Huntley-Brinkley	WWJ	15
4.	Woody Woodpecker (Wed. 6:30)	CKLW	Kellogg	19	43	News; Sports	WWJ	11
						Huntley-Brinkley	WWJ	13
5.	Popeye (Mon.-Sun. 6:00)	CKLW	UAA	18	44	Trackdown	WWJ	10
						Early Show	WJBK	9
						Highway Patrol	WJBK	17
						George Pierrot; Hall of Fame	WWJ	17
5.	Blue Angels (Sat. 7:00)	WJBK	CNP	18	47	Success; George Pierrot	WWJ	10
5.	Tombstone Territory (Mon. 7:00)	WXYZ	Ziv-UA	18	37	You Asked For It	CKLW	14
6.	Highway Patrol (Sat. 6:30)	WJBK	Ziv-UA	17	41	Popeye	CKLW	11
7.	Brave Eagle (Mon. 6:30)	CKLW	CBS	16	38	News; Sports	WWJ	10
						Huntley-Brinkley	WWJ	13
8.	Tugboat Annie (Tues. 7:00)	CKLW	ITC	15	32	Divorce Court	WJBK	15

"HIGH AND MIGHTY" 36.0 CUMULATIVE LIVES UP TO NAME

William D. Pabst
General Manager
KTVU, San Francisco

From The Production Centres

Continued from page 30

given new interest by the fact that President Kennedy is first Scout to occupy the White House. Maybe that's why the fireplace on the Mansion's first floor are being used for the first time . . . **David Brinkley,** NBC news commentator, will tell State Broadcaster Association Presidents, meeting here Feb. 22-23, about coverage of the capital. NAB's prexy **Leroy Collins** is chief luncheon speaker on Feb. 23 . . . National Community Television Association, has moved **Frank Nowaczek Jr.** from public relations manager to special assistant . . . WTOP-TV's bone-up-on-the-Civil War project, "Classroom 9: The Civil War — The Record and Interpretation" was launched Monday with three topflight guests: **William S. Paley,** member of the Civil War Centennial Commission and CBS chairman; Dr. Thomas Carroll, new president of George Washington U.; and Col. Robert Selph Henry, author. Robert H. Land, Library of Congress expert, instructs the series seen 6:30-7 a.m. on Channel 9 . . . **Dan Daniels** and **John F. MacLean** will handle the play-by-play for Washington Senators baseball games this season on WTOP which will broadcast all games starting April 30 and televise 30 games. Daniels is station sports director; MacLean has been broadcasting "Game of the Day" on MBS since 1956.

IN SAN FRANCISCO . . .

No one will confirm it yet, but it looks like **Frank Meuli** has sold his KHIP-FM and it appears that the buyer is Golden West's KSFO. KHIP's all-jazz policy is out the window. Chances are KSFO will use the FMer as a straight outlet for its AM material . . . **Bill Sweeney** is KFRC's new promotion man . . . FCC okayed an FM permit for KTIM, San Rafael . . . **Josephine Martin,** a 33-year vet of Frisco radio, returning to KFRC . . . KSFO signed Lucky Lager for a return engagement of the old "Dance Time"—it resumes this week, 9:30 p.m. to midnight, with **Dick Cook** as deejay . . . **Jack La Lanne** originated live out of KGO-TV last week . . . **Lou Hurley** departed KFAX to join Bolling Co. as a rep . . . **James W. Pitts** departed CBS-TV sales, Hollywood, to rep Bell-McClure newspaper features out of Frisco . . . Listener-sponsored KPFA-FM pitching a $50,000 fund drive.

IN DETROIT . . .

"Queen for a Day," ABC-TV show starring **Jack Bailey,** will originate from Detroit's Cobo Hall for five days beginning Feb. 27 as an added attraction for the Builders Home and Flower Show . . . **Shirley Eder,** Detroit's "Girl on the Go" is off for Hollywood for more interviews to be used on the "Morning Show with Bob Murphy" over WJBK-TV . . . WXYZ's sports director **Don Wattrick** off to Miami to report Patterson-Johannson training for the heavyweight bout and then the blow-by-blow March 13 . . ."My True Story" is a new WWJ radio entry . . ."Grass Roots Detroit" was a news documentary of the Republican State convention in Detroit by WJBK-TV's news team headed by **Dr. John Dempsey,** director of news and public affairs for the station.

IN PHILADELPHIA . . .

Roy Schwartz upped from program manager to operations manager at WIBG . . . News director **Gunnar Back** marking his fifth anni as RCA newscaster . . . **Robert Mounty,** WIP account exec, appointed local sales manager for the Metropolitan Broadcasting Corp. . . . WRCV deejay **Tom Reddy** ill and faces a month or more hospitalization. **Hal Moore,** with the station in the KYW days, rejoined the staff and will sub for Reddy . . . **Stu Klein,** WCAU news director, exited station . . ."Brotherhood: Dream or Reality," moderated by **Paul Taylor,** is topic for WRCV-TV tribute to Brotherhood Week (18) . . . **Richard W. Hanselman** appointed manager, product line development-radio and Victrola, RCA Sales Corp. . . . WRCV threw a surprise party in honor of **Roger Conant,** curator of the Philly Zoo, and moderator of "Let's Visit the Zoo" for the past 25 years (12) . . . A special award citation was made to WRCV-TV by the U. S. Air Force in recognition of the news documentary, "Missle Mission," narrated by **Vince Leonard** . . . **Pete Boyle,** WRCV staffer entertains the Suburban Club of Rosemont College Alumnae in a program slanted to gal drivers.

IN CLEVELAND . . .

Carl A. Vandagrift is leaving KYW Radio, where he has been general manager for 18 months, to go to New York to become assistant to Donald H. McGannon, president of the Westinghouse Broadcasting Co., which owns the station. He came here from WOWO, Fort Wayne, Ind. Succeeding Vandagrist is **Perry B. Bascom** . . . **Peggy Pressley** is the new women's director at WGAR Radio. She last held the same job on WGBF, Evansville, Ind. . . . **Ruth Allen,** who had the WGAR post before, is now with WJW Radio here . . . Now handling the weather program at WEWS-TV is **Susan Sadler** . . . **Harry Jones,** who had been the Plain Dealer baseball writer for 13 years, switches to tv this season and will announce Indians' games on WJW-TV with **Ken Coleman. Bob Neal** and **Jimmy Dudley** will broadcast the Indians' ball games on WERE Radio.

IN BOSTON . . .

Salvation Army reported WBZ Radio raised a total of $24,450 for Xmas 700 Fund, increase of $6,000 over 1959 . . . **Jim Anderson,** recently appointed to WBC news bureau, London, visited Hub station guested on WBZ's weekly newspanel, "Newsmakers: . . . WBZ program PM producer **Bill McGowan,** recuperating from broken rib received after a fall during Hub's big snowstorm . . . **Phyl Doherty,** WNAC-TV press chief, has been tub thumping for new WNAC program featuring **Jean Shepherd** . . . WBZ-TV has acquired 80 outstanding 20th-Fox features, 57 of them post-1948.

IN BALTIMORE . . .

Thomas Hagner has been appointed account executive for WJZ-TV. He was formerly account exec with W. B. Doner Advertising Agency here . . . **Don Hamilton,** Director of Public Relations at the Peabody Conservatory, is back at WFMM as host of the daily-concert hour—"On the Podium" . . . Two new appointments to the WJZ-TV Sales Department are **John Burk** as national sales coordinator and **Claude Taylor,** as assistant sales manager . . . WBAL-AM received highest award of Department of the Army for public service, the Award of Achievement for "recognition of meritorious contributions to National Defense" . . . **Lu Calfee,** onetime saleslady at WJZ-TV, now making store appearances as "Tv personality" and fashion coordinator . . . **Dave Stickle,** news director of WMAR-TV, represents local Heart Association on National Broadcasting Committee of American Heart Association . . . Advertising club of Baltimore named Walter Cronkite TV personality of 1960 at annual banquet.

IN TORONTO . . .

Pat Suzuki, minus the trademarked ponytail, in town as guestar to tape the "Jack Kane Show" for future release over the Canadian Broadcasting Corp. tv network . . . CFTO-TV, Toronto (whose prexy is **Joel Aldred,** announcer on the "Dinah Shore Show"), has collected 85% of those phoned promises on the telethon appeal for the Ontario Assn. for Retarded Children which was teeoff of second tv station here. While warned not to expect more than 25% of pledges to be honored, CFTO-TV now has $179,000 already in the kitty of the promised sum of $210,000. Number of donations were phoned in by Canadians vacationing in Florida and they'll make out checks on return, says Aldred . . . **Joyce Davidson,** tv gabber, taking a candid look and interview here with Allen Funt (creator of "Candid Camera") on trans-Canada "Close-Up" series last night (14) . . . **Ted Curl** to be host on Channel 9 of that "Hi-Time" dance party for teenagers to be seen every Saturday at 4:30 p.m., with a teenage recording artist to be the guest each week . . . **Joan Fairfax's** MCA agents have offers from three American record makers, with songstress now in New York for business discussion. She appears again on the "Jack Paar Show" this week, plus an appearance on the "Ed Sullivan Show" March 5.

IN PITTSBURGH . . .

"Open End" may not have an outlet here unless education station "WQED" comes up with $400 for each week's showing. Station had been carrying it free on a three-months delay basis but now is being asked to ante up this minimal charge. The station is now looking for a sponsor to pay the money for an opening and closing announcement, the extent of sponsorship that educational outlets are permitted . . . WWSW now has three promos to say that it is giving the "Official U. S. Weather report without qualifications." It is in line with thinking of merchant and show biz orgs to curb KDKA's activities in scaring the people into staying home by their scare weather reports from their private weather survey company . . . KDKA-TV wound up with eight out of the 10 top spots in December's ARB ratings . . . WTAE got No. 1 with "Untouchables" and WIIC No. 6 with "Perry Como Show" . . . **Ernie Tannen,** former station manager of WEEP, named president of Jupiter Broadcasting operating WSAI in Cincinnati . . . **Hank Stohl,** WTAE personality, in huddles here with NBC's **Paul Hayward** on Stohl's original idea for network show.

IN MINNEAPOLIS . . .

Richard McCutchen, head of Time Inc.'s New York broadcast news bureau, met with news and executive staffs on WTCN-TV and Radio, Time Inc. outlet in the Twin Cities, to discuss revamped news service . . . Mutual network prexy **Robert F. Hurleigh** denied KEVE claim that station dropped web because of offensive commercials. Hurleigh said Mutual dropped KEVE, rather than other way around, because of station's low Nielsen ratings. Network has signed new pact with WPBC here . . . KMSP-TV manager **Don Swartz** in New York last week conferring with ABC officials on transfer of web franchise from WTCN-TV. Oft-rumored switch reportedly set for April 16 . . ."Twin Cities at Night," new WTCN radio show, features interviews with public figures and visiting celebrities. Hour-long daily show, patterned after Jack Eigan's Chez Paree program, preemed Monday (13) . . . St. Paul ad club got helping hand from Mutual network when **Max Banzhaf,** scheduled to address National Advertising Week kickoff dinner, became snowbound in New York last week. Mutual recorded speech by Banzhaf, Armstrong Cork Co. advertising exec, fed it to WPBC, Minnesota Mining and Manufacturing Co. transcribed talk on audio-tape, and 150 dinner guests heard it via tape recorder.

IN MILWAUKEE . . .

With the discarding of some 15,000 78 rpm disks, an era in recorded music at WTMJ ended recently. Milwaukee Journal station's entire library of 78's was contributed to the Salvation Army, as WTMJ switched to using 33⅓ and 45 rpm disks exclusively . . . For several years WTMJ-TV and WTMJ, Milwaukee Journal stations, have cooperated with the Salvation Army and CARE, Milwaukee, in special Christmas fund efforts—with these efforts, over and above normal promotional activities for such causes as Christmas Seals. During the 1960 drives. The stations raised $74,165.16 for CARE and Salvation Army . . . Motion picture films taken for WTMJ-TV's "Special Assignment," program earned **Duane Hopp,** a Madison photographer an award in the 1960 Wisconsin Press Photographers annual competition . . . The Milwaukee Vocational and Adult School, operators of WMVS-TV, has filed an FCC application for a UHF channel #36, non-commercial and educational television channel . . . **Robert H. Vanroo** is now promotion manager at WITI-TV . . . Vanroo handled promotional chores formerly at WXIX-TV (Milwaukee), WCBS-TV (New York City), with turn of same duties with the A. C. Nielsen Co. . . . WBKV-FM (West Bend) hitting Milwaukee good music buffs with "Fine Music Concert" and "Nightwatch" cross-the-board . . . **Tom Nedwek,** Milwaukeean, joined WISN's announcing staff, with initial chores Saturday nights.

IN CINCINNATI . . .

Crosley exploiteers have **Jim Backus** in for two days of guesting on WLW and WLW-T originating programs . . . More than 50 former WLW personalities on the acceptance list for the reception and dinner to honor the station at the first annual mike award Feb. 26 in the Latin Quarter. Sportscaster **Al Helfer** will be emcee . . . **Dale Stevens,** Post and Times-Star amusements editor, doing a weekly interview program on educational tver WCET . . . **Lawrence H. Rogers II,** Taft Broadcasting Co. veep, and **Charles E. Scripps,** board chairman of E. W. Scripps Publishing Co., to moderate at "National Security and Communist Conspiracy" panel discussion Feb. 27 at Cincinnati . . . WCKY news staff has added **Lynn Parks** as State House reporter in Columbus.

Syndie Trail

Continued from page 29

itself to is evident on all levels. NBC-TV, riding a success wave in news-pubaffairs, recently inaugurated a closed-circuit news picture feed to its affils. Key to the feed are the vidtape machines of the affils. An Albany station, WAST-TV, plans to vidtape "Pass the Nuts," a Greenwich Village coffee house review, for local and regional telecasting. Vidtape's role in the pay-tv sun also is finding expression. Paramount's Telemeter has vidtaped David Ross' off-Broadway production of "Hedda Gabler." "Dr. Joyce Brothers" will ride the vidtaped syndie trail, under a deal with ABC Films.

The new area of vidtaped specials in syndication is being explored by ABC Films, ITC and other companies. ABC Films copped a gold ring with its "Nat King Cole" show, selling it regionally to a beer for a local special and getting a prime showcase with sponsorship over WNBC-TV, N. Y. ITC, owned by Associated Television of England, is doing a series of Jo Stafford vidtaped specials in England, which, if not sold to a network, will find their way into syndication.

Facet of the vidtape setup which deserves mention is that many of the vidtaped produced shows are transferred to film for telecasting, if vidtape machines are not available.

For a baby, not three years old, vidtape is evidencing a stature far beyond its years.

Vidtape's Price Slash

Price of vidtape, since its introduction in '57, has declined 33%. Minnesota Mining and Manufacturing Corp., sole commercial suppliers of raw vidtape, had its last price decrease in the fall.

In '57, a roll of standard hourlong tape, was $306. Currently, a similar roll is $205 when bought in lots of 48 or more.

Gleason

Continued from page 25

ever since. He'd like to use guest stars in a conversational format, but has been running into trouble, as witness last week's announcement and cancellation (because of a slipped disk) of Mickey Rooney.

Web had also thought about the idea of taping enough conversation-pieces in advance to cover his absence, but with the trouble he's had lining up guests, that idea was discarded. Just what will replace Gleason when he leaves hasn't been decided.

Radio Reviews

A VALENTINE TO RICHARD RODGERS
With Richard Rodgers, Abram Chasins, Alfred Simon
Producers: Chasins, Simon
55 Mins., Mon. (13), 8:05 p.m.
WQXR, N. Y.

WQXR, network of the N. Y. Times, decided to throw a two-part valentine salute to composer Richard Rodgers mainly because he had written "My Funny Valentine" many years ago with Lorenz Hart. The reasoning may have been skimpy and the reminscent chatter old hat but everybody's heart was in the right place.

The first 55-minute segment aired Monday (13) was devoted to Rodgers' writing career with lyricist Hart from 1919 to 1943. The second section aired the following day, (and too late for review), followed Rodgers' musical path with Oscar Hammerstein 2d to the latter's death last year.

Abram Chasin's, WQXR's music director, conducted most of the interviewing with Rodgers and Alfred Simon, who produces net's light music shows, came in for an occasional reminiscent observation. Rodgers apparently has total recall and relayed lots of inside stuff about the legendary lyricist with whom he rose to fame. He started with "Any Old Place With You," their first published song for "A Lonely Romeo" in 1919 and worked up to "To Keep My Love Alive," which they wrote for the revival of "A Connecticut Yankee" in 1943. Of course, the 55-minute span didn't allow for the full Rodgers-Hart history but it did give show buffs a taste of the times and the tunes.

Interpolated were disking of some of the tunes discussed. Of unusual interest was a taping of Jessie Mathews singing "My Heart Stood Still" with Simon accompanying on the piano. It was a taping made by Simon last year and should make any collector's mouth water. A disking of Jack Whiting doing "On Your Toes" was another collector's gem.

Only chronological disorder came in a disking of Rodgers' waltzes conducted by the composer. Creeping in during a lush rendition of "Lover" were the lilting strains of "Oh What A Beautiful Morning," which belongs to the Hammerstein era. Anyway, it served as a good trailer for the next day's show. *Gros.*

8TH ANNUAL FESTIVAL OF NEGRO MUSIC AND DRAMA
With Bernice Edwards, George Shirley, Harold Aks and the Interracial Fellowship Chorus, Shockley Singers, Clara Ward Singers, Billy Henderson.
Producer: Norma Greenstein
Director: Nat Rudich
120 Mins., Sat., 3 p.m.
WLIB, N. Y.

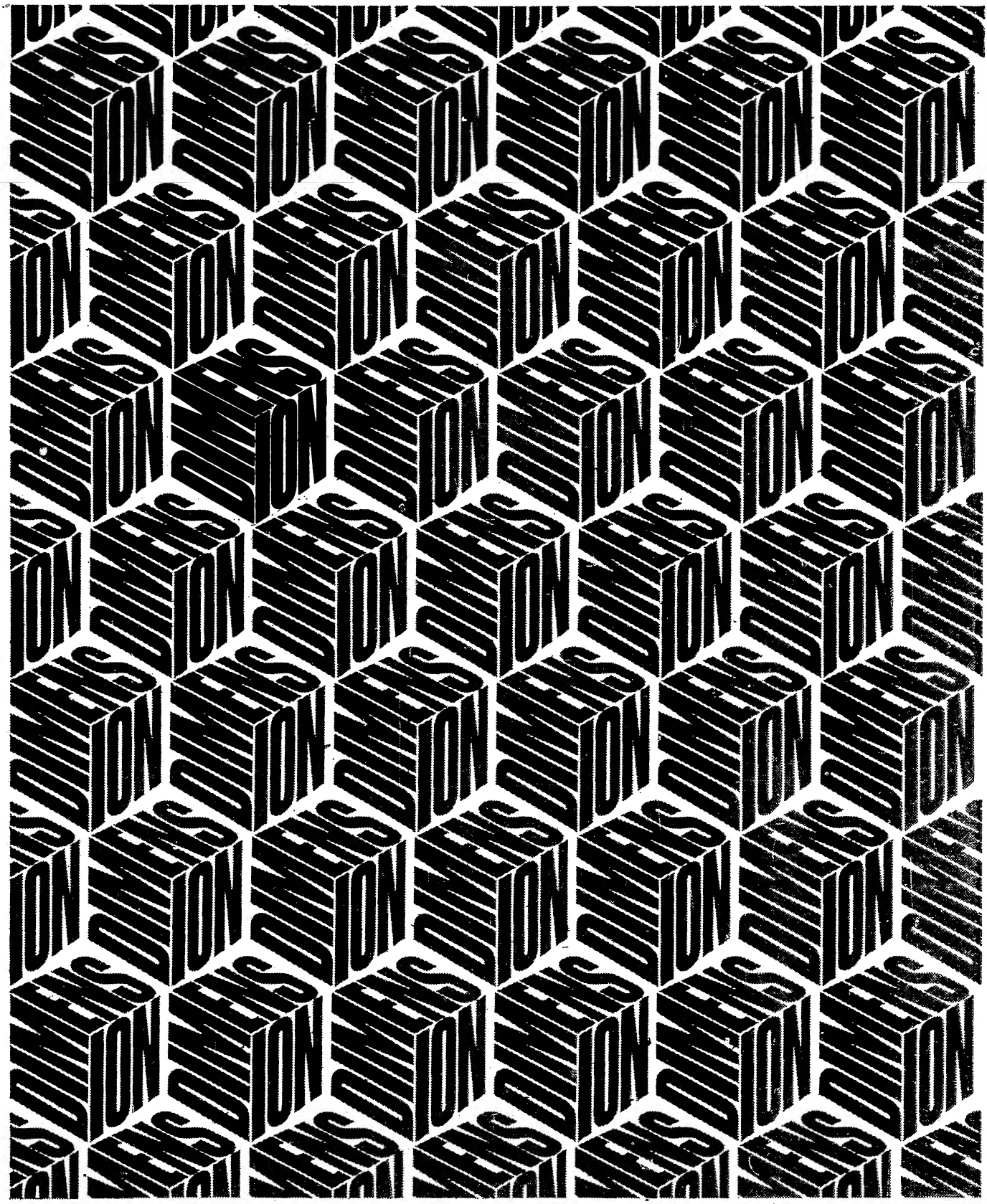
As a windup of its year-round efforts to improve race relations indie WLIB, N. Y., stages an annual festival of Negro Music and Drama. Its eighth such event was held Saturday (11) in New York's Town Hall. Two hours of the fest were aired by the station in a direct pickup.

While the broadcast was relatively unpolished, nevertheless there were rewarding moments for listeners patient enough to stay with the entire session. The Clara Ward Gospel Singers, for example, provided a stirring sequence with their rhythmic version of "Swing Low Sweet Chariot."

Similarly, Harold Aks and the Interracial Fellowship Chorus, a group of 150 voices, distinguished themselves with an oratorio from "Joshua." The sweep and movement of this mass chorale ran a full 25 minutes and won well merited applause at the finale.

Among exponents of the pop idiom who appeared were Ernestine Anderson, Oscar Brown Jr., The Playboys and Bob Wilson. Occasionally there were long pauses when nothing was aired. And frequently an artist would ask, "Can you hear me?" But although these incidents may have produced a ragged effect to perfectionists they also gave a feeling of spontaneity to the program.

Emceeing the affair were a flock of WLIB personalities who made a number of cross-references to the station's shows. On the whole the Town Hall event and the accompanying broadcast undoubtedly added up to lotsa community goodwill for the outlet despite several flaws in the overall production. *Gilb.*



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Ziv's 'Undercover' 117-City Spread

Food product advertisers contend for the lead category among "Miami Undercover" clients this week, with three more food firms joining nearly a dozen other new sponsors to bring the total market count to 117.

New food product advertisers include Albers Super Market, Columbus; Joseph's Super Markets, Toledo; Piggly Wiggly Stores, KDUB, Lubbock, Tex.

Among other new sponsors on the Ziv-UA series are Rockydale Quarries, WSLS, Roanoke, Va.; Hanson's Service Station, KOVA, Tucson; Richfield Construction and Hart Jewelers, WIMA, Lima, O. Station sales include WJBF, Augusta, Ga.; KGHL, Billings, Mont.; WAST, Albany, N. Y.; and KLYD, Bakersville, Calif.

Susskind Dashing Off In In Many Directions: TV, Legit, Screen and Lectures

Hollywood, Feb. 14.

Based on number of projects in work, near completion and on tapes for serious consideration, 1961 rates as a big year for David Susskind. Activities ranges over plays, teevee, films, book and lectures.

Susskind is developing two plays for Broadway, five new telefilm series, several to be based on real events instead of fiction. One of the stage dramas is "Requiem for A Heavyweight," Ralph Nelson directing as with teevee version. It goes into rehearsal in August. Pic deal goes with each play produced. Columbia taking on "Requiem" to be shot in Gotham. Earlier, starting March 29, "Raisin in the Sun," rolls.

Susskind is pitching "Life of Evita Peron," but studios contacted so far have evinced little interest.

With Al Levy, his partner, Susskind's Talent Associates will continue "Open End," "Armstrong Circle Theatre" and Breck "Family Classics." Three teevee specials are pending: "Les Miserables" for which Laurence Olivier has been offered the lead and "is thinking it over." Next, the life and work of Eugene O'Neill, for which Susskind hopes to cast Fredric March, Helen Hayes and other Broadway figures; and "Life and Times of Laurel & Hardy," which would interpolate pathetic life of two film comic's. Art Carney has indicated considerable interest to play Stan Laurel. Zero Mostel would be cast as Oliver Hardy.

Major item in Susskind's scheme of things theatrical is "Hour of Original Drama," an hour teevee play which would be taped for showing every day. Idea has been submitted to Channel 13 (NTA) in New York. Indie station is interested but hasn't said yes.

Literary-wise, producer is writing for Little, Brown "Happy Shows for Happy People with Happy Problems."

Under guidance of W. Colston Leigh Lecture League, Susskind has lectured on variety of subejcts in Detroit, Pittsburgh, Philadelphia, Boston, New Orleans, Chicago and Minneapolis. He has 10 more dates to go before winding up in June, among them being repeat in Quaker City, Trenton, N.J., and New York (Conference of Education).

N.Y. STORM STYMIES 'NAKED CITY' FILMING

Producer Herbert (Burt) Leonard is having better luck with his on-the-road "Route 65" than "Naked City," filmed in N.Y.

The snow and car taboo in Manhattan and elsewhere set "Naked City" production back a number of days, and there were frantic efforts to do more inside shooting at the Bronx Biograph Studios to make up for lost time. "Route 66," though, with its roving locations, is shying away from eastern locales until the weather lets up. "Route 66" episodes now are being shot in the environs of Reno, Nev.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

ATLANTA, GA. • STATIONS: WSB, WAGA, WLWA • SURVEY DATES: NOV. 10-23, 1960.

WSB — Average Rating: 4 — Average Share: 57

Night: MONDAYS 11:15-1:00
Program: LATE SHOW

Nov. 14 **"ABBOTT & COSTELLO IN HOLLYWOOD"**
Bud Abbott, Lou Costello
1945, MGM, MGM-TV, Repeat

Nov. 21 **"FEMALE JUNGLE"**
Jane Mansfield, Lawrence Tierney
1956, 20th Century Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Weather, Big Movie 11:15-11:30	WAGA 2
Big Movie 11:30-1:00	WAGA 1
News, Wea., Sports 11:15-11:30	WLWA 4
Jack Paar 11:30-1:00	WLWA 2

WAGA — Average Rating: 2 — Average Share: 33

Night: TUESDAYS 11:15-1:00
Program: BIG MOVIE

Nov. 15 **"THE PLUNDERERS"**
Rod Cameron, Forrest Tucker
1948, Republic, HTS, 1st Run

Nov. 22 **"GHOST AND MRS. MUIR"**
Rex Harrison, Gene Tierney
1947, 20th Century Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Weather, Sports 11:15-11:30	WSB 6
Late Show 11:30-1:00	WSB 2
News, Wea., Sports 11:15-11:30	WLWA 2
Jack Paar 11:30-1:00	WLWA 2

WSB — Average Rating: 2 — Average Share: 50

Night: TUESDAYS 11:30-1:30
Program: LATE SHOW

Nov. 15 **"THE BRIDE WORE RED"**
Joan Crawford, Franchot Tone
1937, MGM, MGM-TV, Repeat

Nov. 22 **"NINOTCHKA"**
Greta Garbo, Melvyn Douglas
1939, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Big Movie 11:30-1:00	WAGA 2
Jack Paar 11:30-1:00	WLWA 2
News 1:00-1:15	WLWA 1

WSB — Average Rating: 7 — Average Share: 58

Night: WEDNESDAYS 11:15-1:00
Program: LATE SHOW

Nov. 16 **"PAYMENT ON DEMAND"**
Bette Davis
1951, RKO, Show Corp. of America, Repeat

Nov. 23 **"HONKY TONK"**
Clark Gable, Lana Turner
1941, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Weather, Big Movie 11:15-11:30	WAGA 3
Big Movie 11:30-1:00	WAGA 2
News, Wea., Sports 11:15-11:30	WLWA 3
Jack Paar 11:30-1:00	WLWA 3

WSB — Average Rating: 3 — Average Share: 60

Night: THURSDAYS 11:15-1:15
Program: LATE SHOW

Nov. 10 **"MY DREAM IS YOURS"**
Doris Day, Jack Carson
1949, Warner Bros., UAA, Repeat

Nov. 17 **"FOUNTAINHEAD"**
Gary Cooper, Raymond Massey
1949, Warner Bros., UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Weather, Big Movie 11:15-11:30	WAGA 3
News, Wea., Sports 11:15-11:30	WLWA 1
Big Movie 11:30-1:15	WAGA 2
Jack Paar 11:30-1:00	WLWA 1
News 1:00-1:15	WLWA 1

WSB — Average Rating: 5 — Average Share: 50

Night: FRIDAYS 11:15-1:45
Program: PARAMOUNT PREMIERE

Nov. 11 **"FOR WHOM THE BELLS TOLL"**
Ingrid Bergman, Gary Cooper
1943, Paramount, MCA, Repeat

Nov. 18 **"REAP THE WILD WIND"**
John Wayne, Ray Milland
1942, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Weather, Big Movie 11:15-11:30	WAGA 6
Big Movie 11:30-1:15	WAGA 3
News, Wea., Sports 11:15-11:30	WLWA 3
Jack Paar 11:30-1:00	WLWA 3
News 1:00-1:15	WLWA 1

WSB — Average Rating: 11 — Average Share: 41

Night: SATURDAYS 4:00-5:30
Program: ARMCHAIR PLAYHOUSE

Nov. 12 **"TARZAN AND THE AMAZON"**
Johnny Weissmuller
1945, RKO, Banner, 1st Run

Nov. 19 **"TOM SAWYER"**
Jackie Cooper
1930, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Action Playhouse 4:00-4:30	WAGA 2
I Led 3 Lives 4:30-5:00	WAGA 4
Wrestling 5:00-5:30	WAGA 10
College Football 4:00-5:15	WLWA 12
Football Scoreboard 5:15-5:30	WLWA 5

WAGA — Average Rating: 16 — Average Share: 40

Night: SUNDAYS 5:30-7:00
Program: BIG MOVIE

Nov. 12 **"JEZEBEL"**
Henry Fonda, Bette Davis
1938, Warner Bros., UAA. 1st Run

Nov. 20 **"ONE FOR THE BOOK"**
Ronald Reagan, Eleanor Parker
1947, Warner Bros., UAA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Omnibus, this week 5:30-6:00	WSB 9
Press, Hall-Fame 6:00-6:30	WSB 23
Hands, Hall-Fame 6:30-7:00	WSB 14
Pro Football 5:30-6:00	WLWA 8
PF, Scoreboard 6:00-6:15	WLWA 3
Score, Score, News 6:15-6:30	WLWA 3
Disney Presents 6:30-7:00	WLWA 15

Syndication Review

YOGI BEAR
Producer: Hanna-Barbera Productions
Production Supervisor: Howard Hanson
Animators: Lew Marshall, Laverne Harding, Brad Case
Voices: Daws Butler, Don Messick, Doug Young
Writers: Warren Foster, Mike Maltese
Distributor: Screen Gems
30 Mins.; Thurs., 7 p.m.
KTTV, Los Angeles (film)

Funniest and most inspired of all the charming, contagious Bill Hanna-Joe Barbera cartoon characters is Yogi Bear, lovable veteran of H-B's "Huck Hound" series hereby elevated to star status. Enormously popular in support, he should be an even bigger favorite in his new prestige category. The beauty of "Yogi," as well as most of the other H-B creations, is that he can be appreciated wholeheartedly by adults as well as children. In the world of animated animals, he has no peer.

As on the other two syndicated tv offerings out of the H-B cartoonery, the new program is divided into three episodes, only one of them featuring the title character. It is here that the "Yogi Bear" show can stand some improvement. The "Augie Doggie" section, an offshoot of H-B's "Quick Draw McGraw" series, is fine. But "Snagglepuss," a new character (a Bert Lahrish lion), needs work. Unlike most of the other creatures that populate these three shows, "Snagglepuss" seems to lack the satiric overtone and defies viewer identification.

The wonderfully witty scripts of writers Warren Foster and Mike Maltese put the punch into "Yogi" and his companions. If anyone can do it, they are the ones capable of sprucing up "Snagglepuss." Animation, although second in value to the writing on these H-B endeavors, is skilled and effective. Animators on this premiere were Lew Marshall, Laverne Harding and Brad Case. First-rate character voicing is by Daws Butler, Don Messick and Doug Young. Music is incorporated with taste and sense by Hanna and Hoyt Curtin. Production supervisor is Howard Hanson. Series should be a winner for sponsor Kellogg's and is, of course, a merchandiser's delight. *Tube.*

THE CHEATERS
(Obit or a Champ)
Producers: Harry, Edward Danziger
Director: Max Vernel
Writer: John Roeburt
Distributor: Dynamic Films
30 Mins.; Mon., 10 p.m.
PARTICIPATING
WNEW-TV, N.Y. (film)

"The Cheaters" is a gumshoe half-hour in the familiar penny-pinching production and penny-dreadful dramatic style familiar to the Danziger Bros. overseas operation (in this case, England).

In the New York preem on WNEW-TV, lead John Ireland, an insurance investigator, tracked the killer of a boxing champ. Woodenly he skulked through a static round of claptrap interiors, encountering a deadly roster of meller stereotypes—the hirsuted promoter (who done it); the alcoholic housekeeper; the punchy pug; the gimmick girl, etc.

A John Roeburt script and storyline, as stiff and archaic as a celluloid collar, precluded any meaningful dramatics. In support of Ireland primarily were Robert Iyres as a nonfunctional partner in investigation (this time out, anyway), Howard Marion Crawford as an overdrawn killer, Olive Cloane as a lush housekeeper and Jennifer Jayne as the champ's chronically distraught check.

Six blurbs were sliced in with no regard for mood—not that it mattered. Distributor is Dynamic Films. *Bill.*

'Broken Arrow' Sales

Thirty-eight markets have inked for "Broken Arrow," the 20th-Fox off-network series being distributed by Independent Television Corp.

Deals, chalked up since the first of the year, include Miles Laboratories and other sponsors on WPIX, N. Y.; Municipal Auto Sales, Miami, Fla.; and other sponsors.

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KSL-TV • Salt Lake City
WRC-TV • Washington
KOIN-TV • Portland
KXTV • Sacramento

West Coast • East Coast
Middle West • South
Everywhere!

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Scots in Plea for TV Service Rather Than a Third UK Band

Edinburgh, Feb. 14.

The whole of Scotland, including the remote and outlying islands, should have a tv service before there is a third tv program band in the U. K., the Pilkington Committee on the Future of Broadcasting was told here by three separate groups.

The priority was urged in evidence given by the Broadcasting Council for Scotland, the Church & Nation Committee of the Church of Scotland, and the Advisory Panel on the Highlands and Islands.

It was urged on the Committee that people living in Highland glens and in faraway islands looked on television as an indispensable amenity. Only when the whole area was adequately covered would the inhabitants feel that they were fully within "the family of the Nation."

The setting up of a non-profit making Scottish television corporation, financed or partly financed by strictly controlled advertising, was urged by the Church of Scotland representatives, who claimed that profits could be ploughed back into providing better programs.

Rev. John R. Gray, of Glasgow, one of the church spokesmen, said they had in mind the same restraints on advertising as were exercised by the daily newspapers.

In a 3,500-word memorandum, the Church called for "scrupulous care" in the planning of programs put out during the hours when many children were watching or listening, normally in the early evening and up to 9 o'clock.

"Nothing," they declared, "should be presented during these hours which might create fear and insecurity, or, alternatively, might undermine their sense of values. There should certainly be adequate warning of anything considered unsuitable for children."

On the question of a forthcoming third tv channel in the U. K., the memorandum said that, while the British Broadcasting Corp. had a fine record of public service, not everybody would want to see a third channel used up for an additional program controlled similarly to either of the present ones. From a Scottish point of view, the great defect of BBC television was that, to a very considerable extent, it merely relayed programs from the south. This was especially noticeable on Sundays when the customs and habits of the Scots differed most sharply from those of the South of England.

On the other side, the Church of Scotland stated, the needs of those who liked the Scot commercial tv type of program seemed to be met by the program already provided by Scottish Television Ltd. There was therefore no demand for a parallel program.

It seemed unlikely, they added, that the Government would set up a third program financed by fees or public funds, and they therefore favored the setting up of a non-profit-making Scottish TV corporation, financed or partly financed by strictly-controlled advertising.

Memorandum also called for the Scot Committee of the British Independent Television Authority to be given much greater powers concerning the letting-out of facilities to propram companies. Both the ITA and their Scottish Committee should use the powers they were given by the Act much more liberally. The present "skeleton" staff was barely adequate for the purely negative "watchdog" function to which they had so far restricted themselves.

Nigerian TV

Continued from page 27

ers, etc., and he'd like to negotiate them for African viewing.

U. S. example also is followed on the retail level. Nigerians are buying sets on the installment plan with three years to pay. No set count is currently available among the nation's 40,000,000 population, says Olusola, but community viewing centres are being set up throughout the country (in schools, courtrooms and even bars), and two new stations went on the air during his U. S. tour (WNTV is in Ibadan and the newer outlets in Enugu and Kuduna, covering west, north and south).

All the stations are cooperative enterprises of British commercial tv interests and the Nigerian government. WNTV (Western Nigeria Radivision Service) is a partnership between the government and British Overseas Rediffusion.

While 70% of the station's programs are British and American, the home product includes interviews, panels, quizzes and musicals featuring Nigerian bands ("somethink like your Lawrence Welk"). Olusola is responsible for drama shows with Nigerian scripters. "There's a social message in most of them," he says. "A prevalent theme is the impact of modern civilization on a traditional society."

Sponsors are likewise split between British, American and local. Soups, beers, gasoline and cars dominate.

If WNTV's "First in Africa" ID is vulgar, it's also not quite true. French Algerian stations were on the air as early as 1956, but, WNTV was the first in an independent African nation, having aired experimentally almost two years ago. And not even the Union of South Africa has tv yet, which Olusola attributes to the colonial apartheid policy. "They don't want blacks and whites to watch the same programs, fearing tv might somehow break down racial barriers by exposing all people to the same culture."

Before returning to Nigeria, Olusola was scheduled for a brief o.o. of tv in London, where he might "perhaps unlearn some of the things I've picked up in the U. S."

WBC-GE

Continued from page 27

but took no such step. There is a provision in the Federal Communications Act which states that if a court cancels a broadcasting license of a company, that company shall be ineligible to be licensee for any broadcasting station thereafter.

Westinghouse and GE would be expected to raise the point that the antitrust convictions—the plea was "guilty" in the Philadelphia court—were "collateral," not directly involving their broadcasting operations, if the issue were raised at FCC on any of their pending applications.

To date, FCC has never stricken a license—or refused to renew one—because a company had as antitrust conviction or entered into an antitrust decree.

After the Kansas City Star lost an antitrust case a few years ago, FCC permitted the newspaper to sell its broadcast properties.

In the Mansfield, O., Journal-Lorain, O., Journal case of 1948, FCC denied applications for radio permits, raising the issue of monopoly in the communications area.

Other companies which have had antitrust difficulties—such as RCA—will be closely watching the Westinghouse and GE applications now before the FCC.

Do-It-Yourself 3d TV Service Asked By British Artists

London, Feb. 14.

A recommendation that the third tv network should not go either to BBC-TV or to the Independent Television Authority but should be a commercially sponsored service is made by the Variety Artists Federation in its memorandum to the Pilkington Committee on broadcasting.

The VAF recommends the creation of a new authority to administer the third service and that it should be responsible to Parliament. Those wishing to sponsor their business interests would have to receive prior approval of the authority.

At the same time the vauders' union opposes introduction of commercial radio and proposes that additional regional stations should be operated through the BBC. It also opposes the introduction of toll tv on the grounds that it would not be in the best interests of the viewer and would be detrimental to the empolyment interests of performers and writers. The VAF fears that the tendency would be for the same few always to be engaged. It also regards toll tv as "anti social" inasmuch as the public would spend less on other forms of recreation and entertainment.

Ray Scott's Pitt Exit For Mpls. WCCO Berth

Pittsburgh, Feb. 14.

Ray Scott, generally considered the best all around sportscaster in the area, moves to WCCO, Minneapolis, to take over as sports director of that station. He will be the senior broadcaster for the baseball games of the Minnesota Twins, one of the two new franchises in the National League.

Scott, who leaves one of the best paying jobs in the city as sports director at WTAE, has been going out of town for many years and first gained national attention when he took over the mike from the stricken Bill Stern to cover a game. He has been the voice of the Green Bay Packers on a regional network for the past few years and has handled many Pro Bowl games. He is a past Chief Barker of Variety International, Tent No. 1.

He has been feted in many affairs since his move was announced.

Miami—Vasilios J. ("Bill") Llappas has been appointed music director of Storer radio stations by Grady Edney, national radio program director of Storer Broadcasting Co. Llappas initially will concentrate his activity on Storer's WGBS, Miami; WJW, Cleveland, and KGBS, Los Angeles, working closely with the program managers of those stations in their music programming. He will be headquartered in Miami Beach.

Inside Stuff—Radio-TV

"Face the Nation" went off the air as usual at 11 p.m. Thursday (9), but the cameras stayed on and the CBS-TV tape recorders kept turning for an additional 45 minutes after the Walter P. Reuther-Dr. Edward A. Annis debate on "Health Care for the Aged: Financed Through Social Security?" turned so spirited the participants just didn't want to stop.

Result is that the debate will be "continued"—via the 45-minute tape—on the next "Face the Nation" Feb. 23, unless something hotter in the news intervenes. Two debaters had gone at it hammer and tongs during the 10-11 broadcast, and as the end of the show approached, moderator Howard K. Smith asked whether they wouldn't care to continue on tape after the show was over. Both agreed, stood silently during the closing credits, and then went at it again.

Both "Face" and the companion-piece "CBS Reports" have been exercising an extraordinary mail pull in light of their comparatively low ratings. So much mail poured in on the first "Nation" debate between Sens. Barry Goldwater and Eugene McCarthy on the role of federal government in society that CBS is reprinting the transcript in booklet form and mailing it to 12,000 viewers who've requested it.

Radio Free Europe is producing its programs from a studio open to the general public for the first time since its founding in 1950. Occasion is the opening of its annual fund drive in N. Y. this week, and RFE will be doing shows out of the WCBS plastic bubble studio at Penn Station in N. Y.

Shows to be produced before the public include "American Weekly Newsreel," narrated by Hungarian emigre Peter Halasz; "Facts & Views," with Polish newspaperman Boleslaw Wierzbianski; "Fun Time," with Czech comedian Jara Kohout; Nicholas Pentcheff, Bela Bantchevsky and Eva Svorenyi and Sandor Szabo.

Alfredo Antonini celebrates his 20th anni with CBS next Sunday (19), with an on-the-air tribute from WCBS-TV's (N. Y.) "American Musical Theatre," on which he's the permanent conductor. Antonini will get off the podium to talk about his start as a sideman in the Milan Orchestra under Arturo Toscanini, his arrival in the U. S., his early conducting assignments and the "golden age" of radio broadcasting.

Also on the show, with Jim Morske as host, will be Robert Weede and Laurel Hurley singing operatic and musicomedy excerpts.

Retail sales of television sets climbed last year to the highest annual total since 1957, while radio sales were the highest since 1948, Electronic Industries Assn. reports in its final 1960 compilation.

A total of 5,945,045 tv sets were sold over the counter last year—196,369 more than during 1959. December sales hit a 1960 peak with 768,140.

Radio sales totalled 10,705,128 during 1960, compared with 8,897,451 in 1959. Radio sales also hit a monthly record of 2,378,853.

TV production was 5,708,346 for the year, as against 6,349,380 in 1959. Radio output totalled 17,126,518 sets—the highest since 1947.

National Assn. of Broadcasters will hold its third annual Executive Development Seminar for Broadcasters at Harvard Business School July 9-12.

Objective of course is development of skills used in analysis and solution of management problems. Case method of instruction pioneered by Harvard Business School is used.

James Hulbert, NAB personnel and economics manager who will supervise the course, said broadcasters who've attended past sessions, "have praised it highly as a stimulating and productive course."

John F. Kennedy and Richard M. Nixon were tagged jointly by the Radio & Television Executives Society for the 1961 Gold Medal Award "for outstanding achievement in broadcasting." RTES board of governors, which selects the annual winner (this is the first joint award), figured that the Nixon-Kennedy face-to-face debates on tv last fall were "clearly the most significant contribution" of the year to tv and radio.

The Radio & Television Executives Society is holding another of its Roundtable luncheons at N. Y.'s Hotel Roosevelt Thursday (23), this time on "New Trends in Radio Programming." Speakers will be Frank Gaither, general manager of WSB, Atlanta; Robert Hyland, general manager of KMOX, St. Louis, and Gordon McLendon, prexy of McLendon Stations.

Besides the live chatter, luncheon will feature sample tapes of new radio programming approaches, according to RTES.

CBS Bumps JFK

Continued from page 25

ington conference if what Kennedy says proves newsworthy in the web's eyes. Otherwise, said CBS, "we'll have to weigh its value and then decide whether we'll repeat the entire tape later on in the evening. If it is we may interrupt one of our entertainment programs to do it."

Under new news-pubaffairs chief Dick Salant, the CBS people have adopted the attitude that "news is the single most important perogative we have."

When the White House asked for network recommendations for the news conference between 7 and 8 p.m. CBS explained "we recommended 7:30 for live broadcasts, since this would not deprive our viewers of the news program, even though it would have interfered with the network entertainment schedule. When this apparently conflicted ith NBC's entertainment programming (i.e., 'Wagon Train'), we offered as an alternative 7:30 to 8 on Tuesday, which was a date the White House had asked us to consider . . . News developments between now and Wednesday might make us change our decision and carry the White House news conference live on the CBS-TV network."

Cleveland—William (Bill) Osterhaus has ankled WNBC-TV, New York, where he was a producer, to join Westinghouse KYW-TV here as assistant program manager. He succeeds Paul Kane, resigned.

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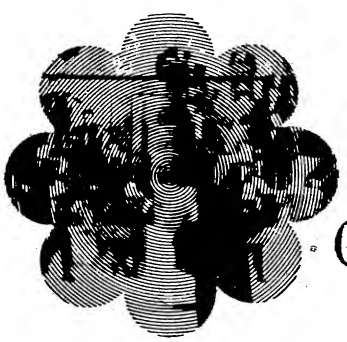

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NBC-TV Pacts 20th Features

Continued from page 1

been picked as yet and they'll look at all 120 pictures in the 1950-1955 stockpile before scheduling them. Deal is for one year with options. 20th pix to be picked will be mostly action-adventure.

No starting date has been set but will likely be late in September. Sarnoff said NBC had browsed through other backlogs, including UA, Goldwyn, et. al., but finally decided on 20th as having the most tv audience appeal. 20th is making the entire five-year backlog available without holding back any top grossers for reissue.

Interesting facet to NBC's showing of the pictures is that they will be "uncut and open end," according to Levathes. "Well, at least," he added, "they won't be cut and edited like they're doing now. "They will follow the pattern of a regularly scheduled weekly show, with the same treatment given a special. There will perhaps be a prolog with each showing. (This is being worked out, with possibly a big picture name as host).

"It had to come," said Levathes, "what with the growing cycle of hour shows. Old pictures have had a terrific impact on the home tv audiences and Nielsen has the figures to prove it."

It is to be presumed that each Saturday night showing of a 20th-Fox feature will run close to two hours. It is estimated that a good average running time for features made in the '50s is 100 minutes. With the proposed prolog, trailer for next week and commercials, it would consume about 20 minutes. Networks allot 10% for advertisers.

While the details are yet to be worked out, it is understood that the pictures would be shown from 9 to 11 p.m. on Saturdays. This would give NBC a half-hour jump on "Have Gun" and carry through the hour of Gunsmoke." The "half-hour jump," which started with "Maverick" (and knocked Steve Allen out of the box) is what started the vogue of hour programs to cut down the half-hour shows, which dominated the ratings.

On the basis of averaging off $225,000 a feature for the first year, the 50 pictures would cost NBC approximately $11,250,000 on a leasing arrangement. Whether NBC is given tv selling rights abroad is not known. Levathes did say "this is a very complex deal."

That the other networks will put a close watch on the results of the NBC-20th-Fox association is beyond speculation. If it "catches fire," as the saying goes in the trade, it is not unlikely that CBS and ABC will incept similar deals with other majors for their backlogs.

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SAG

Continued from page 29

payments, but this is by far its biggest move. Guild's formula provides additional compensation of 140% of minimum, spread over five domestic reruns.

NTA: 'Who Me?'

National Telefilm Associates prexy Oliver Unger returned to Coast for confabs with officials of Screen Actors Guild.

Prior to leaving, Unger said as far as "we are concerned we are not delinquent" on residual payments on product made in association with 20th-Fox. Because of some internal company reasons, there may have been some delay in meeting current payments, but, in regard to 20th-Fox product, there's no long outstanding payment due the guild. He said the guild may be under the impression that some of the 20th-Fox product has played more times than it actually has around the country.

As far as the product made in association with Desilu, NTA is currently having a financial dispute with Desilu. NTA, he said, has been paying Desilu monies supposedly covering residual payments. How Desilu handles those monies, in light of the financial dispute between the two companies, is not known by NTA.

Talent Explosion

Continued from page 1

their decision to spread their program wings in new directions. She'll probably be back for NBC in some specials—but she and Chevy look set to call it quits.

CBS is having its problems on three major fronts—Jackie Gleason, Red Skelton and Garry Moore. In the case of Moore who, like Miss Shore, fetches some $12,000,000 in advertiser billings, it's simply a matter of more money and less frequent exposure. Less of Moore, as CBS all too well knows, could mean client dissatisfaction; possible concellations.

Gleason and Skelton pose problems of another shade, but of equal concern. Gleason wants to work but he has no show. Because the network can't resolve the problem he'll blow it in March. Skelton's serious illness has raised doubts as to his intentions—or ability—to check in with the network next season. As tv's No. 1 clown and concededly one of the funniest men in the video sweepstakes, a Skelton loss would be a major blow to the network.

Paar still wants the primetime half-hour show he's long hankered for and has put a next season cut-off date on his late night entry. NBC, apparently hopeful that Paar will have a change of heart, has let the matter go by the boards. Paar's reaching the stage where he wants some action.

On other talent fronts: Tennessee Ernie Ford's next season status is still iffy. Groucho Marx, fed up with his show, is bringing in a complete new format.

Jack Benny resolved his unhappiness last season, making his deal direct with Lever Bros. and going to weekly status.

Sullivan yesterday (Tues.) signed a new five-year pact with CBS-TV—substantially the same, network reports, as his old one. (He supplies the Sunday hour; CBS finances.)

VOA Sets Castro Hr. Documentary

Washington, Feb. 14.

Feb. 25 is C-Day for Latin America.

That is the date the Voice of America will level its cameras and microphones on Castro to broadcast a special one-hour documentary "The Anatomy of a Broken Promise."

Recorded by USIA's world-wide radio network in Miami, Washington and New York, the VOA documentary is part of a major government effort to intensify its worldwide reporting of the Cuban refugee situation and particularly to get the story into all parts of Latin America. Other Agency services—press and publications, motion pictures and television—have sent representatives to Miami to obtain first-hand coverage of events.

After a prolog outlining the hopes of Cubans, "Anatomy" outlines the life of Castro since his birth in 1926, his participation in Communist-inspired riots of 1948 in Bogata, and then concentrates heavily on Castro's promise of free elections, freedom of the press, democratization of labor, non-intervention of outside nations in the internal affairs of Cuba, better opportunities for the people—with VOA reporting how these pledges were broken. Following the special broadcast, interviews with refugee Cuban teachers, doctors, newspapermen and others will be aired.

Program will be beamed in English to the Carribean, Central and South America at 8:15 (EST) on Feb. 25. A Spanish version will be broadcast to Latin American from VOA's East Coast transmitters at 8 p.m. (EST) Sunday, Feb. 26, and repeated an hour later from VOA's West Coast transmitters.

Shriner's Chi Spec

Chicago, Feb. 14.

Indie station WGN-TV is telecasting an hourlong special this Sunday night (19), with Herb Shriner starring, on behalf of La Salle National Bank. Variety format will include Pompoff Thedy Family, Gloria Van, Jimmy Byrnes & Patti, Jim Thomas, Ann Clark, Boy Scout Gang Show, and Bob Trendler conducting WGN staff orch.

Show will actually be a video tape recording, edited down to an hour, of a live vaude revue staged gratis by the bank last Saturday (11) at Medinah Temple here. Live presentation was a dividend for the bank's customers, the televersion a come-on for new business. Acts benefited by getting local AFTRA scale, in addition to their club date price, for the single performance.

Honolulu—KOOD has resumed its marathon newscasts between 6 and 8 a.m. Segment consists of eight to 15-minute newscasts, one right after the other. Tedd Scott is the newscaster.

Israeli Govt. Okays Capital Deal

Tel Aviv, Feb. 7.

The Israeli Supreme Court has thrown out the request of newsreel cameramen who have asked to declare as null and void the agreement reached between the Israeli government and Capital Broadcasting Co. of New York concerning the Eichmann trial. The cameramen, who work for foreign—among them American—newsreel and tv companies have objected to the exclusive rights given to Capital to be present and videotape the trial. The Supreme Court ruled that only the presiding judge at the Eichmann trial will have the right to decide if and who can bring in cameras to the trial. Therefore the agreement between the Government and Capital is not binding and cannot be declared as void.

The Government will ask at the very start of the trial that the Presiding Judge permit the cameras of Capital. Though there was no precedence yet to cameras having been invited to a trial in Israel, the judge will probably agree, due to the historic significance of the proceedings.

David Landor, director of the governments Public Information Service has explained why Capital was given the monopoly: (a) There was not even the slightest chance that the judge will give permission to more than one crew to be present, so the best available crew was chosen; (b) Capital agreed to put in action the best possible equipment spending more than an estimated million dollars on the whole enterprise; (c) Capital will do it on a non-profit basis. This was very important, so that nobody shall be able to claim that the Israeli government is trying to capitalize on the trial; (d) Capital will handle all the networks on an equal-rights basis, which couldn't be the case if the rights were given to either of the big networks whether in the U. S. or in Europe.

The trial will start next month.

Eichmann Trial

Continued from page 26

to be removed from foreign release by ABC International.

In addition to the Capital cameras in the Israeli courtroom, all three webs will probably have their own men and cameras situated around the court building to pick up color and sidebars. (Moreover, the CBS, ABC and NBC cameras will be on hand in the event of a Capital breakdown.) The Israeli government made the Capital deal in the good faith, on the theory that the courtroom itself will be too-small to accommodate limitless tv and film equipment.

In return for the $150,000 (collectively from the three webs), Capital will supply approximately an hour a day of tape. Definite plans for use of the tape have not been made by all the webs, but the likelihood is that not all of it will be used. Some depending on the immediate news value—will be used on the regular network news strips. Other footage might go into specials—spaced so as to concur with trial highlights—for instance the day that Eichmann first takes the trial in his own defense. CBS has already arranged one special in the trial's early days.

Under the tentative setup, the webs will have their own tape editors on the scene to pare the Capital feed into 60-minutes of footage a day. Moreover, ABC, NBC and CBS, either together or separately, will have to make their own airplane deals to skip the footage from Israel to the U.S.

Initially, Capital wanted over $100,000 from each tv web for "rights" to the Eichmann trial, which trial lawyers expect will run some 17 weeks, beginning next month.

Understanding between Capital and the webs seemed reached last week, after a delay in negotiations due to the unscheduled departure of Sig Mickleson a few days earlier from the top news post at CBS. Then the fight over foreign distribution arose and may have stymied the firm-up.

CBS-TV Games

Continued from page 26

"Package" and "Decision" replace the soapers.

"Strategy" is the Heatter-Quigley package (they also produce "Village"), a game in which contestants must identify a face, with the strategy involving paflaying of their prizes up to a certain point after which they can lose them, a la blackjack.

"Surprise Package" has contestants answering questions leading to the identification of a big package behind them. Winner gets the package. "Decision," tentatively titled, has two actors playing out an amusing legal poser, with the contestants delivering verdicts and the one closest to the actual court interpretations the winner.

Cambodia to Get TV

Ottawa, Feb. 14.

Cambodia will have its first tv station by July or August next. A Japanese firm, Nippon Electric, has a contract to upply and install a system there, to cost about $390,000.

Devon-Cornwall Brit. TV Preem Set

London, Feb. 14.

Britain's newest commercial tv outlet, which will cover a population of more than 1,500,000 in the Devon and Cornwall areas, is skedded to go on the air on April 29. The station will be operated by Westward Television, of which Peter Cadbury is chairman, and Emile Littler is among the directors.

In a unique promotion, Westward TV last Thursday (9) launched an Exhibition train at a champagne reception in London attended by the Lord Mayor of London, and several local mayors. The train stayed two days in a London station before starting off on a six-weeks whistle-stop tour through the West country.

"LOPEZ Speaking"

WEEKLY FORECASTS

U. S. INFLATION—In spite of novel economic measures, inflation seems unlikely to be halted.

JOE FRANKLIN, Mar 9.—1961 will bring befoldment and solution of ideas created last year. Had the pleasure of appearing on his TV program Feb. 5. Response terrific.

—•—

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Ford Defends His FCC Regime

In what probably was one of his last speeches before stepping down as Federal Communications Chairman, Frederick W. Ford issued a strong defense of his reign in obvious answer to attacks on the Commission leveled by White House regulatory adviser James M. Landis.

Ford, who'll give up the chairmanship to youthful Newton N. Minow about March 1, replied to Landis' biting criticism of FCC—contained in a report to President Kennedy last month—with these words:

"There are those who would like to ignore the vigor and resolution with which the Commission has attacked the almost insurmountable problems which confronted it a year ago and who with derogatory generalizations seek to have the accomplishments of the Congress and the Commission working in close cooperation brushed into oblivion."

Speaking before the annual meeting dinner of the Broadcasting and Film Commission of the National Council of Churches of Christ in New York, Ford said FCC's record over the past year was one of "courage, resoluteness, firmness in its decisions and ability to cope with its problems."

Running down a long list of FCC and Congressional actions taken since he assumed the chairmanship last March, Ford concluded: "I know of no commission or board in Washington during the past 25 years that in a period of one short year can equal the record of progress made by this small group of men in Washington known as the FCC. I am very proud to have been their Chairman."

In his speech, Ford also proposed to Commission on Ethics in Government as a permanent unit within the Executive Dept. First task of the group, he said, should be to organize a "comprehensive program to clarify and define the standards of ethics expected of Federal officials." The Commission, he added, could make itself available to all Presidential appointees and give them advice on specific factual situations involving conflict of interest or other ethical problems.

Episcopalians To Buy a TV Show

Atlanta, Feb. 14.

Sixth annual meeting of Board of Trustees of the Episcopal Radio-TV Foundation, Inc., convened Thursday (8) at foundation headquarters at the Cathedral of St. Philip.

Among prominent men here for one-day annual meeting was board member Niles Trammell, former chairman of the board of NBC and now president of Biscayne Television Corp., Miami. Also present was the Rt. Rev. Girault M. Jones, bishop of Louisiana and former president of Fourth Province of the church, which organized nonprofit foundation five years ago.

Main item on the agenda was to approve a budget for 1961 and okay production of a proposed new tv program. This new program, a half-hour series, would be available for national distribution to commercial stations if board approves pilot film.

Among services of foundation are sending of radio and tv programs throughout country and over Armed Forces Network.

At the present time tapes of worship services made by foundation are being used on the new Ethan Allen nuclear submarine, which has no chaplain aboard.

Another foundation-made program now is being broadcast on four Australian stations.

Memphis—John Maurer, Akron radio exec, has been named manager of WLOK, Memphis Negro programmed indie. He replaces Ed Nye who resigned to accept another Southern radio post.

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BRINKLEY'S 33G PRICE TAG

Cost of Half-Hour TV News Show Sets Something of Record

The proposed weekly half-hour by David Brinkley comes high. NBC News has budgeted the public affairs stanza, "in which the reporter-commentator will register his own personal reactions to the week's news," at $33,000 net per half-hour program.

"David Brinkley's Journal," under news veep Julian Goodman's personal supervision, might be for a prime time slot, but in any event, if it's picked up by a bankroller, it'll give Brinkley a slot of his own to match the Sabbath afternoon stanza done by his partner Chet Huntley.

The $33,000 tag is considered something of a record for a weekly news-type stanza.

Closed-Circuit TV For Fighting Fires

Chicago, Feb. 14.

Chicago Fire Dept. may begin using closed circuit tv at the scene of major conflagrations as a result of a service performed fortuitously by WNBQ. Station was able to get a camera head on a 5-11 blaze from its roof atop the Merchandise Mart and had put a picture on the air just three minutes before a wall collapsed killing nine firemen. Someone, fortunately, had thought to record it on video tape.

Fire department requested the tape after the fire and received, as well, frame by frame stills of the wall as it began to cave in. There's some belief now that if the fire chiefs had had the camera's above-the-scene perspective they might have been able to foresee the wall's collapse and evacuated the firemen in time.

Department now is mulling the purchase of closed circuit equipment for rooftop examination of future fires.

Dallas—Pierce Allman, with the station since '58, has been named program manager of WFAA here. Before joining WFAA, he was with several other Dallas stations in both on-air and production capacities.

L.A. AFTRA Elects Tyler McVey as Prexy

Hollywood, Feb. 14.

Tyler McVey is the new prexy of the L. A. local of AFTRA for the ensuing year. He won out over John Kennedy, his only rival for the office of retiring prexy Art Gilmore.

Other officers elected for one-year terms are Willard Waterman, first veepee; Don Rickles, second v.p.; Ted De Corsia, third veepee; Vince Pelletier, fourth veepee; Alice Backes, secretary; Stanley Farrer, treasurer.

CBC Head Abhors TV Violence But Viewers Want It'

Toronto, Feb. 14.

TV viewers encourage violence and it is cheaper to buy filmed "adventure programs," said Dr. Andrew Stewart, chairman, board of broadcast governors, Canadian Broadcasting Corp. He also said that commercials had been increased on the CBC network recently because the Candian people are not prepared to put enough money — through Parliamentary grants—to keep advertising off the Canadian air.

In a question period following an address, Stewart said that he was not defending violence but the vast amount of this did not place the responsibility on either the CBC or the private tv stations across Canada but that the "ratings of such programs are high" and that "viewers watch these programs in great numbers or the programs wouldn't be on the air."

Second tv stations in eight Canadian cities, including Toronto, were authorized to accept commercials because they needed advertising to support them, he said. Answering a question as to whether high program standards were not more important than 55% Canadian content, the BBG chairman said that all Canadian stations were expected to meet certain standards and provide variety in programming "but it is too early to say that the new private stations have not done this and I doubt that it is the general feeling in Canada that we should only have CBC stations.

"We must make certain that the means of communication never falls under the control of a small group of people in Canada, no matter what economies may be affected."

Stewart said that a substantial proportion of Canada's tv audience was not enjoying what it was watching but "most of them are staying with it because they do not know what else to do—and this is a pity." Returning to "programs of violence," he claimed that the "people tend to get the things they want." He advised sponsors to "press toward truth rather than sales" and that "a high standard of living, based on deceit, is no good."

Triangle Gets Okay On Fresno Operation

Washington, Feb. 14.

Federal Communications Commission has granted authority to Triangle Publications Inc. to begin operating KFRE-TV in Fresno, Calif., on Channel 30 and at the same time continue its present operation of Channel 12 until April 15.

Idea of the move, FCC said, is to provide continuity of service and an orderly transition for Fresno from an intermixed VHF-UHF area to all UHF.

'Pass the Nuts' & Praise the Concept —Riple's Ambitious Vidtape Venture

Albany, Feb. 14.

WAST-TV here has made a deal to vidtape a Greenwich Village coffee house revue, titled "Pass the Nuts."

Deal, marking a first for tv presentation of Manhattan's new entertainment circuit, was concluded by WAST-TV general manager William A. Riple. Videotaping will be under the reins of N.Y. producing team of Don Gregory and Norman E. Kline, who staged the original revue, as resident producers of the Phase Two coffee house. "Pass the Nuts" is the team's fourth presentation at the Phase Two.

Current plans call for the program to be vidtaped at WAST's tv center on Feb. 27 for presentation on a Saturday night during the latter part of March. "Pass the Nuts" is an original comedy revue with sketches and lyrics by Kline and original music by Bob Waxman, Jim Wise, and A. D. Bernstein. Show features Larry Hankin, Shirley DallZell and Bill Farley.

In an unrelated development—yet as enterprising—WAST-TV has established a special four station hookup throughout northeastern N.Y. for its televised "live" special of the Enthronement of the Rt. Rev. Allen W. Brown as Bishop of the Albany Episcopal Diocese. Services will be seen from 4 to 5:30 p.m., Wednesday, Feb. 22.

WAST will beam the signal to WPTZ-TV, Plattsburgh; WKTV, Utica; and to WCNY-TV, Watertown. WCNY-TV will receive its signal by a special relay system from WKTV, Utica. This marks the first time in area television history that a tri-city station will feed a locally produced program to three other stations. All three stations are considering making specials produced by WAST.

Proxmire Valentine

Washington, Feb. 14.

Sen. William Proxmire (D-Wis.), who in recent weeks has given a series of Senate speeches on good things television can do, has devoted his latest talk on the high quality of tv writing.

Citing the Jan. 13 NBC "American Heritage" program on Teddy Roosevelt, Proxmire said reading the script (by Tad Mosel) made him "freshly aware of the excellence of the writing that is going into television." "As is the caste of fine plays based on historical events, this script uses the small detail, knowingly perceived, to give us a better, clearer understanding of the broad train of events. To do this well is a test of the writer's art, and this script passed with top marks."

WBKB's Payoff In Dreier Shift

Chicago, Feb. 14.

Alex Dreier, who left NBC last Deeember and signed on immediately with the ABC station, WBKB, so far is giving the latter its money's worth. Not only is his new 10 p.m. strip sold out, it has also jockeyed the station into second place in the period's four-horse news derby, according to the January Nielsens. What's particularly gratifying, so far as WBKB is concerned, is that the Dreier newscast is its first step toward building a news image. Station is the only one here starting from scratch.

The latest four-week Nielsen survey, however, gives anything but a conclusive argument for Dreier's second place status. It covers only the first two weeks of Dreier's new show, which are averaged in with the previous two weeks when the feature film had started at 10. Competing stations hasten to point out that Dreier's first two weeks on WBKB had a million dollars worth of free publicity (the local dailies frontpaged his move) and probably aren't typical of what he'll do in the long run. Naturally, they point out, the local viewers must have been curious in the beginning.

In any case, with Dreier in for two weeks of the survey, the WBKB ratings at 10 p.m. went up from 12.0 the previous month to 15.1. WNBQ's average, meanwhile, dropped from 14.6 in the December survey to 11.4 in the January; and WGN-TV's from 9.3 to 7.7. Long-time champion of the time period, WBBM-TV stood virtually pat with a 25.3 average.

Somerset Maugham's British Top 10 Payoff

London, Feb. 14.

All but one of 13 programs in Associated-Rediffusion5s "Somerset Maugham Hour" were listed in the network Top Ten, according to Television Audience Measurement following the screening of the final play in the skein on Jan. 27.

Largest audience for any single play in the series was that of 6,584,000 homes which viewed "A Man with a Conscience" on Dec. 18. The play also notched the record of the largest homes—viewing audience for any weekday play to date.

Price War Starting On German TV Sets

Frankfurt, Feb. 14.

With the recent downtrend in television sales in West Germany, one of the leading manufacturers has just announced a price drop of as much as 20% on some of its models. And it's expected that other West German television manufacturers will be forced to follow suit in this highly competitive market.

The West German government has been in the midst of a squabble about who, if anyone, has the rights to start the second television channel in this country, and conflicting reports have been offered as to what portion of the country will be able to view the second channel, if it comes into existence, and just how present sets can be converted to receive the new program.

Meanwhile, the confused customers have just stopped buying until some decision is made.

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Jocks, Jukes and Disks

By MIKE GROSS

Wanda Jackson (Capitol): "RIOT IN CELL BLOCK NUMBER NINE" (Quintett) is a high-powered rocker that gains excitement from its strong vocal pressure. "LITTLE CHARM BRACELET" (Central Songs†) strings along with a pleasing rhythmic pattern and a subdued vocal that's quite appealing.

Linda Green (RCA Victor): "TRADED OFF" (Rhythm Enterprises*) brings a juve slant to the switching game with a vocal styling that the teenagers go for. "HONEY BUGGIE" (Virgo†) rocks at a hot pace that showcases this young singer as a disker worth watching.

Felix Slatkin (Liberty): "MY OWN TRUE LOVE" (Remick*) is the richly romantic "Tara's Theme" from the "Gone With The Wind" pic which is due for a re-release again and it's sure to get strong deejay attention. "IT'S NOT FOR-EVER" (Gil†) has the kind of pleasing instrumental qualities that jocks like to program.

Ray Price (Columbia): "HEART OVER MIND" (Cedarwood†) has a zingy alfalfa flavor but it's catchy enough to make a score in the pop field. "THE TWENTY-FOURTH HOUR" (Pamper†) is a rhythmic hillbilly styled ballad that could cross over into some pop areas.

Whittemore & Lowe (Capitol): "THEME FROM 'GO NAKED IN THE WORLD'" (Robbins*) features the duo piano team out of the classified field in a performance of a colorful pic theme that could give them a pop buildup a la Ferrante & Teicher. "LOVE MUSIC" (Southdale*) has a full bodied melodic sound in the pic music groove. It's from "The Great Impostor."

Frank D'Rone (Mercury): "ONLY 17" (B. F. Wood*) is a neat ballad approach to a teenager's romantic interest. "YEA, YEA, BABY" (Lyndale†) rolls at a swinging pace that the youngsters will find easy to jump to.

The Harptones: "ALL IN YOUR MIND" (Figure†) answers Maxine Brown's "ALL IN MY MIND" disk in a rocking fashion that could stir up some spinning noise. "THE LAST DANCE" (Winnetont) sways with a lilt and vocal that could run nicely in the juke field.

The Four Aces (ABC-Paramount): "BALLAD OF PATRICK HENRY" (Cornell*) is a breezy tribute to an American patriot but it's no "Davy Crockett." "ME WITHOUT YOU" (Old Charter†) hangs up ome okay word pictures in a fair melodic frame.

Vince Di Martino (Roulette): "IN ALL MY WILDEST DREAMS" (Integrity*) builds a pretty melodic feeling with a vocal treatment that will find lots o friends. "YOU LOVE, ARE MY LOVE" (Squire*) is a pleasant programming treat because of the tasty blending of melody and lyric departments.

The Troubadors Orch (Kapp): "ILLUSION" (Sweco†) has a rich, romantic instrumental quality lots of programmers will latch on to. "ILLUSION" (Sweco†) gets a similar treatment but this time a chorus takes over for an appropriate vocal touch.

Freddi Houston (Carlton): "NO LOVE SO TRUE" (Arch*) follows a slow ballad line that's heightened by a dramatic vocal approach. "DON'T YOU FEEL IT" (Pambill*) is a bright gospel-styled shout that could develop some spinning interest.

Vic Dana (Dolton): "SOMEONE NEW" (Cornerstone†) sets up a pleasing folk-ballad mood that has a good chance to build into a popular programming item. "THE GIRL IN MY DREAMS" (Modern†) is a routine ballad that's delivered in a juve vocal fashion that sometimes gets femme appreciation.

Vinnie Monte (Jubilee): "ONE ALONE" (Harms*) puts the oldie in a rocking setting and shows off the singers big piping push. "THESE THREE WORDS" (Benell†) has a zingy quality that could pull in some juke interest.

John Buck & His Blazers (Warner Bros.): "CHI CHI" (Sherman-DeVorzon†) trots at a neat instrumental pace for occasional spinning action. "FORBIDDEN CITY" (Sherman-DeVorzon†) has an exciting instrumental beat that could develop programmers' interest.

Tommy Knight (Gold Eagle): "THERE'S NO PAIN" (Kim†) rocks with a blues shout that will find approval in some areas. "THAT'S ALL I ASK" (Kim†) has a neat swinging blues feel that will bring some fans into the singer's fold.

The Nomads (Rust): "BOUNTY HUNTER" (Karolyn*) shoots up a spirited instrumental beat that ought to travel nicely along the various spinning routes. "DESERT TRAMP" (Karolyn*) has some effective instrumental turns that the jockeys may want to showcase.

*ASCAP. †BMI. ‡SESAC.

Best Bets

ELVIS PRESLEY ..... **SURRENDER**
(RCA Victor) ..... **Lonely Man**

Elvis Presley's "Surrender" (Presley†) is an updating of the classic "Come Back to Sorrento" and will be another runaway click because of the vigorous vocalizing that nobody seems to be able to match. "Lonely Man" (Gladys) has a flavorsome country touch at which Presley is a sure hand and it, too, is headed for big returns.*

* * *

JIMMY JONES.....**I TOLD YOU SO**
(Cub) ..... **You Got It**

Jimmy Jones' "I Told You So" (Sequence) has the hit mark right from the start and it grows with a socko swinging beat and vocal. "You Got It" (Shallimar†) builds a fair ballad into an okay spinning via a sharp vocal delivery.*

* * *

MARTY HILL.....**MR. ORACLE OF LOVE**
(Columbia) ..... **Somebody**

Marty Hill's "Mr. Oracle of Love" (Ripley†) is a standout item in the rocking teen ballad genre and is sure to send him to the top in this initial disk try. "Somebody" (Ripley†) is a solid swinger that will undoubtedly get a strong share of the spinning action.

* * *

JIMMY NEWMAN.....**EVERYBODY'S DYING FOR LOVE**
(Decca).....**Just One More Night**

Jimmy Newman's "Everybody's Dying For Love" (Cedarwood†) plays around with current morbid disk trends with a happy beat that will bring it into the payoff spinning brackets. "Just One More Night" (Newkeyst) has a fair ballad flair with passable spining chances.

* * *

HEIDI BRUHL.....**RING OF GOLD FOREVER MORE**
(Epic).....**Immer Will Ich Dir Gehoren**

Heidi Bruhl's "Ring of Gold Forever More" (Symphony House) is a strong ballad that's already clicked in the European market and the German and English lyric reading will bring it to the soinning forefront here. "Immer Will Ich Dir Gehoren" (BIEM) is fashioned along light ballad lines that will attract deejay attention despite the German lyric.*

* * *

TOMMY EDWARDS.....**ONE AND TWENTY**
(MGM).....**Vaya Con Dios**

Tommy Edwards' "One and Twenty" (Jimskip†) sets up A. E. Housmana's classic poem in a romantic ballad form that will pay off in his spinning proportions. "Vaya Com Dios" (Ardmore) brings back a disclick of several years ago in a reading that will go well on the deejay schedules.*

* * *

THE RENOWNS.....**MY MIND'S MADE UP**
(Everest) ..... **Wild One**

The Renowns' "My Mind's Made Up" (Allendale‡) is a socko rocker that's built into a surefire click by Marjorie Lake's fiery vocal. "Wild One" (Allendale‡) stirs up a good beat that will attract special attention because of the vocal lead by Andrew Nash.

* * *

JACK LARSON.....**THE HAMMER BELL SONG**
(Fraternity).....**I Love The Way She Laughs**

Jack Larson's "The Hammer Bell Song" (Sunfran†) pounds out a breezy folk beat that has plenty of pop appeal for an overall click. "I Love The Way She Laughs" (Sunfran†) sets up a speedy pace that could meet with some juke approval.

LAWRENCE WELK

Features **FRANK SCOTT'S** Harpsichord on a Great New Dot Album and "Single," **"CALCUTTA"** ...Following his Top-Hit "Last Date!"

Album Reviews

"This Is Norman Luboff" (RCA Victor). Is his kickoff album under the RCA Victor banner, Norman Luboff showcases his choral ensemble in a crackerjack program due for wide spins. This is an excellent layout of songs, richly and tastefully harmonized in an attractive variety of tempoes. Tunes range from "All the Things You Are" to "Beer Barrel Polka" and include a charming "Band of Angels" and a fine version of "High Noon," among others.

Mitch Miller: "Happy Times! Sing Along With Mitch" (Columbia). This is the 11th in the Mitch Miller "sing-along" series and the mixture is the same as before. Why rewrite a hit? In addition to the jaunty repertoire and the happy presentation which makes singing along easy, a colorful two-fold packaging job will stimulate further consumer interest.

William Clauson: "Stories in Song" (Capitol). There's always room for a new folk balladeer in the disk market and William Clauson has that catch-on quality. By blending a humorous touch with a wide stylistic range, Clauson brings some of the more familiar folk items into newer and sharper focus. Among them are "Cockles and Mussels," "Lord Randlall" and "I Shall Never Marry."

Joni James: "More Joni Hits" (MGM). This is straight pop stuff that will go well with the juke contingent who've passed the rock 'n' roll stage. Joni James takes such pop items as "There Goes My Heart," "Little Things Mean a Lot," "Be My Love" and "Are You Sorry" and gives 'em an okay melodic flavor. The musical supervision is by her husband, Tony Acquaviva.

Sarah Vaughan: "The Divine One" (Roulette). In this small combo setting, there's plenty of room for an appreciation of Sarah Vaughan's vocal talents. The singer has been supplied with some nifty arrangements by Jimmy Jones that showcase her ballad and rhythmic moods importantly. "Have You Met Miss Jones," "Gloomy Sunday," "Jump for Joy" and "Wrap Your Trouble in Dreams" are some of the numbers that can be pulled out for deejay spins.

Adam Wade: "Adam and Evening" (Coed). With several single clicks already to his credit, Adam Wade is going after a more adult audience with this package. He could win 'em over easily. He's got a warmly romantic tone and a persuasive phrasing style that gives each number a highly appealing quality. A couple of his single entries, "Gloria's Theme" and "Dreamy," are reprised here but his disk firm this month with a simultaneous two package release. In "Folk Songs of Many Lands," the singer widens his appeal by showing a fine understanding of the folk genre. He's gone to Ireland, England, Spain, etc., for his material and they all come off handsomely. "Hear Paul Evans in Your Home Tonight" is mainly a recap of his previous issues. Some of them, like "Seven Little Girls Sitting in a Back Seat," "Happy Go Lucky Me," "Hushabye Little Guitar" and "The Brigade of Broken Hearts" are bright enough for the younger set to want to hear again.

Marty Gold: [illegible]'s Magic" (RCA Victor). Another entry in this label's "Stereo Action" series, this package gives sharp sound values to an excellent group of standards. Using a large orch with a string section, Marty Gold has fashioned dramatic stereo effects within lush instrumental settings that stand up under repeated spins. The train effect on "Shuffle Off To Buffalo" is neatly integrated into a lightly swinging choral and instrumental arrangement. Other top numbers are "The Trolley Song," "That Old Black Magic," "I've Got The World On A String" and "Little Sir Echo."

Percy Faith Orch: "Carefree" (Columbia). This package is Percy Faith's composing showcase. More prominently known as a maestro-arranger, he's shown off here as a cleffer with dash and a variety of moods. He ranges from the swinging groove through ballads, Latine rhythms and breezy instrumentals with a distinctive quality that makes 'em all good programming bets. The orchestrations are developed with care and are presented for top listening effect.

Lurlean Hunter: "Blue and Sentimental" (Atlantic). Working with arranger-conductor Jimmy Giuffre, Lurlean Hunter is able to get over her jazz vocal message in no uncertain terms. She has complete control over her strong set of pipes and she maneuvers them to the advantage of every song she tackles. The repertoire in this package will have special appeal to the jazz buffs because it doesn't contain tunes that have been disked-to-death. Among them are the Harold Arlen-Ted Koehler "As Long As I Live," the Fats Waller-Andy Razaf "Blue Turning Grey Over You," and DySylva, Brown & Henderson's "Just Imagine."

Nelson Eddy: "A Starry Night" (Everest). Nelson Eddy's big-voiced baritone tackles a number of romantic ballads which has definite appeal for the sentimental set. Backed by Skitch Henderson's orch, Eddy builds such numbers "My Reverie," "Till The End of Time," "Stranger In Paradise," "Full Moon and Empty Arms" and the like with full-blown gusto.

Johnny Maddox: "The World's Greatest Piano Rolls" (Dot). This is a selection from Johnny Maddox's private collection of piano rolls, including numbers by old-time practioners of this honky-tonk art. It's a nostalgic-loaded set of numbers like "12th Street Rag," "Five Foot Two, Eyes of Blue," "The Darktown Strutter's Ball" and "Melancholy Baby," played with that bright, mechancial quality typical of piano rolls. The sound of these old rolls is remarkably good.

Jessica Tandy-Hume Cronyn: "The Wind in the Willows-Part II" (Pathways of Sound). Kenneth Grahame's "The Wind In the Willows" classic loses nothing in its adaptation to the disk form. In fact, with Jessica Tandy reading "The Open Road" chapter and Hume Cronyn reading the "Mr. Toad" section, the stories will take on added meaning to those children who are familiar with the book and will be a pleasurable surprise to those who aren't. *Gros.*

Longplay Shorts

Liberty Records is coming up with sets by **Martin Denny, Julie London, Johnny Burnette, Bobby Vee, Bob Wills, Tommy Duncan** and The **Johnny Burnette, Bobby Vee, Bob Wills, Tommy Duncan** and The Ventures on Liberty's subsid label, Dolton. Also in the release is "Rides, Rapes and Rescues," **Hangnails Hennessey** and **Wingy Brubeck** are featured. **Spike Jones** is producer.

United Artists Records is unveiling 11 packages this month, including the soundtrack album of "The Misfits" score and a new **Ferrante & Teicher** entry, "Latin Pianos" . . . **Pat Harrington Jr.**, now appearing at the Blue Angel, N. Y., cut his comedy routine for the UA label . . . RCA Victor has come up with 18 albums in its combined classical and pop release this month, including three "electronic stereo reprocessing" packages by **Toscanini** and the kickoff LP by **Norman Luboff** and his choir on the Victor label. The company is also building its four-track reel tape catalog with 15 new packages this month, including the original cast sets of "Wildcat" and "Do Re Mi" . . . FTP Records is releasing the music and voice track for the "The New Adventures of Pinocchio" series . . . The ASCO label marking the 50th anni of **Lauritz Melchoir's** debut with a double-LP set covering the singer's recording career.

Harold Drayson, national sales director for the Caedmon label, back at his N. Y. desk after a cross-country tour. He set up Commercial to handle the line in St. Louis and **Bill Lawrence** for the Pittsburgh territory . . . **Ray Conniff** to Hawaii for a four-week stay researching local rhythms for future use on his Columbia albums . . . **Sal Salvador**, Decca disker, currently playing the opening week of the new ballroom in the Rhoda Arms Hotel, Newburgh, N. Y. . . . **James B. Conkling**, Warner Bros. prez, has extended label's January program through February . . . **The Barry Sisters**, currently riding with the Roulette LP "Side By Side," set for overseas dates in Paris, Israel and England . . . Tropicana Records chief **Oliver Berkner** on a two-week tour of Mexico arranging new distribution for his firm and for various other labels seeking Mexican coverage . . . Jazz accordionist **Mat Mathews** waxing an album titled "Roll Out The Welcome Mat" at the Steak Pit, Paramus, N. J., for United Tel Records.

Mercury Records is promoting the Smothers Brothers, cafe folksong duo, by hurrying release of act's Initial LP, etched recently at the hungry i, Frisco. Freres repeat on the Jack Paar show Tuesday (21), and are booked for Mister Kelly's Chi, March 27.

B'WAY-H'WOOD: HOT DISK AXIS

Col Record Club Adds New Labels; Kapp Joins Fold, MGM In Offing

Columbia is continuing to bring more outside labels into its record club operation. Kapp Records is the latest to join the fold and negotiations are under way to include the MGM line.

Col, which started the club with its own disks only several years ago, subsequently brought in its subsid label, Epic Records, and later broadened the field with Caedmon, Verve, Mercury and Warner Bros.

Arnold Maxin, president of MGM Records, has been thinking in the club direction since he came to the label several years ago. It's believed that Maxin's turn to the Columbia club was spurred by the fact it already had the Verve label. Maxin recently took on the direction of Verve when it was sold by Norman Granz to Metro-Goldwyn-Mayer, MGM's parent company. The deal between MGM and Col has not been set yet but Maxin indicated that it's in the offing.

Dave Kapp believes it offers a wider and a different sales outlet for his product. He pointed out that LPs that have racked up little sales interest through ordinary retailing channels have been pulling in strong orders from the club's membership. Kapp artists already selected for representation in the club are Roger Williams, Jane Morgan, Pete King and Ann Schein as well as his "Opera Without Words" series. Kapp's estimation of the club business is, "Everybody else is in it so why shouldn't I."

RCA Victor, through the Book-of-the-Month Club, and Capitol Records have been operating their own clubs for several years and a flock of indies have been moving into the disk club act via a tie with the Diners Club.

Meantime, there's an antitrust suit pending against the Columbia record club. Suit was filed last July by Sam Goody, N. Y. retailer, claiming that the club was in direct competition and harmful to retailer activities. Columbia and Caedmon were named defendents in the suit. It's estimated that Col's club does close to $30,000,000 annually.

Khrushchev Brush

Hollywood, Feb. 14.

Nikita Khrushchev's Los Angeles visit last year obviously didn't make too big an impression on the town's radio stations. At least this seems to be the case judging by their reaction to a disk bearing his name.

Platter in question, "Hey Mr. Khrushchev," written and waxed by Slick Slavin and released by Johnny Mercer and Marshall Robbins' Commander label, is reportedly getting the cold-shoulder—as far as airplay is concerned.

Aside from a 20-second impersonation of President Kennedy at the outset of the wax, the remainder of the disk is a plea to the No. 1 Commie for peace. The musical tempo of the record is rock 'n' roll.

Col Launching 33 Singles Push Via Hit Pre-Packs

Columbia Records is going all out to get the 33 rpm single rolling at the retailer level. The diskery, which started releasing the 33 single on a regular basis last summer, is pinning its hopes on building consumer interest via a special "Hall of Fame" series on the 33 speed.

The diskery has packaged its all-time hits in the pop and country field into two "Hall of Fame" pre-packs containing 50 33 singles. Both the pop and country series include hit sides cut by 15 different artists. The pre-pack total comes to 50 disks because some of the artists are represented by more than one disk in a pack. For instance, there are four Johnny Mathis' records in the pop package and four records of Johnny Horton's in the country set.

The "two-hit" disks, which have been culled from Col's EP "Hall of Fame" series, will be peddled at the regular retail price for singles. There will also be a 100% dealer exchange privilege.

In addition to Mathis and Horton, Col artists represented in the 33 singles drive are Mitch Miller, Tony Bennett, Guy Mitchell, Johnny Cash, Percy Faith, The Four Lads, Frankie Laine, Rosemary Clooney, Frank Sinatra, The Brothers Four, Marty Robbins, Vic Damone, Stonewall Jackson, Ray Price, Little Jimmy Dickens, Lester Flatt & Earl Scruggs, Bob Wills, George Morgan, Lefty Frizell, Gene Autry, Roy Acuff, Carl Smith, the Chuck Wagon Gang and the Mormon Tabernacle Choir.

Siders Joins MGM-Verve To Produce Concerts For Labels' Roster of Jazzmen

Irv Siders has joined the MGM-Verve disk combine as director of special production. Siders will concentrate on the jazz section of the Verve catalog but he'll also work in pop areas for the Verve and MGM lines.

One of Siders' first projects will be a series of jazz concerts to be called "Genius at Midnite," featuring jazz instrumentalists. The first of such concerts will be held at N.Y.'s Carnegie Hall March 4 with Dizzy Gillespie. Other such specialized concerts are now being planned with each concert headlining a jazz personality on the MGM-Verve label. Plans are being developed to record the concerts and package them under the Verve banner. A similar program was developed by Norman Granz several years ago when owned the Verve label. Granz would produce the "Jazz at the Philharmonic" concert series and subsequently release them on disks.

Another phase of Siders' activities will entail the handling of special tieups with national advertisers for both MGM and Verve.

During the past few years Siders has been involved in personal management, representing among others Vaughn Monroe and comedienne Phyllis Diller. He'll be able to continue with his managerial operation since Arnold Maxin, MGM-Verve [illegible], sees no conflict of interest involved.

CHUDD ADDS FAIRWAY TO ROSTER OF PUB FIRMS

Hollywood, Feb. 14.

Lew Chudd, prexy of Imperial Records, has bought out Fairway Music, 15-year-old Coast pubbery. Chudd plans to open a N. Y. office as well as expand coastal operations of Fairway.

Fairway, comprised of a catalog of over 1,200 songs, is now the seventh music publishing firm under Chudd's rein. He also heads Commodore, Travis, Reeves, Post, Marquee and Allen-Edwards pubberies.

MILLER JOINS SAM FOX

Benny Miller, former Chicago rep for Irving Berlin Music, has joined Sam Fox Music as Coast rep.

He'll handle Fox's film library of background music in addition to general catalog promotion.

BIG SALES IN CASTS & TRACKS

Broadway and Hollywood are giving the record companies the best fodder they've had in years. The sales rackup of a flock of current original Broadway cast sets and film soundtrack packages is stimulating broader competition for these sets than ever before.

The high cost of getting an original cast album or soundtracker into the market had the companies proceeding with caution for some time and the field was left virtually to Columbia and RCA Victor. The big sales potential of a clicko caster or soundtracker and the current consumer interest in such packages have opened up the pocketbooks of many other diskeries because they now believe that their investment has a better chance of paying off in today's market. In addition to Columbia and Victor, which still lead the field, Capitol, MGM, Kapp, Roulette, ABC-Paramount and United Artists are in this year's running with Original Broadway cast assets or film soundtrack packages.

Probably the hottest album from the current Broadway season is Col's "Camelot." The cast album of the Alan Jay Lerner-Frederick Lowe tuner went off to a 200,000-plus sales before it was even in the store and has been running strongly ever since its release last month. Col also is getting plenty of action from "Irma La Douce" which has been climbing on the bestselling charts ever since its release in the fall. Col also has a solid seller in Rodgers & Hammerstein's "Sound of Music," a tuner entry from last season. Album has been on the VARIETY charts for 40 weeks. Capitol also has a top item

(Continued on page 60)

Mancini Charges Cleffer Brushoff In TV Academy

Hollywood, Feb. 14.

Composer Henry Mancini has submitted his resignation from the Academy of Television Arts & Sciences, claiming it is "virtually impossible" for a composer or arranger "to be nominated for an award, much less win it"

In a letter to Thomas Freebairn-Smith, the Academy's executive secretary, Mancini claimed the unfair competition is the result of the Academy's reminder list, sent to members prior to their voting on Emmy nominations.

[illegible] who composed original score for "Peter Gunn" and cleffed music for last year's "Mr. Lucky," contends composers and arrangers on non-musical shows must compete with participants on the high-budgeted music spex. He additionally notes that these same musical shows are listed directly in the reminder's music category but that Academy members must look to other reminder listings for non-musical shows eligible for the music award. "That," he says, "is an unfair advantage."

Said Mancini: "It is obviously unfair to have a musical show (usually headed by a star name) competing with the composer who has written a score for a dramatic show. These are two distinctively different contributions and there is

(Continued on page 60)

Scopp in O'seas O.O.

Mickey Scopp, general manager of the Big Three (Robbins, Feist & Miller) left for London last week for confabs with Fred Day and other execs of Francis Day & Hunter. B. Feldman and Robbins Ltd., the London affiliates Big Three owns with the Day interests.

Scopp plans to visit the firm's affiliate in Paris and to huddle with his companys European representative, Paddy Crookshank.

New FTC Chief Promises 'No Let Up' In Campaign Vs. Payola in Disk Biz

Washington, Feb. 14.

Paul Rand Dixon, Pres. Kennedy's choice for chairman of the Federal Trade Commission, promised "no let up" in the FTC crackdown on payola when he takes over. "It," he said of payola in the disk trade, "is unfair and deceptive to the public."

Immediate past Government experience of both of President Kennedy's selections for FTC-Dixon as chairman and Philip Elman as a commissioner—lies in the antitrust field, suggesting their interest on the commission might mainly rest in FTC's own antitrust activities.

"Our responsibility," Dixon said in an interview, "will be to administer the law—all of the law. And we hope to do a better job of it."

Dixon, who will take the place of outgoing FTC Chairman Earl W. Kintner who got plenty tough in the payola area, worked at FTC from 1938 to 1957, spending most of his time on "restraint of trade" cases, which includes payola.

Since 1957, the Tennessean, who is 47, has been counsel for the Senate Antitrust and Monopoly Subcommittee, currently headed by Sen. Estes Kefauver (D-Tenn.) and formerly by ex-Sen. Joseph C. O'Mahoney (D-Wyo.).

Elman, 42, is an old hand at the Justice Dept., beginning in 1944. Elman was designated for the Edward T. Tait seat on the commission currently held on a temporary basis by Edward K. Mills, the man ex-President Eisenhower originally wanted to put on the Federal Communications Commission. When a conflict of interests question arose over a trust fund in his name, Mills' FCC nomination was withdrawn and he was given a few months on the FTC as Tait's replacement.

President Kennedy disclosed that the next FTC vacancy—which will occur this September when Robert T. Secrest's term expires—will be filled by A. Everett MacIntyre, general counsel of the House Small Business Committee.

Dixon and MacIntyre are Democrats. Elman is a political independent.

Haverlin's D.C. Award

Washington, Feb. 14.

The Lincoln Award of the year was presented to Carl Haverlin, president of Broadcast Music Inc., by the Lincoln Group of the District of Columbia at a banquet Saturday (11) a the National Press Building.

Haverlin, who has lectured widely on the life of Lincoln, is a contributor to the recent Doubleday book, "Lincoln for the Ages." He has also written a marching song, "Jine the Cavalry," sung by the U.S. Army Band Chorus at the dinner.

Victor Succeeds In Wrapping Up 'Business' LP Deal

RCA Victor is running at a hot pace in this season's original Broadway cast album sweepstakes. With "Wildcat" and "Do Re Mi" already on the market, diskery has now wrapped up the rights to the Frank Loesser-Abe Burrows tuner, "How To Succeed In Business Without Really Trying."

The tuner, which is slated to bow on Broadway in May, is being produced by Feuer & Martin in association with Frank Productions. Robert Morse, recently in "Take Me Along," tuner which was original-casted by Victor, will star in the new musical.

The grab of the Loesser-Burrows musical further spotlights Victor's stepped up activity in the Broadway musical field. The Victor trib stressing the Broadway beat are George Marek, veepee-manager of the diskery, Bob Yorke, veepee of the commercial records creative department, and Joe Linhart, artists & repertoire staffer. It's reported that the trio is already on its way to nailing down important musical properties for the 1961-62 season.

The deal for "How To Succeed In Business" was negotiated by Stu Ostrow, Frank Music veepee, and Bob Yorke. The musical, incidentally, is an adaptation of a book by Shepherd Meade, veepee of Benton & Bowles.

ORIGINAL MUSICAL SET AS CHEVY ENTRY

An original musical, rare item on the tv agenda, is being produced by Henry Jaffe Enterprises for the March 12 NBC-TV Chevy show. Sam Fox Music is publishing the score.

The hour outing will be an A. J. Russell adaption of Stephen Vincent Benet's "O'Halloran's Luck," scripted by A. J. Russell. Original score will have lyrics by Diane Lampert and Peter Farrow with music by David Saxon. Henri Rene will orchestrate and act as overall musical director.

Featured in the salute to St. Patrick's Day will be Art Carney and Bil & Cora Baird's Marionettes.

Chevy producer Perry Cross sees the video musical as a St. Pat's Day standard and says he hopes to bring it to Broadway in an expanded version.

Show's musical team of Lampert-Farrow-Saxon is prepping a musical for Broadway next season, "Sean O'Fey."

CHALLENGE UPS BLY

Mel Bly, national promotion director of Challenge Records for the past two years, has been given a veepee stripe. The appointment is in line with label's expansion program of added exploitation and merchandising concentration.

Col's New Garner Album Sparks Another Row Over Artist's Control of Wax

The feud between Erroll Garner and Columbia Records flared up again last week. The new hassle was sparked by Col's release of an LP titled "The Provocative Erroll Garner," which the pianist claims is an "unauthorized release."

The question of "unauthorized release" first came to the fore when Col released "The One, The Only Erroll Garner" last year. Col and Garner have been at odds for close to two years with the pianist claiming his contract had been breached by the diskery, and with the label claiming that he's still under contract to it. Garner has filed a breach of contract suit and Col has counterfiled against Garner. Latter has a court decision, granting Col the right to release "The One, The Only Erroll Garner." under appeal.

The current LP release, Garner claims, consists of material mainly from 1951 and '53 sessions which was at the time deemed not suitable for release. Garner's litigation against Col is now being handled by Jacob Imberman, of Bauer, Rise, Goetz & Mendelsohn.

Don Costa Hurt

Don Costa, artists & repertoire chief for United Artists Records, broke ribs last week when his station wagon turned over during last week's snow storm.

Costa was on route to a ski lodge when the accident occurred. He's now recuperating in New York.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	8	**CALCUTTA** Lawrence Welk	Dot
2	3	8	**TOMORROW** Shirelles	Scepter
3	4	7	**SHOP AROUND** Miracles	Tamla
4	2	12	**EXODUS** Ferrante & Teicher	UA
5	6	6	**EMOTIONS** Brenda Lee	Decca
6	12	4	**PONY TIME** Chubby Checker	Parkway
7	5	7	**CALENDAR GIRL** Neil Sedaka	Victor
8	13	4	**WHERE THE BOYS ARE** Connie Francis	MGM
9	9	11	**WINGS OF A DOVE** Ferlin Husky	Capitol
10	14	6	**WHEELS** String-a-Longs	Warwick
11	18	5	**DON'T WORRY** Marty Robbins	Columbia
12	33	4	**THERE'S A MOON OUT TONIGHT** Capris	Old Town
13	10	9	**ANGEL BABY** Rosie	Highland
14	35	4	**GOODTIME BABY** Bobby Rydell	Cameo
15	38	3	**EBONY EYES** Everly Bros.	WB
16	24	6	**BABY SITTING BOOGIE** Buzz Clifford	Columbia
17	7	14	**WONDERLAND BY NIGHT** Bert Kaempfert	Decca
18	26	4	**STORY OF MY LOVE** Paul Anka	ABC-Par
19	15	9	**THERE SHE GOES** Jerry Wallace	Challenge
20	27	5	**JIMMY'S GIRL** Johnny Tillotson	Cadence
21	34	3	**WHAT A PRICE** Fats Domino	Imperial
22	22	7	**ONCE IN A WHILE** Chimes	Tag
23	42	4	**YOU CAN HAVE HER** Roy Hamilton	Epic
24	19	6	**C'EST SI BON** Conway Twitty	MGM
25	16	6	**GHOST RIDERS IN THE SKY** Ramrods	Amy
26	21	7	**PEPE** Duane Eddy	Jamie
27	11	10	**CORINNA, CORINNA** Ray Peterson	Dunes
28	34	8	**UTOPIA** Frank Gari	Crusade
29	28	4	**APACHE** Jorgen Ingmann	Atco
30	25	5	**MY EMPTY ARMS** Jackie Wilson	Brunswick
31	72	3	**SPANISH HARLEM** Ben E. King	Atco
32	40	4	**AT LAST** Etta James	Argo
33	31	6	**IF I DIDN'T CARE** Platters	Mercury
34	8	10	**RUBBER BALL** Bobby Vee	Liberty
35	36	8	**ANGEL ON MY SHOULDER** Shelbey Flint	Valiant
36	17	6	**I COUNT THE TEARS** Drifters	Atlantic
37	44	4	**ALL IN MY MIND** Maxine Brown	Nomar
38	93	4	**WHEELS** Billy Vaughn	Dot
39	64	75	**MODEL GIRL** Johnny Mastro-Crests	Coed
40	58	3	**AIN'T THAT JUST LIKE A WOMAN** Fats Domino	Imperial
41	45	4	**TEAR OF THE YEAR** Jackie Wilson	Brunswick
42	54	4	**DEDICATED TO THE ONE I LOVE** Shirelles	Sceptor
43	83	4	**NO ONE** Connie Francis	MGM
44	23	9	**YOU ARE THE ONLY ONE** Ricky Nelson	Imperial
45	79	2	**LITTLE BOY SAD** Johnny Burnette	Liberty
46	—	1	**I PITY THE FOOL** Bobby Bland	Duke
47	68	2	**DON'T BELIEVE HIM, DONNA** Lenny Miles	Spector
48	20	13	**ARE YOU LONESOME TONIGHT** Elvis Presley	Victor
49	37	20	**NORTH TO ALASKA** Johnny Horton	Columbia
50	48	18	**SAILOR** Lolita	Kapp
51	69	3	**PONY TIME** Don Covay & Goodtimers	Arnold
52	52	5	**I WANNA LOVE MY LIFE AWAY** Gene Pitney	Musicor
53	57	3	**GEE WHIZ, LOOK AT HIS EYES** Carla Thomas	Atlantic
54	—	1	**STAYIN' IN** Bobby Vee	Liberty
55	74	5	**LOST LOVE** H. B. Ba[illegible]	Eldo
56	30	7	**HOOCHIE COOCHIE COO** Hank Ballard	King
57	85	2	**WAIT A MINUTE** Coasters	Atco
58	71	3	**DREAM BOY** Annette	Vista
59	82	2	**THE MOST BEAUTIFUL WORDS** Della Reese	Victor
60	80	3	**FLAMINGO EXPRESS** Royaltones	Goldisc
61	61	5	**SHOW FOLK** Paul Evans	Carlton
62	—	1	**TUNES OF GLORY** Mitch Miller	Columbia
63	76	2	**CHARLENA** Sevilles	JC
64	43	10	**CHERRY PINK** Harmonicats	Columbia
65	—	3	**RAMONA** Blue Diamonds	London
66	50	6	**WHAT AM I GONNA DO** Jimmy Clanton	Ace
67	65	4	**I CAN'T STOP LOVING YOU** Roy Orbison	Monument
68	—	1	**A TEXAN & A GIRL FROM MEXICO** Anita Bryant	Carlton
69	—	4	**IS THERE SOMETHING ON MIND** Jack Scott	Top Rank
70	66	5	**MUSKRAT RAMBLE** Freddie Cannon	Swan
71	—	1	**FOR MY BABY** Brook Benton	Mercury
72	88	3	**THEM'S THAT GOT** Ray Charles	ABC-Par
73	—	1	**2008** Freddy Cannon	Swan
74	—	2	**YOUVE BEEN TORTURING ME** 4 Young Men	Crest
75	47	16	**A THOUSAND STARS** Kathy Young	Indigo
76	39	17	**LAST DATE** Floyd Cramer	Victor
77	—	1	**MILORD** Edith Piaf	Capitol
78	92	2	**LEAVE MY KITTEN ALONE** Little Willie John	King
79	29	8	**DANCE BY THE LIGHT OF MOON** Olympics	Arvee
80	89	2	**GREEN STAMPS** T-Birds	Chess
81	—	1	**KEEP YOUR HANDS OFF HER** Damita Jo	Mercury
82	—	1	**I LOVE YOU SO** Chantels	Trend
83	—	1	**HAVING FUN** Dion	Laurie
84	41	12	**MAGNIFICENT SEVEN** Al Caiola	UA
85	—	1	**WHEN I FALL IN LOVE** Etta Jones	King
86	—	1	**THINK TWICE** Brook Benton	Mercury
87	—	1	**LIKE LONG HAIR** Paul Revere & Raiders	Gardena
88	69	8	**WHAT WOULD I DO** Mickey & Sylvia	Victor
89	—	1	**YOUR FRIENDS** Dee Clark	Vee Jay
90	—	3	**HONKY TONK, Part II** Bill Doggett	King
91	—	1	**EXODUS SONG** Pat Boone	Dot
92	—	1	**HIDEAWAY** Freddy King	Federal
93	—	1	**WALK RIGHT BACK** Everly Bros.	WB
94	—	1	**I DON'T KNOW WHY** Clarence Henry	Argo
95	—	1	**RAM-BUNK-SHUSH** Ventures	Dolton
96	—	2	**GUESS THINGS HAPPEN THAT WAY** June Valli	Mercury
97	—	1	**WON'T BE LONG** Aretha Franklin	Columbia
98	—	1	**LAZY RIVER** Bobby Darin	Atco
99	81	8	**WONDERLAND BY NIGHT** Louis Prima	Dot
100	—	1	**THE TOUCHABLES** Dickie Goodman	Mark X

Inside Stuff—Music

Unusual Tribute (headed "Death of a Peer") to a U. S. jazzman-satirist, the late Lord Buckley, was in a recent issue of Britain's New Statesman. Francis Newton, one of its regular critics (who, en passant, quotes a VARIETY headline "Mort Sahl Boffo At Blinstrub's in Boston"), recalls seeing Buckley at the Gate of Horn, Chicago, at 2:30 a.m., playing to "a public of artists and night people . . . He timed his act like a striking rattler. (Mort) Sahl is not thinkable in a Montmartre cabaret of the Toulouse-Lautrec period. Buckley was, which is perhaps why he was the better act. Above all, he was not a critic but a preacher, 'the hip Messiah,' as he told the puzzled New York nuns on his deathbed. He dreamed of a big rock-candy world, where the cats and the chicks have a perpetual ball bathed in the rays of equality and love, Gandhi's and Jesus' as well as Venus's. It is a sentimental utopia, but then both America and show biz have soft centres. Nevertheless, it is a genuine utopia. He had a stroke in November, on the verge of success, when the New York police withdrew his cabaret card, a well-known device for shaking down artists. (His death has produced a public campaign against the police.) He leaves behind . . . a few numbers played in his honor by Monk and Gillespie, a record or two ('Way Out Humor,' World Pacific WP 1279) and a lot of tape which ought to be issued. May he have a ball wherever he is."

One of the smallest German jazz clubs, the Jazz-Club Tuttlingen (Baden-Wuerttemberg), hit the jackpot in the Oscar Pettiford lottery which the German Jazz Federation arranged to help the three little children of the late U. S. bassist Oscar Pettiford. All German jazz clubs could participate in the lottery and the club that drew the first prize could ask for a gratis concert of one of the leading German jazz combos. The Tuttlingen club picked the Albert Mangelsdorff Quintet which will play at Tuttlingen Feb. 19.

Of all prominent U. S. jazz musicians, Pettiford was he who felt himself most closely connected with the German jazz scene. For a time, he played with the German Hans Koller ensemble. Pettiford's last wish was that his children, of whom two were born in Europe, should be educated in Europe. Nearly all European jazz federations organized money collections to raise funds for this purpose. Stedwestfunk, Germany's most jazz-conscious radio and tv station, at which Pettiford had also appeared, arranged a jazz session whose proceeds also went to the German Pettiford collection.

Jack Mills, prez of Mills Music, will be honored for fostering and encouraging the creative talents of Jewish composers at the annual Jewish Music Festival at Temple Beth El, Cedarhurst, N. Y., Friday (17). Featured will be a complete Sabbath Eve Service musical setting, "Kabbalat Shabbat," written by Sholem Secunda and published by Mills. The firm lists more than 100 publications of Jewish interest representing such other composers as Lazar Weiner, David Diamond, Mario Castelnuovo-Tedesco and Abraham Ellstein.

WCBS, the CBS Radio flagship in N. Y., has taken its plastic bubble studio out of storage for a one-week series of originations this week at Penn Station in N. Y. Purpose of the one-week stunt is to raise funds for Radio Free Europe, and while the station is at it, it will also produce some 20 RFE programs at the remote location.

Bubble was first acquired and used by the station a couple of months back in Grand Central Station as a promotion stunt.

MGM Records has tied in with last week's Macy's "Jazz Festival" with a release of a Lionel Hampton disking of "Forbidden." Four hundred copies of the disk were rushed from MGM's Bloomfield, N. J., plant to the N. Y. department store where Hampton was making a personal appearance in conjunction with the bash. The song, incidentally, was written by Joe Liebman, senior veepee at R. H. Macy's Bamberger division, in collaboration with Doris Menkes.

Council on Radio-TV Journalism of the Assn. for Education in Journalism at the U. of Illinois has commended CBS Radio for its expansion of hourly newscasts from five to 10 minutes. Council unanimously adopted a resolution praising CBS for the move, stating that the web has "shown recognition of the importance of providing listeners with something more than the fragmentary reports that have become all too common on the air."

E. B. Marks has acquired the rights to the music from "The Heiress," the telecast shown on CBS-TV Monday (13). The music was written by Robert Cobert. "The Theme From The Heiress" disking by Bernie Wayne's orch is being released on the Everest label this week. The arrangements were by Dick Wolf and the session was produced by Arnold Shaw, Marks' general professional manager.

Deadline for entry in the Sixth Annual Merriweather Post Contest for young musicians is March 11. Contest, conducted by the National Symphony in Washington, is open to all violinists, pianists and cellists who haven't reached their 19th birthday by March 1. First prize is $2,000 second, $500 and third, $100.

Three Texas Symphonies Set Precedental Exchange Setup Over Two Seasons

San Antonio, Feb. 14.

A new cooperative plan through which three major symphony orchestras of Texas will exchange appearances during the next two seasons has been set by the orchestras of San Antonio, Dallas and Houston. This is believed to be the first such exchange in the annals of orchestra history in this country and the administrations of all three orchestras hailed the plan as "a significant development" in the musical programs of their respective communities.

In the guest appearances, each orchestra will perform with its chief conductor. The San Antonio orchestra is conducted by Victor Alessandro; the Dallas orchestra by Paul Kletzki and the Houston orchestra by Sir John Barbirolli. In each case the appearance will be on the regular subscription series.

Next season San Antonio will be host to the Houston orchestra, Houston will present the Dallas orchestra in Houston, and Dallas will offer the Houston orchestra in Dallas as its "bonus" concert. During the 1962-63 season, the San Antonio orchestra will play in both Dallas and Houston, and the Dallas orchestra will be heard in San Antonio.

OSTROW TO COAST FOR HUDDLES ON 'MUSIC MAN'

Stu Ostrow, veepee of Frank Music, headed for the Coast yesterday (Tues.) for huddles with Meredith Willson on the upcoming Warner Bros. filmization of "Music Man." Ostrow and Willson, who wrote the score and libretto for the longrun Broadway tuner, will discuss the scripting and the scoring of the pic musical as well as make arrangements for a soundtrack set to go to a diskery. Capitol Records put out the original Broadway cast album of the show.

During his Coast stay, Ostrow will also continue negotiations for the animated cartoon project of Milton Schafer's "Mommy Gimme A Drink Of Water," which will be produced by Frank Music and Playhouse Pictures. Ostrow will also meet with Coast cleffers on projects for the 1961-62 Broadway season.

Bulzing Rejoins Fischer

Wilfred J. Bulzing has joined the exec staff of Carl Fischer Inc. He'll be in charge of handling and expediting orders, both wholesale and retail.

Bulzing is returning to Fischer after an absence of 10 years. During that time he was a partner and sales manager of Walter Kane & Son, and later of Hansen Publications and Kays Hansen.

Alien Conductor Cult

Boston.

Editor, VARIETY:

This is a fan letter, the first that I have ever written in praise of an article appearing in your annual edition. The article described with perceptive insight and uncanny wisdom the situation regarding conductors and their overbearing arrogance, phony airs and apocryphol backgrounds which somehow impress well-meaning but sadly naive tea-drinking, super-animated patronesses of the symphony orchestras.

I have no idea who your writer was but I would appreciate your extending to him my compliments. He expresses precisely the sentiments of the undersigned who because he is an American conductor without a Mittel-Europascher accent finds certain doors closed to him.

Bravo again to your writer.

Anton Coppola.

Musical director: "My Fair Lady" (National Co.). Formerly conductor of: Radio City Music Hall, Hartford Opera, Cincinnati Opera, San Francisco Opera, San Carlo Opera.

Monterey Jazz Festival Swings Into Black For First Time, Nets $6,700

Monterey, Cal., Feb. 14.

Final audit of last fall's third annual Monterey Jazz Festival shows total income for three-day, five-performance bash was $88,316, while total expenditures were $78,195, leaving net profit of $6,709.

It was the first year the Monterey Fest has crept into the black. The 1958 festival ran a deficit of $1,131 and the 1959 fest ran a deficit of $11,233.

General Manager Jimmy Lyons showed this breakdown in major revenue categories: Ticket sales—$79,958; program sales—$3,347; recordings—$3,000; concessions (net)—$2,265.

Expenditures broke down into three main categories: production—total of $52,024, including $38,625 for talent fees and travel, $2,444 for police and fire security, $2,179 for groundkeepers' wages, $1,139 for stagehands' wages, $1,400 for sound system and $1,250 for rental of Monterey County Fair Grounds. All other production items ran under $1,000 apiece.

Publicity—total of $12,731, including $4,500 for agency publicity, $5,226 for newspaper publicity and $1,402 for printing. Rest of items were under $1,000 each.

Administration—total of $16,106, including Lyons' salary of $7,500, Lyons' expenses of $1,500, phone and telegraph of $2,573. Festival income came in $10,613 under projected budget, chiefly because Lyons had budgeted $5,000 income from radio rights and $5,000 from tv and films rights, none of which was sold.

WB'S LOCALLY MADE SWEDISH PLATTERS

Warner Bros. Records will begin to issue in Sweden local-language Swedish disks produced and recorded by WB's Swedish licensee, Telefunken Forsal. The WB-Swedish disks will be available for release anywhere in the world under the WB trademark and is part of diskery's plan to continue its global expansion in acquiring local-language recordings for the WB label.

The deal was concluded by Bobby Weiss, WB's international director, and Sixten Eriksson, director of Telefunken-Sweden. Kicking off the new tie will be disks by Alice Babs and her daughter Titti. WB-Sweden will continue to record other Swedish vocalists and instrumentalists for release in Scandinavia and throughout the world, concentrating on single and EP recordings during the next 12 months. Swedish film soundtracks are also part of the release plans.

Diskery Exec Into Pix

Hollywood, Feb. 14.

Langold Enterprises has been formed by Eugene Landy, who for past year has devoted his activities exclusively to Lecturn and Eureka Records, to produce a feature film tentatively tabbed "Boomerang" for art houses. Budgeted at $75,000, pic will star Rex Haynes, who does comedy records for Eureka.

Branching into pop field for Eureka, Landy has inked Jerry Stuart as a blues singer.

Rock 'n' Roll Dominates Mex Disk Biz; Annual Gross at $9,000,000 Level

Mexico City, Feb. 14.

Biggest phenomenon of the Mexican musical year just past was the wild enthusiasm accorded to rock 'n' roll rhythms by youth of the land of manana. Tabbed "rocanrol" here, popularity was so great that it eclipsed all other melodies. Folklore ditties, generally popular, had one of their poorest years because of the frenzied switch to rock and roll.

Rock 'n' roll got its biggest impetus via the Cuban Los Llopis singing group, with translation of lyrics into Spanish. Craze grew to such proportions that many standard trios, singing old fashioned songs as well as popular numbers had difficulty in keeping engagements. There is a tapering off in interest, but "rocanrol" still is a heavy contender for public popularity among young. This led to creation of new units such as Rock Rebels, Teen Tops, Crazy Boys, The Boopers, etc. Hearing these many others wildly vocalizing in Spanish is an experience not easily forgotten.

Sales of platters zoomed for the rock and roll interpretations, with industry chalking up sales of $9,200,000 for the year. Of this figure $6,000,000 was accounted for by sales of disks produced here and balance being imports from various nations of the globe. About $1,200,000 of the Mexican total was received from export sales.

While underplayed by the industry as a whole, there was a marked saturation of the record market, due to excessive production of disks by major labels. Total production came to approximately 1,800 platters, with 3,600 songs; majority of these being new Mexican numbers. Only about 25 clicked really big with public and about 50 to 100 others just barely held their own.

Year was also marked by drastic lowering of LPs, under a dollar, with this widening the market and also displacing somewhat lower priced American imports.

Although nothing is officially said, there are undercurrents showing that diskeries are facing up to a crisis, with execs attempting to come up with feasible solutions.

Mexican diskeries are now revamping their promotional departments, or setting facilities up where they do not exist, with a broader bid for publicity plugs. There may be an industry wide meeting to discuss exploitation, although matter has not been decided as yet.

Still, with admitted overproduction, diskeries insist that they are in a position and do turn out 20,000,000 platters a year on a one shift basis, and up to 60,000,000 if demand would increase.

The RCA Mexicana diskery alone accounts for approximately 60% of total Mexican production with balance shared by other labels including Musart, Columbia, Gamma, Vik, Dimsa, and Peerless.

Longplays now account for 60% of total disk sales, as compared with 49% in 1959; and this trend will move up this year, according to concensus of thinking of platter execs.

Holland Disk Bestsellers

Amsterdam, Feb. 7.

Save Last Dance.....Drifters (London)
Ramona ..... Blue Diamonds (Decca)
Barcelona .... The Wilmarys (Fontana)
O Sole Mio .... Elvis Presley (RCA)
Girl Josephine..Fats Domino (Imperial)
Rockin' Billy .....Rita Valk (Fontana)
Lonesome Tonight ....Presley (RCA)
Never Sun. ..Melina Mercouri (London)
I Love You ....Cliff Richard (Columbia)
Wooden Hearts ..Elvis Presley (RCA)

Hits on LPs

1. Dutch version of "My Fair Lady" (Philips).
2. "Porgy And Bess," sound track from the film (Philips).
3. "G.I. Blues," sound track of the film (RCA).

Jablonski's 'Harold Arlen' A Solid Biography About A Giant Pop Music Talent

In the bibliography of show biz, books about pop music and its creators have been stretching into impressive dimensions on the library shelves over the past few years. Perhaps one of the underlying factors for this resurgent interest in the music biz of the 1920s and '30s is that compared to contemporary level of the biz, those years have the contrasting appeal of the grandeur that was Rome and the glory that was Greece.

The latest tome on the music biz is Edward Jablonski's "Harold Arlen: Happy With The Blues" (Doubleday; $4.95), a biographical portrait of one of the giant composing talents with a spectacular string of hits, both quantitatively and qualitatively, to his credit in the ASCAP catalog.

It can safely be said that Arlen's top tunes, including "Stormy Weather," "Blues In The Night," "That Old Black Magic," "Over The Rainbow," "Come Rain Or Come Shine" and "Happiness Is a Thing Called Joe," to name just a half-dozen, are at the very peak of pop song artistry.

Jablonski has written a solid, straightforward, detailed and devoted biography of Arlen. He has traced the development of Arlen from his emergence within an orthodox Jewish home in Buffalo, where Arlen, born Hyman Arluck, imbibed a musical tradition from his father, a cantor, through his early knockabout experiences in various film house and vaude jobs to his "discovery" by Vincent Youmans in 1929.

This was the gateway leading to songwriting assignments for Broadway shows, the Cotton Club shows, where Ethel Waters introduced "Stormy Weather," and a succession of Broadway shows and Hollywood musicals that gave Arlen an international showcase for his fertile musical imagination.

Jablonski could have done more with Arlen's early years and the forces that shaped the man. Instead, the author favors a blow-by-blow and step-by-step description of Arlen's encounters with the personalities on his road to success.

This is virtually a "blue book" of the pop music biz's "400" with anecdotes about Harry Warren, Ted Koehler, the Gershwins, Lew Brown, E. Y. Harburg, E. H. Morris, Vernon Duke, Johnny Mercer, Leo Robin, Ralph Blane, Dorothy Fields, et al. Although primarily a composer, Arlen also on occasion wrote lyrics notably in collaboration with Blane.

A consistently readable work for anyone interested in the music business, the theatre and films, the book is also marked by an excellent compilation of Arlen's works, by year and by shows, and of a selected discography, including show sets, pic soundtracks, LP song collections by top artists and outstanding interpretations of individual songs. *Herm.*

Jazz For Juves In Frisco Slated For Court Test

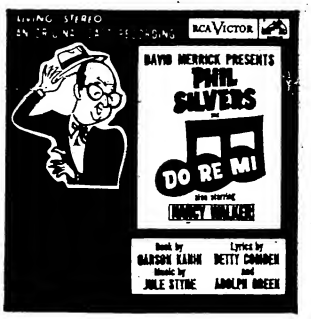
San Francisco, Feb. 14.

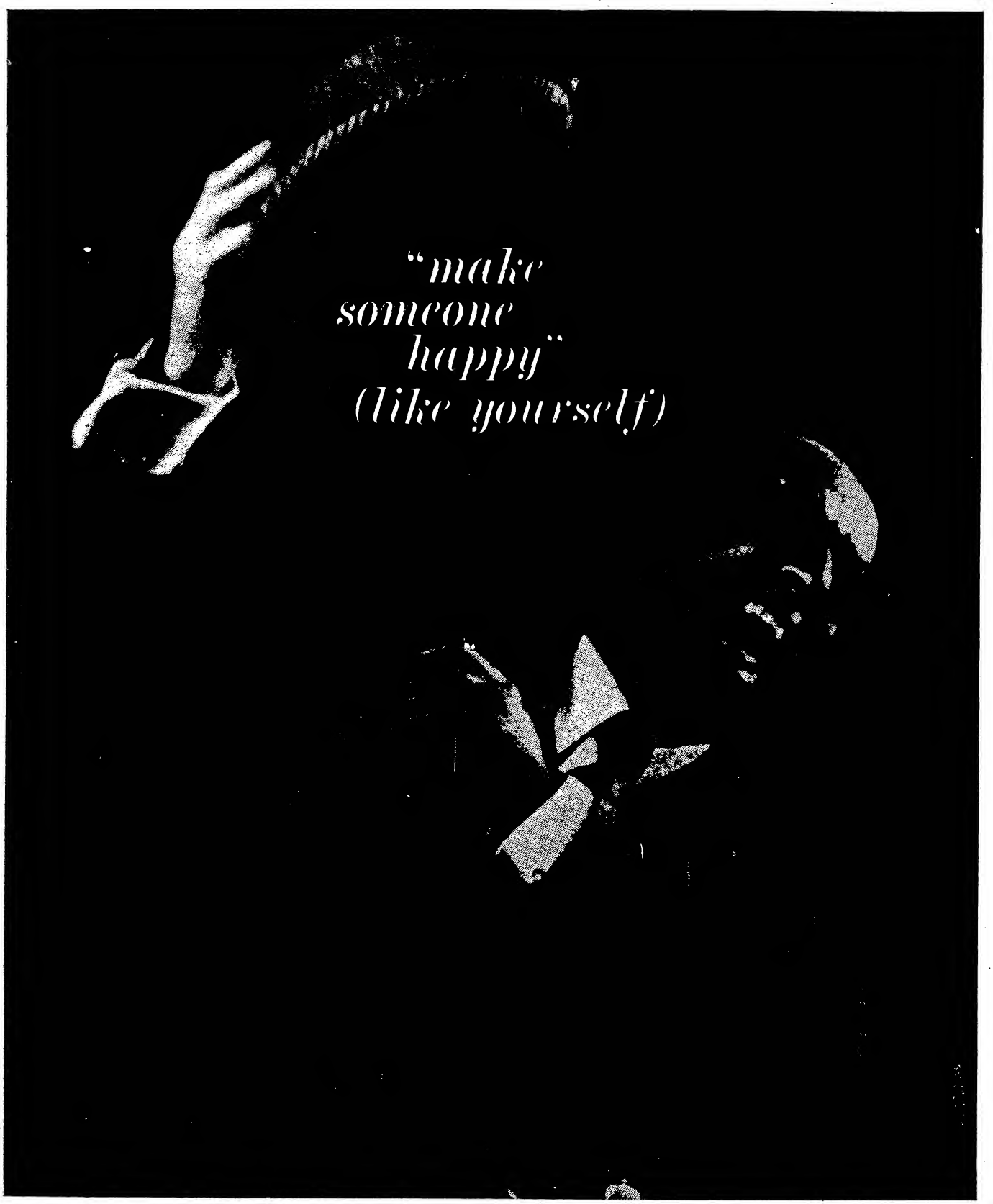
Owners of the Black Hawk, 13-year-old Frisco jazz club, will be tried before a jury Feb. 23 on charges of admitting minors—in a special section.

Police arrested owners Guido Cacienti and George and Max Weiss, contending the special juvenile section, with separate entrance, separate restrooms and partition splitting it from club's main area, violated California liquor laws.

Club owners asked for jury trial in municipal court last week and, meantime, hope the California attorney general will come up with a ruling on the case. State liquor officials had been consulted before special section was opened and had okayed it. Section was in operation 14 months before, at urging of Frisco Mayor George Christopher, shut it down.

"There is gold in 'DO RE MI'—it's money in the bank." Taubman, The New York Times
SO ORDER BIG THE ONLY ORIGINAL CAST RECORDING OF THIS BROADWAY SMASH MUSICAL...EXCLUSIVELY ON RCA VICTOR
RADIO CORPORATION OF AMERICA





On The Upbeat

New York

Arnold Maxin, MGM Records prez, named chairman of the record division of this year's Heart Fund drive for the heavyweight championship fight on closed circuit tv March 13 . . . **Ed Smollett** joined **Dick Gersh's** public relations office as an account exec . . . Featured with **Benny Goodman** when he goes into the Desert Inn, Las Vegas, Feb. 20 and Basin Street East, March 9, will be vibester **Red Norvo**, trumpeter **Charlie Shavers**, saxist **Zoot Sims** and vocalist **Jimmy Rushing** . . . **Peggy King** touring the Baltimore-Washington area for her first Roulette release "Up, Up, Up" . . . Tara Enterprises, an ASCAP publishing house owned by bandleader **Sal Salvador**, has merged with Henry Adler Inc. . . . Singer **Jill Allen** began a two-weeker at Buffalo's Statler-Hilton yesterday (Tues.).

Jazz musician-composer **Don Elliott** named musical director of the daytime tv show "Number, Please" on ABC . . . Lyric writer **Al Neiburg** has placed nine new songs with publishers: three went to Bourne, two to Dave Dryer, two to BVC and two to Northern. His own firm is publishing "Why Let A Lie Break Your Heart" which he wrote with **J. Fred Coots** and which was recorded by **Dick Rogers** on the Da-Mar label . . . **Mickey Wallach** and **Fred Edwards** have formed a publicity-promotion office. Edwards formerly did local promotion for Dot Records and Wallach had been head of promotional operations for **Lou Klayman's** Action Records . . . **Buddy Johnson** orch into Regal Theatre, Washington, Feb. 24 . . . **Bullmoose Jackson** set for the Picadilly Club, New Bedford, Mass., Feb. 27-March 5 . . . **Leland Rogers** and **Irv Trencher** will handle promotion for **Sonny Lester's** newly formed Gold Eagle Records . . . Bandleader **Freddy Price** and **Jimmy Day**, a former actor, have opened Global Booking Assoc. . . . **Connie Francis**, MGM disker, planes to Germany March 2 to receive the Lion Award of Radio Luxembourg.

Herb Kessler, former manager of the **Four Aces**, off to Europe on a talent prowl . . . Mills Music is prepping a St. Patrick's Day push on a new waltz, "Erin's Green Shore," by two Dublin songwriters **Thomas Whelan** and **Pat King**. Tune has been recorded by **Willie Brady** on the Avoca label, a Brooklyn company which specializes in Irish music.

Bobby Rydell, Cameo disker, on a one-week tour of Australia to be followed by a week in Hawaii . . . **Lawrence Welk** will be the national chairman of the 1961 Variety Club's Week, Feb. 12-18 . . . **Fabian** making his first trip outside the U. S. with a date at the Arenta Coliseum in Manila . . . **Tommy Reed** on an eight-city tour of deejay hops promoting his Kip disking of "Young, Dumb and Full of Gum" . . . Strand songstress **Jeannie Thomas** on a series of one-nighters through Virginia, North Carolina, South Carolina and Maryland . . . Thrush **Genie Pace** held over at the Pillow Talk nitery . . . **Roy Haynes Trio** and **Eric Dolphey** at Copa City, L. I. jazz club.

Mills HIT REMINDERS

BLUE TANGO
Bill Black's Combo—Hi
Lester Lannin—Epic

CORRINA, CORRINA
Ray Peterson—Dunes

THEME FROM THE APARTMENT
Ferrante and Teicher—UA

ALL TIME HITS BY JIMMY McHUGH

WHEN MY SUGAR WALKS DOWN THE STREET
Mary Kaye Trio—Verve

I CAN'T GIVE YOU ANYTHING BUT LOVE
Joni James—MGM

MILLS MUSIC, INC.
1619 Broadway New York 19

London

Ella Fitzgerald and the **Oscar Peterson Trio** have 13 dates lined up for their tour. It starts at the London Festival Hall on March 4 . . . **June Christy** and the **Four Freshmen** in for a tour . . . Tenor saxist **Red Price** has formed his own combo and will tour with **The Shadows**, vocal group . . . **Shirley Abicair** to give a one-woman recital at the Festival Hall on March 5 . . . The Jazz Club Promoters have formed an association. **Ralph Peters** is chairman . . . First time for years two versions of two disks hit the British Top Ten. **Petula Clark** and **Anne Shelton** both score with "Sailor," and **Bobby Vee** and **Marty Wilde** have bounced "Rubber Ball" into the upper bracket . . . **Alma Cogan** is switching from HMV to Columbia. Different label, same firm, EMI . . . **Lita Roza** signed for a May cabaret season at Chicago's Mr. Kelly's saloon.

Long players and all disks of "The Music Man" skedded for release on April 7, two weeks after the show bows in to the West End . . . Drummer **Nick Nicholls**, only remaining member of **Lonnie Donegan's** original 1956 skiffle group, has quit to join **Monty Sunshine's** new outfit . . . **Cliff Richard** taping a "Sunday Night At The Palladium" show on March 5, for subsequent U.S. screening . . . **Christ Barber** group left on Sunday 5) to play the "Millionaires' Playground" at Gstaad, Switzerland . . . Bourne Music, after nine years, will be absorbed in the Keith Prowse-Peter Maurice setup.

Dot's Hot

BILLY VAUGHN

"WHEELS"

"ORANGE BLOSSOM SPECIAL"

#16174

San Francisco

Pat Boone opening Thursday (16) at the Fairmont — his first nitery date . . . New Fack's opening on site of old Easy Street, with **Bobbi Norris**, **Mel Young** and **George Cerruti Trio** . . . **Kid Ory** reopened his On the Levee . . . **Victor Borge** booked for March 1-3 at the Masonic Auditorium . . . **Faith Winthrop**, with pianist **Bob Skinner**, opening at Yerba Buena Village.

The **Art Farmer-Benny Golson Jazztet** opened at the Jazz Workshop . . . Neve's booked **Carmen McRae** for March 21, **Joe Williams** and **Harry Edison** for March 3 . . . **Barbara Dane** returning to her Frisco stomping grounds with the Bob Newhart concerts . . . **Pony Poindexter** playing with the **Atlee Chapman** group at **Horace Benjamin's** Stereo Room . . . **Bruce Lippincott**, **Kenny Elmore**, **Tom Albering** and Bob Marchesi formed quartet to play the Gilded Cage.

LATEST RELEASE
JOHNNY NASH
Sings
SOME OF YOUR LOVIN'
b/w
WORLD OF TEARS
#16181

Philadelphia

Kathy Young and **Jeanne Black** flying in from the Coast to join an array of male rock 'n' rollers that includes **Johnny Tillotson**, **Freddie Cannon**, **Jimmy Clanton**, **Carl Dobkins, Jr.**, **Buzz Clifford**, **Mark Dinning**, the **Dimensions**, and locals **Dick Lee** and **Al Alberts**, for a pair of records hops staged by WIBG disk jockeys in two area schools, Feb. 17. The vocalists are being brought in by the Record Promotion Managers Group as stars for the stations "March of Music," a month-long high school promotion to aid the March of Dimes . . . **Dave (Baby) Cortez** set for the Randolph Social Club, Feb. 19, followed by **Lou Monte**, Feb. 26 . . . **Don Cherry** works the Smart Spot, in Jersey, Feb. 17-19 . . . **Chris Connor** opens at the Red Hill Inn, Feb. 17 for the weekend . . . **Anita O'Day** skedded for the Showboat, Feb. 20-25; **John Coltraen**, Feb. 27-March 4; **Stan Getz**, March 6-11; **Horace Silver**, March 13-18 . . . **Patti Page** current at the Latin Casino. **Nat King Cole** slated for spot, March 2, has cancelled out but will appear two weeks early in September.

British Music Biz Joins With 'Casters to Promote Eurovision Song Contest

London, Feb. 14.

Music publishers and disk companies are getting together with both tv networks, BBC and commercial, for the greatest plug-feast of the year.

Tomorrow night (Wed.) the BBC screens "A Song for Europe" in which a nationwide jury of 120 voters, grouped in London and seven regional centres, will pick Britain's entry for the Eurovision Song Contest, to be held at Cannes next month.

On Friday (17) viewers over the whole commercial network will see Gracie Fields present checks for $2,800, $1,400 and $700 to winning composers at the Royal Festival Hall final of the British Song Contest. Throughout the week heats for the contest are going out in daily half-hour programs. The Public is again the judge. In each commercial region a panel of 16 viewers call up with their votes at the end of the daily heats.

Winner of the BBC's "A Song for Europe" will be chosen from nine new and unpublished numbers submitted by Decca, EMI, and Phillips Records. Decca's hopefuls include "Tommy," sung by Teresa Duffy, a 20-year-old thrush from Donegal and written by John Watson, last year's winner with "Looking High, High, High." On EMI's list, former milkman Craig Douglas, now a teenage rave, sings "The Girl Next Door" by Harry Robinson and Bunny Lewis and the Phillips entry includes Jack Waterhouse's "I Will Light a Candle," sung by Anne Shelton.

Nearly 100 songsters and musicians are taking part in commercial tv's British Song Contest. Tunesmiths represented among the 25 heat-finalists include Laurence Jacks, resident m.d. at the Cafe de Paris ("Marry Me"), Michael Carr ("When You Speak to Me of Love") and London-born Monty Babson, former shoe shop salesman who, after a spell in the States singing with the Harry James orchestra, returned to Britain last year and decided to write a song, his first, "on a subject of national interest." Result is his contest entry: "Fish and Chips."

Memphis Dance Pavillion Books String of Bands

Memphis, Feb. 14.

Lakeland, Memphis' newest resort located about five miles from the town line, had lined up an array of name bands for the new dance pavillion which opens this coming summer season. Skitch Henderson and his crew will tee off June 3-10, followed by Sammy Kaye June 11-18, Jan Garber, June 20-24 and June 25-July 2 will find George Mosse and his Dixieland "Chain Gang" from New Orleans taking over.

Jack Staulcup and his crew move in for the July 4-8 week with headliners Connie Boswell and Snooky Lanson as added attractions for the holiday weekend. Les Brown is inked for July 11-16, Billy Butterfield sits down July 18-23, with five local bands, Ray Franklin, Bob Morris, Jack Hale, Louis Perini and Andy Sedbetter booked for July 25-29. Ted Weems is due Aug. 8-13, Clyde McCoy, Aug. 22-27 and Shep Fields for the Labor Day weekend beginning Aug. 29-Sept. 4.

If Scots Can Raise the Transport, Columbia Will Book U.S. Tour

Glasgow, Feb. 14.

Scottish National Orchestra is dickering for a tour of the U.S.A. and Canada in the fall of 1962. Trek would be for four or eight weeks and would take place after orch has completed its engagement at the Edinburgh International Festival.

Alexander Gibson, conductor of the Scottish orch, is in negotiation with Columbia Artists' Management of N. Y. He is newly returned from giving a series of concerts in Vancouver and Victoria, B. C.

Provided the orch can increase their strength to 90 players and find their own transport to New York, the American booking agent will set up dates for a reported 20%.

Success of the tour is considered certain if the estimated $15,000 necessary to cover the double Atlantic crossing can be promoted.

Gibson recalled how two years ago when the Congertbebouw Orch of Amsterdam undertook a similar tour, it had the financial support of the Dutch Government, the City of Amsterdam, and six major industries. The last-named, he said, took the opportunity to publicise Dutch products while the concerts were being given, spending $25,000 on advertising.

British Disk Best Sellers

London, Feb. 14.

Are You Lonesome? Wesley (RCA)
Sailor . . . . . Clark (Pye)
Rubber Ball . . . . . Vee (London)
Pepe . . . . . Eddy (London)
You're 16 . . . . . Burnette (London)
Poetry In Motion . . . . Tillotson (London)
Portrait of My Love . . . . Monro (Parlophone)
Sailor . . . . . Shelton (Philips)
F. B. I. . . . . . Shadows (Columbia)
Rubber Ball . . . . . Wilde (Philips)

E. C. FORMAN, VETERAN VICTOR EXEC, RETIRES

E. C. Forman has retired as head of RCA Victor's special services dept under the 65-year mandatory retirement age for RCA employees.

Forman, a veteran of more than 40 years in the record business, began in 1917 with the old Victor Talking Machine Co. During that period he saw the talking machine and record business almost wiped out by radio, come back strong on the strength of electric recording and reproduction, then suffer near-death again because of the 1929 depression. He was especially popular with record collectors because of the patience with which he provided information concerning obsolete recordings and almost forgotten performers.

During most of his career, Forman's headquarters were in Camden, N. J., but he transferred a few years ago to New York. Although retired, he is still interested remaining active in the disk biz.

Schauer Joins Col Prod.

Donald H. Schauer has been set as Coast account exec for special products at Columbia Record Productions.

Before coming to Col. Schauer was an account exec with Hearst Advertising Service and Adam Young Inc.

Composers' Contest Gets Underway In Albuquerque

Albuquerque, Feb. 14.

The 1961 Competition for Orchestral Works, set up to encourage budding young longhair composers with a $300 cash award for first place, got underway in Albuquerque last week. The event, now in its third season, is sponsored by the Albuquerque Civic Symphony, and the first place composition—in addition to winning the cash for the writer — will also be performed by the symphony group during its 1961-62 season.

The competish is open to all citizens of the U. S. and those persons who have lived in this country for at least five years. There is no age restriction. The competition closes Aug. 15. Complete data on the competition can be obtained from Mrs. Jay Greer, P.O. Box 358, Albuquerque, N.M.

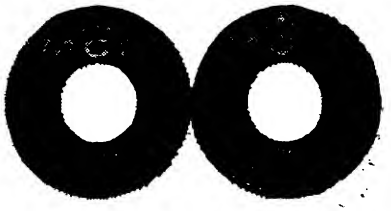
The internationally celebrated conductor **Wilfrid Pelletier**, co-founder of the Montreal Symphony and director of its "Youth Concerts," rehearses the orchestra with his Norelco tape recorder close at hand. For many seasons, Mr. Pelletier was the congenial conductor of the N. Y. Philharmonic "Young People's Concerts," the Metropolitan Opera and the Metropolitan Opera Auditions of the Air. A familiar figure in the field of music education, he established, and continues to serve, as director of the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec. According to the Maestro, "When it comes to teaching music, words alone are never enough. Successful communication between teacher and student depends, in large measure, upon the student's ability to accurately hear his own efforts. I have found that the superb 'mirror image' provided by my Norelco 'Continental' Tape Recorder is my guarantee of optimum communication, and thereby the student's guarantee of progress." The Norelco 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. ILL2, 230 Duffy Avenue, Hicksville, Long Island, New York.

Macy's says, "Thank You"

To the great jazz artists who appeared, to the New Yorkers who came by the thousands to listen, to applaud and to enjoy the first Jazz Festival of its kind in all the world, to everyone who helped make Macy's Jazz Festival such a tremendous success.

To Lionel Hampton, who served so graciously as Coordinator of the whole show for Macy's.

To the Voice Of America, Radio Free Europe and Armed Forces Radio who taped the entire Festival for broadcast to United States military personnel overseas and to peoples all over the world.



To MGM for recording "Cry of the Blues," the theme song composed for Macy's Jazz Festival and played by Lionel Hampton. The flip side is "Forbidden", which we think will be the big 4-star hit of tomorrow.

MACY'S AND ALL THAT JAZZ

Macy's says, "Thank You"

To these great performers who made Macy's Jazz Festival the great show it was: (in alphabetical order)

MORT FEGA
STAN GETZ
DIZZY GILLESPIE
ARTHUR GODFREY
BENNY GOODMAN
AL GREY
LIONEL HAMPTON
MILT HINTON
J. J. JOHNSON
JOE JONES
GENE KRUPA
JACK LAZARE
GERRY MULLIGAN
BUDDY RICH
JIMMY RUSHING
HORACE SILVER
TEDDY WILSON
SOL YAGED

and

to these artists whose appearance added even more excitement to Macy's Jazz Festival. (in alphabetical order)

AHMED ABDUL-MALIK
LARRY ELGART
PANAMA FRANCIS
MACEO PINKARD
ANDRE PREVIN

Tiomkin To Call Diskery Tune For 'Navarone' Score

Hollywood, Feb. 14.

Dimitri Tiomkin, now scoring the Carl Foreman production, "Guns of Navarone," for Columbia, has received from Col veepee Paul Lazarus an agreement whereby Tiomkin can negotiate and designate what waxery gets soundtrack album and also which first cuts two pop tunes he has cleffed for pic. Although this consideration has been won by scorers in past at other studios, this is the first time Col has granted the concession. Columbia, of course, owns a diskery of its own, Colpix Records.

Further, Tiomkin has secured from Col a percentage of publication rights to all "Navarone" music—also a first for Col. Shapiro-Bernstein music will publish the songs and score.

One of the pop tunes is "They Call It Love," with lyrics by Ned Washington and other, "Legend of Navarone," has wordage by Paul Francis Webster. According to Tiomkin "the old Greek song, 'Yala, Yala' forms the basis" of "Call It Love." The "Navarone" score runs at this point 147 minutes, one of the longest in film annals. It will be recorded for the film by the London Symfonia, with Tiomkin abroading to wield the baton in London.

Artie Mogull Exits As Kingston 3's Pub Chief

Artie Mogull and the Kingston Trio have called it quits. Mogull, who headed the group's publishing activities out of N. Y. for the past two years, is moving out and the operation is being transferred to the Kingston's offices on the Coast.

Firms in the Kingston orbit are Highbridge Music, Flywheel Inc., Santa Rosa and Rolling Hills.

Ballroom Destroyed

Des Moines, Feb. 14.

Fire gutted the interior of the Val Air ballroom here last week with damage estimated at better than $100,000, according to T. H. Archer Sr., president of the ballroom.

Fire erupted only a few hours after hundred of teenagers had left the ballroom at 11 p.m. It is said to be completely insured and will be re-built, according to Archer who also owns ballrooms in Marion, Sioux City, and Sioux Falls.

John Lewis Clefs Ballet

San Francisco, Feb. 14.

MJQ's John Lewis is writing music for a major new ballet, "Original Sin," which will be chief new offering of the Frisco Ballet's second annual spring season at the Alcazar, March 10-April 21.

Company chief Lew Christensen said poet Kenneth Rexroth is doing the new ballet's libretto and that John Furness will do the settings.

From The JERRY LEWIS Production
CINDERFELLA
A PARAMOUNT Release
SOMEBODY
Records Alphabetically Listed
TONY BENNETT
Columbia
JERRY LEWIS
Dot
JANE MORGAN
Kapp
JOHNNY NASH
ABC Paramount
JOE WILLIAMS
Roulette
FAMOUS MUSIC CORPORATION

Mercury Mapping Hefty European Disk Schedule

Chicago, Feb. 14.

Brice Somers, Geneva - based Continental boss of Mercury Records, is meeting here with home-office execs all this week and will sit in on Friday's (17) sales and recording huddle.

It's intended during his stay to firm up plans to boost the waxery's recording activities in Europe, both in the pop and longhair fields. Label is sending a crew to London, in faet, to cut 30-40 sessions with maestro Antal Doratt. Somers goes back to Geneva over the weekend.

PLATTER GIVEAWAY

Durham, N.H., Feb. 14.

Radio station WHEB in Portsmouth has given more than 3,000 classical recordings, valued at between $8,000 and $10,000, to the music department of the University of New Hampshire here.

NEWPORT JAZZ EXEC SEZ COMEBACK IS POSSIBLE

Newport, R. I., Feb. 14.

While the city council refused a permit for the Newport Jazz Festival, Louis E. Lorillard, festival prexy, says he will not concede the event is off forever, adding: "It is always possible to have a city or town council with which you can work, and if so, it might come back."

The city council unanimously refused a permit in the most recent episode of the saga of the Newport jazz bash. An application was revived by Councilman Erich Taylor, who asked his fellows to reject it and they complied. Taylor suggested the mayor appoint a committee to study the possibility of a city sponsored music festival.

Newport Jazz Festival sponsors are suing the city for $750,000 damages for losses sustained due to city action in cancelling the jazz events following the wild melee last year.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	17	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
2	2	10	EXODUS (Victor) Soundtrack (LOC 1058)
3	4	4	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
4	31	5	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
5	6	6	CAMELOT (Columbia) Original Cast (KOL 5620)
6	11	6	BERT KAEMPFORT (Decca) Wonderland by Night (DL 4101)
7	9	8	M TOVANI (London) Music from Exodus (LL 3231)
8	5	41	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
9	7	10	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)
10	8	5	FRANK SINATRA (Capitol) Swinging Session (W 1491)
11	10	10	LAWRENCE WELK (Dot) Last Date (DLP 3350)
12	18	14	MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542)
13	14	26	KINGSTON TRIO (Capitol) String Along (T 1407)
14	13	9	UNSINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509)
15	17	43	BOB NEWHART (WB) Button Down Mind (W 1379)
16	15	28	FRANK SINATRA (Capitol) Nice 'n' Easy (W 1417)
17	20	3	RAY CONNIFF (Columbia) Memories Are Made of This (CL 1574)
18	30	4	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
19	12	5	RUSTY WARREN (Jubilee) Knockens Up (JLP 2029)
20	19	30	SHELLEY BERMAN (Verve) Edge of Shelley Berman (MGV-15013)
21	21	3	BOBBY RYDELL (Cameo) Rydell's Greatest Hits
22	31	34	PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
23	24	12	THE ALAMO (Columbia) Soundtrack (CL 1558)
24	26	5	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
25	35	6	SVYATOSLAV RICHTER (Victor) Brahms Second Piano Concerto (LM 2466)
26	—	1	KINGSTON TRIO (Capitol) Make Way (T 1474)
27	27	24	BOBBY DARIN (Atco) Bobby Darin at the Copa (LP 122)
28	22	14	IRMA LA DOUCE (Columbia) Original Cast (BL 5560)
29	34	8	60 YEARS of MUSIC AMERICA LOVES (Victor) Assorted Artists, Vol. II (LM 6088)
29	38	3	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
31	16	10	ROGER WILLIAMS (Kapp) Temptation (KL 1217)
32	—	1	CONNIE FRANCIS (MGM) Sings Jewish Songs (E 3869)
33	23	25	JOHNNY MATHIS (Columbia) Johnny's Mood (CL 1526)
34	40	18	RAY CHARLES (ABC-Par) Genius Hits the Road (335)
35	—	1	MITCH MILLER (Columbia) Happy Times (CL 1568)
36	—	1	WILDCAT (Victor) Original Cast (LOC 1060)
37	—	1	JUSTIN WILSON (Ember) Humorous World Of
38	25	26	DAVE GARDNER (Victor) Kick Thy Own Self (LPM/LSP 2239)
39	34	24	RAY CONNIFF (Columbia) Young at Heart (CL 1489)
40	39	25	BRENDA LEE (Decca) This Is Brenda (DL 4082)

Arabs Fold Their Tents & Swingingly Steal Away to U.S.-Brand Jam Sessions

By ROGER BOWER

Damascus, Syria, Feb. 7.

The cats are under control here. For the meritorious service, over and beyond the call of duty, one U.S. Marine and a diplomatic officer have received the highest citation that can be bestowed by jazz buffs—the sweet sound of a house coming down.

Our two heros are U. S. Marine Sgt. Nathan Donald Clay, a member of the Consulate General Marine Security Guard, and Samuel K. Brinson, Consulate General Assistant Administrative Officer. The action started a few months ago after the visit of Red Nichols & His Five Pennies. Sgt. Clay detected an underground jazz movement and, with Brinson, decided to smoke it out into the open. The first foray turned up 20 Arabs and the latest, the fourth, played to over 300.

To VARIETY's Mid-East camel tracker these are the most dedicated jazz buffs he ever sat with and the session has a flavor all its own. This is no smoke-filled bistro with guzzlers of booze, eyes half closed, making small noises to denote appreciation, nor is it a campus caper filled with uniformly crewcut noggins and their dates. This is the auditorium of the American Library of the USIS, complete with stage and projection booth which heretofore has been used for special cultural and educational films and lectures. The jazz devotees range from university students and professors to laborers.

Clay and Brinson augmented themselves, after the word got around, with local musicians who dig the stuff—or want to. Nazzareth, a local drummer, is a big favorite with the crowd. His idol is Gene Krupa and he copies everything about Krupa including his hairdo. All of the other jazz names are idols with Benny Goodman waving his licorice stick above them all.

The unique feature of these sessions is that anybody can come up and sit in. Bring your instrument and be our guest. And they do. A laborer with a second-hand horn, wrapped up in a week old newspaper, sits in and happily improvises on a couple of choruses of "Bye, Bye Blues"; a university student takes his clarinet and makes like Goodman; an accordion student squeezes out a chorus; there are no instruments barred. All you need to sit in, is an instrument and the spirit. Some drummers just bring their own sticks, or Sgt. Clay lets them beat out the rhythm on his bongo and tumba.

A surprise in a recent session was the appearance of Norma Sharibian, a thrush who is shortly taking off to fill engagements in Italy. She was in the audience, finally got religion and testified with "Green Fields" and two Italian swing numbers. Sgt. Clay figures to get a rash of "vocalists" in future sessions.

If Uncle Sam wants a line on how his "people-to-people" project is going over—or wants some hints on influencing people and winning friends—he might have a look-see at what a couple of his nephews are doing in the oldest continuously inhabited city of the world when they're off-duty. And when he gets in town, the boys might have a treat for him. Maybe a knoun or nay or oud player will be ripping off a chorus of "Bye, Bye, Blues."

Robert Stolz to Munich

Vienna, Jan. 31.

Robert Stolz is off to Munich, to conduct concert at the Deutsche Museum for the Bavarian Broadcasting System. He'll also record the entire score of his new operetta "Vienna Cafe" with top singers and the orchestra-chorus.

Stolz' new platter (Polydor), "Verliebte muss man nicht erst in Stimmung bringen" (Those in Love Are Always in Good Humor) sung by Peter Alexander (song is from his successful musical "Little Hoax in Paris") was voted among the Ten Bestsellers on the German market.

Finkelstein Terms State Moves Vs. Blanket License As Invasion of Federal Act

Attempts by various state legislatures to limit the right of performing rights societies to issue blanket licenses are "unconstitutional attempts to supersede the Federal copyright laws, according to Herman Finkelstein, general counsel for the American Society of Composers, Authors & Publishers. Speaking at a copyright seminar at Boston University last week, Finkelstein emphasized that Federal copyright laws constitute an all-embracing, exclusive system for the protection of published literary and musical properties.

The ASCAP legalite pointed out that there was no feasible substitute for blanket licenses clearing in advance a very large repertory of music. He illustrated this by referring to the practice of orch leader Jay White, current at the Statler Hilton Hotel in Boston, to ask patrons to name their favorite tunes. "It would be impossible," Finkelstein said, "for the orchestra to play these tunes if they had to be cleared on an individual basis. Every orchestra leader would have to have at his side a list of upwards of 1,000,000 compositions that had been specifically cleared for performance."

Noting that the average spot had 30,000 performances a year, he said that the cost of postage in negotiating individual licenses would top the annual fee in most cases. He said that with performing rights societies, every copyright owner would have to duplicate the work of the entire ASCAP organization. Finkelstein is also participating in Prof. Walter Derenberg's copyright course at New York University tomorrow (Thurs.).

Layton to Tour Europe As Envoy for Hammond

Chicago, Feb. 14.

Eddie Layton, organist and Mercury Records pactee, is set to duplicate his initial Europe concert tour last year as Hammond Organ ambassador. Hefty p.a. schedule includes tele appearances where possible.

Tour kicks off April 5 in Oslo, and winds with a fortnight, May 10-24, in England. On his return, Layton then tours this country, including stops in Hawaii.

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HI LADS
Feb. 6 thru 25, Embers, Ft. Wayne — Feb. 27 thru Mar. 18, Embers, Evansville, Ind. — Mar. 20 thru Apr. 8, Crown Room, Indianapolis — Apr. 19 thru May 16 — International Theatre Restaurant, N.Y.C.
★ ★ ★ ★
May 7th — Ed Sullivan TV Show
★ ★ ★ ★
May 22 thru June 3, Ankara Restaurant, Pittsburgh — June 23 thru July 6, Eddy's, Kansas City, Mo. — July 8 thru Aug. 4, Dream Room, New Orleans — Aug. 16 thru Sept. 12, Riviera Hotel, Las Vegas.
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New Singers, Combos Keep Spinning In Disk Industry's Talent Mill

Elsa Lanchester Show Grooved by Verve Label

Elsa Lanchester's one-woman show, currently running in N. Y., has been put into the groove for Verve release. It's called "Elsa Lanchester—Herself."

The disk was cut in Gotham last Friday (11) and MGM, Verve's parent company, is prepping it for an early release.

Mancini

Continued from page 53

no reason for them to be competing against each other."

Composer declared that men like David Rose, Johnny Williams, Hugo Friedhofer, Pete Rugulo, Nelson Riddle and the composers on "The 20th Century" have done much to effect a maturity on tv, equating it in many cases with motion picture quality.

Problem, said Mancini, is clearly indicated by last year's list of Emmy nominations in the "outstanding achievement in the field of music" category. Confusion created by the reminder list, he pointed out, resulted in fact that all nominations were for musical shows. "For the first time the composer and arranger were without representation." Winner of that award was Leonard Bernstein and The New York Philharmonic (CBS).

Smith confirmed yesterday he had received Mancini's resignation and said it would be considered by the Academy's board of governors. He also noted that the composer has two ardent champions on the board—Paul Weston and John Scott Trotter—and that they have urged fair representation for tv scorers. Smith personally agrees with Mancini that there can be a better method of listing eligible shows on the reminder list and said the matter was discussed by the Academy's national officers in Palm Springs last week. "I hope some corrective measures can be taken soon to insure that composers and arrangers get as good a break as the conductors on the reminder list."

Smith said he personally would like to see a separate award for composers and arrangers but that the issue is up to the board of governors. The 1954 awards were the last to honor this segment of television in a separate balloting. That year Walter Schumann picked up on Emmy for "Dragnet," winner as "best original music composed for tv"; and Victor Young took home an Emmy for "Dragnet," winner as voted for "best scoring of a dramatic or variety program." Problem, as Smith pointed out, is that the Academy has been the recipient of countless attacks for "an unwieldy awards structure" and that the answer was to reduce the number of awards.

Mancini, who has been a member of the Academy for three years, said he submitted a complaint last year but that nothing was done.

H'wood-B'way

Continued from page 53

in Meredith Willson's "The Unsinkable Molly Brown." Set has been picking up sales momentum at a steady pace and it looks like it's in for a bestselling run. RCA Victor has two cast sets bubbling its way into the bestseller bracket. They are "Wildcat and "Do Re Mi," both of which broke into the market in January and are building strongly on the sales level. Cap, also, is picking up okay sales from its "Tenderloin" package.

In the soundtrack area Victor is running away with its "Exodus" package while its soundtrack version of "South Pacific" has been a bestseller for close to a year. Columbia has a hot one with "The Alamo" while United Artists is building a solid sales rackup from "Never on Sunday."

The packages from MGM, Roulette, ABC-Paramount and Kapp will be released within the next few months.

Rosie, a 15-year-old cleffer-singer from San Diego, has joined the Brunswick roster. Her first two sides wil be "Lonely Blue Nights" and "We'll Have a Chance," both her own compositions.

The disk was produced by Nat Tarnopol, exec veepee of Brunswick, and Dick Jacobs, label's artists & repertoire chief.

MGM: Jarvis, DeRose

MGM Records added Felton Jarvis and Marty DeRose to its stable last week. Jarvis wil bow with "Indian Love Call" and "Goin' Down Town" while DeRose will kick off with "Girl of My Dreams" and "Sentimenta."

Cub: Partee, Thomas, Darvel

Cub Records, an MGM subsid label, tagged three new singers to it's roster. They are Charlie Partee, Nancy Thomas and Barry Darvel.

Partee will start his Cub work with "How Come" and "Put Yourself in My Place," Miss Thomas' first disk couples "Rainbow Girl" with "Nighty Night" and Darvel debuts with "Little Angel Lost" and "Fountain of Love."

Capitol: The Derringers

The Derringers, a new singing group out of La Puente High School, Calif., have been tapped by Capitol Records. The Derringers are Len Mon and Jim Grimpe who broke in with a dance band they formed at the school.

They'll record under the supervision of Nick Venet, a Cap artists & repertoire producer.

Capi: Rosalie Rand

Rosalie Rand, who recorded for King Records, has switched to the new indie, Capi Records.

Roulette: Barbara McNair

Bob Thiele, the prez of the Hanover signature labels who recently [illegible] as pop artists & repertoire chief of Roulette Records, has shifted Barbara McNair to the latter label.

Thrush's debut disk under the Roulette banner will spotlight "(We'll Be Doin') The Things We Love to Do." It'll be Thiele's first recording job for Roulette.

The HIT! OF THE WEEK

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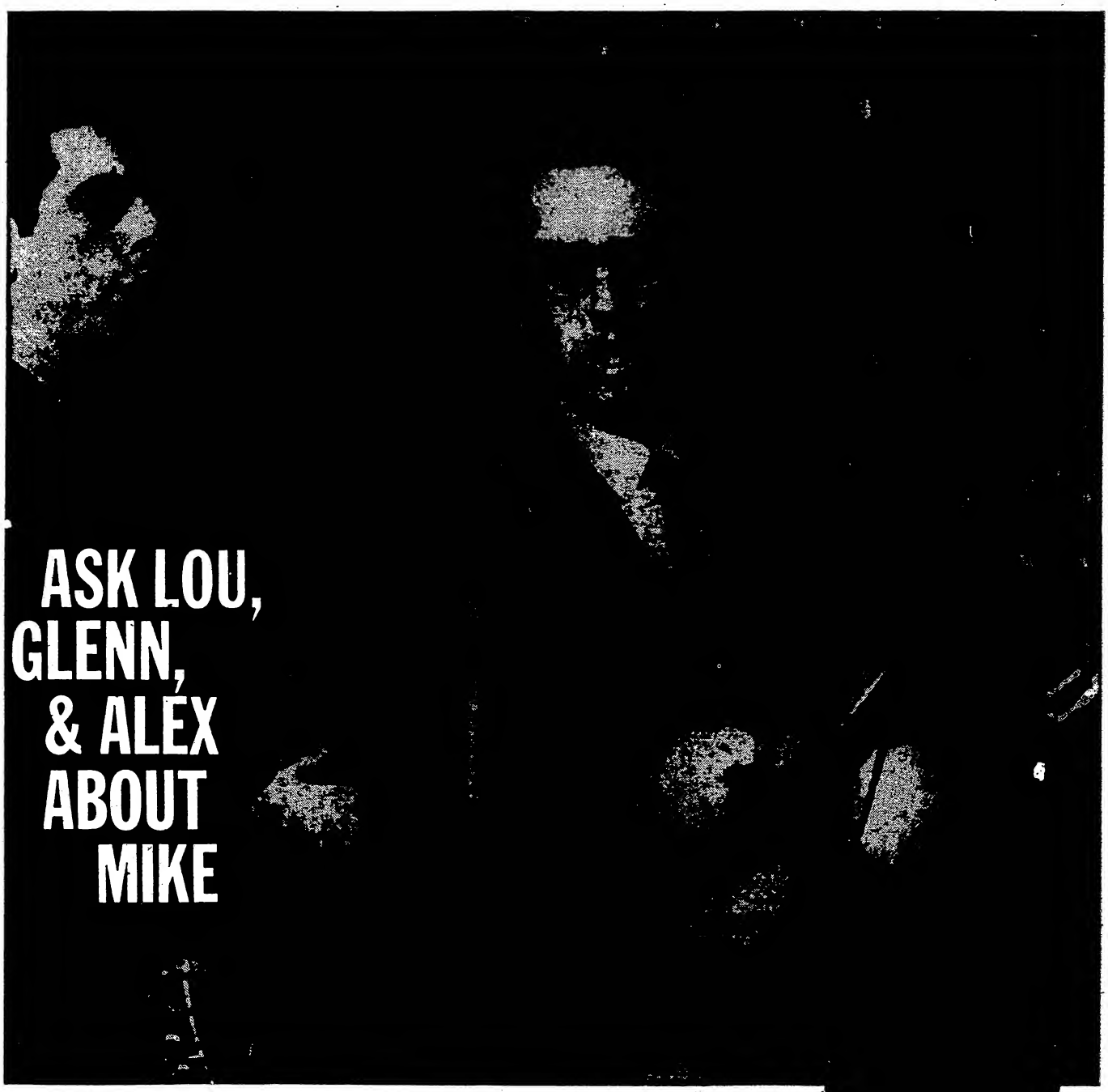

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Too, audiences know what the Limeliters sound like from their recordings (such as "Tonight, In Person"... their new RCA Victor release). They've got to match this sound in their performance. Without a *good,* wide-range microphone to depend on (many clubs don't have them), they just would not sound natural and balanced.

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Agencies Urge Lower Talent Prices To Save Florida As Future Market

Talent agency reps are now urging Florida hotel operators to resist demands by performers for upped salaries. They are telling the innkeepers not to pay prevailing prices and to refuse to sign acts at "Las Vegas salaries." They are recommending cheap shows, and if necessary, shut down the room during slow seasons to conserve resources.

The talent reps are taking this new task, they say, to save Florida as a market in the future. To keep milking the hotelmen to the point where talent operations will not pay off would injure the offices as well as the industry, they claim.

Since it's evident that the Florida rooms are having a bad season, the performer demand for increasingly higher salaries could conceivably price acts out of the market. The agents assert that a line has to be drawn some place, and it might as well be at a time when they can still salvage what remains of the industry.

Repeaters Prime Offenders

The agency men further declare that the big salary demanders are those who have played Miami Beach for years, sometimes twice in one season. Each time the submission price is upped despite the fact that each year their audience dwindles, it's contended.

An important point is involved in the case of the Florida hotels. A couple going into an average inn for dinner will sit down at a minimal cost of $30 before tips. Such prices, agency reps point out, aren't conducive to attracting a mass trade, and the normal run of vacationers will only spend these prices when a powerhouse attraction is on tap.

In defense of this policy, the hotelmen say that they have to charge these tariffs because salaries are so high. The agency men are therefore urging that the hotels either veer from a name policy, buy cheaper shows or refuse to pay excessive prices. "We are not holding a gun to their heads."

One agency rep explained, "As long as high prices prevail, we have to get them for our acts. Otherwise they'll go to the office that gets it for them. When more reasonable prices are the rule, the acts will bow to the inevitable. I hope it can be accomplished before some of the shaky hotels go into bankruptcy."

Lotsa Acts & Confusion Stemming From Public Domain Ink Spots Tag

Portland, Ore., Feb. 4.

Charlie Owens' Sensational Ink Spots, now packing customers into the plush Bali Hai Supper Club, is one of several groups using the Ink Spot tag. About 1957, it was learned that the name Ink Spots was public domain and it could be used by anyone, providing a descriptive word or adjective was used with it.

Owens registered the name, "Sensational Ink Spots," in 1959. His outfit sounds and appears to be the closest to the originals, who broke up years ago. Charley Fuqua, one of the charter members of the original gang, started a new outfit some years ago and Owens joined his troupe in 1954.

In 1957 a hassle started when Harold Jackson ankled Fuqua's group and went with another. In 1958, Fuqua took ill and the boys went their own ways. Owens gathered some other singers into the group and worked Fuqua's commitments of one-niters and only received regular pay check for same.

These boys later became the "Sensational Ink Spots." Outfit includes Owens, 2d tenor; John Dix, bass and narrator; Stanley Morgan, baritone and guitarist; Ted Rambo, tenor; with Charley Martin, pianist. They open at the Cave, Vancouver, B.C., Feb. 20, and return to the Crescendo, L.A., March 3.

Some trade sources feel that AGVA and or the AFM should clear the air and recognize one of the Ink Spot groups as successor to the original one so that bookers and club owners won't be confused.

R&R Riots Spur N.M. Bill For Fairgrounds Police

Albuquerque, Feb. 14.

The New Mexico State Senate last week okayed, and sent to the house, a bill permitting the State Fair Commission to hire a year-round police force to handle events on the fairgrounds in Albuquerque.

Bill, introed by State Sen. Bill Gallagher (a member of the fair commish), came about as a result of a number of riots resulting from rock and roll dances at Tingley Coliseum, located on the fairgrounds. Most recent melee resulted in delayed appearance of singer-bandleader Ray Charles for an r 'n' r dance in late January. In that one, promoter Mike London was roughed up and had $1,900 snatched from him, as he was giving out refunds.

Present law permits fair commish to hire cops to police the fair a week preceding and a week following annual exposition, in addition to actual show. Promoters who book shows are required to hire protection, but generally settle for untrained merchant police, who usually can't cope with the situations. At least three riots have resulted in past two to three years.

Negro Acts Big On Japan Junkets

Tokyo, Feb. 7.

The wave of popularity of Negro entertainers, which began here last summer with tours here by Harry Belafonte and Mills Bros., along with popularity of the films, "Black Orpheus" and "Segt. Rutledge," is continuing.

Currently touring Japan are Earl Grant and Delta Rhythm Boys. Art Blakey & his Jazz Messengers recently wrapped up a boff swing. The Modern Jazz Quartet opens April 1 and Nat King Cole is a possibility for May. And negotiations for Sammy Davis, Jr. are in the works.

Ofay Kingston Trio is here too, but they're playing on a U.S. military club circuit. With global spotlight on Africa and generally sympathetic attitude toward Negro in Japan, along with a jazz boomlet, interest in the Negro problem is high here.

JUDY GETTING $10,000 FOR DALLAS ONE-NITER

Dallas, Feb. 14.

Judy Garland is scheduled to make an appearance here on Feb. 21 at the State Fair Music Hall. She'll net $10,000 for the night, paying only the five musicians accompanying her. Booker J. David Nichols will foot the fee for the remaining 25 other musicians.

Miss Garland's visit here will reunite her with her sister and one time partner in the Gumm Sisters act, Mrs. Jimmy Thompson, who occasionally appears on the local stage.

3 USO Shows En Route O'seas to Entertain GIs

Hollywood, Feb. 14.

USO is sending three shows abroad this month to entertain GIs in overseas bases. Buddy Rogers heads unit which shoves off Thursday (16) for a four-week tour of the Mediterranean, and Gil Lamb topbills group heading out following day for 12 weeks in the Far East.

Tony Romano left Saturday (11) for seven weeks in Alaska with a troupe.

BLACKPOOL READIES SLATE

Blackpool, Eng., Feb. 14.

Allan Bruce, Scot singer, is pacted for a 23-weeks' season in a James Brennan summer show at Queen's Theatre here. Layout will be headed by Al Read and Yana.

Other Blackpool shows in 1961 will feature Shirley Bassey and Ivor Emmanuel at Opera House and Frankie Vaughan at Palace. Arthur Askey is set for a comedy

Honolulu Rejects Nitery's Long-Term Lease Plea

Honolulu, Feb. 14.

Spencecliff Corp.'s request for a long-term extension of its lease on the Queen's Surf property has been rejected by the City, which has owned the site since 1958.

However, acting mayor said the nitery-luau-restaurant operations being conducted by Spencecliff would be "fairly safe" for at least another year, with lease presumably being extended on a month-to-month basis.

Site is earmarked for municipal beach development once Parks Department scrapes up enough funds for redevelopment. Main building contains a restaurant, cocktail lounge and the upstairs Barefoot Bar.

Friars' 'Roast' For Durocher An Asbestos Barb

By ARMY ARCHERD

Hollywood, Feb. 14.

There was plenty of lip for Leo "The Lip" Durocher Monday night when the Friars (of California) tossed a roastmaster dinner in his honor at the Beverly Hilton Hotel. Over 1,500 pals packed the international ballroom to "roast" the ballplayer-showman. It was a unique mob of sportsmen and showmen in the audience and on the double dais.

In addition to resuming his chores on the diamond as third base coach for the Dodgers, Durocher also will broadcast a five-a-week radio show on the Mutual radio web, plus a ditto length filmed TV'er "Magic Moments In Sports" via syndication.

A milestone in Friars' Dinners marked the absence of Jack Benny on the dais. He sat out front in the audience — by choice — to enjoy members of the lower dais, in addition to Durocher included Tom Harmon, Beans Reardon, Buzzie Bavasi, Fred Haney, David Janssen, Sammy Cahn, Joe Garagiola, Dean vyn LeRoy, Buddy Hackett, George Burns, Milton Berle, Tony Curtis, Kirk Douglas, Glenn Ford, Del Webb and toastmaster George Jessel.

Danny Goodman, concessionaire of the Dodgers, chairmanned the event; Mickey Katz's orch furnished the music. Jeff Chandler, an admitted Frisco Giant fan, delivered his paraphrased version of the Gettysburg Address. Jessel introduced Buddy Hackett as the "Jewish Yogi Berra" and Hackett Martin, Jeff Chandler, Dan Dailey, Gene Barry, Walter O'Malley, Mar explained the only reason for Leo's return to baseball is to "get money for booze and broads." Walter O'Malley, who referred to Durocher as "my favorite client," also admitted "to tell you the truth, he's been a pain in the neck to me for a good many years."

Former umpire Beans Reardon stole the evening. "Time does not permit me to tell you my opinion of Durocher," he started, and proceeded to enumerate his unprintable opinion. Most of the evening

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Pact Ken McKellar For 6-Wk. Down Under Trek

Glasgow, Feb. 14.

Kenneth McKellar, Scot tenor recently in from a tour of Canada and the U. S., is pacted for a six-weeks' trek of theatres and auditoria in Australia and New Zealand. He planes out April 1 from London, and will visit Melbourne, Sydney, Brisbane, Auckland, Dunedin and Christchurch.

Jimmy Shand, Scot country danceband maestro, and Alex Finlay, Scot comedian, are joining the unit. Lucille Graham, Welsh soprano, is pacted as femme thrush, and Dennis Wooiford will be accompanist.

After a summer of tv shows for BBC, McKellar will plane again to Canada and the U. S. in September. He will be joined on this trek by Duncan Macrae, actor-comedian; musician Bobby MacLeod and Jimmy Warren, comedian. McKellar is currently starring at Alhambra, Glasgow, in the Howard & Wyndham pantomime hit, "A Wish for Jamie." It ends its run Feb. 25.

Vaude Slips in Paris, But Olympia's Bruno Coquatrix Denies It Will Fold

Paris, Feb. 14.

Vaudeville, which made a big comeback here the last five years, seems to be slipping again. Though Edith Piaf is now packing the Olympia, there is talk that this flagship may return to films next season. It was originally a vaude, then a film theatre, and was reverted back to two-a-day functions by Bruno Coquatrix in 1955.

Reached at press time, Coquatrix states that the Olympia's next season headliners will be Marlene Dietrich, Gilbert Becaud and Georges Brassens. He also asserts that the owner of the house, Mrs. Jacques Haik, favors vaude over films and that the theatre will not be converted to pix again. Coquatrix thinks Miss Piaf will headline through March, and then he will bring in a summer revue.

But while Coquatrix is confident that the Olympia will continue as a vaude, some sources feel that there aren't enough headliners to make a full season and those developed by the Olympia have now gone on to films, etc. These acts have little time to give to vaude houses, fearing over-exposure. Still other names concentrate on one-man shows.

Dearth of Headliners

This season the Olympia and Alhambra started with a bang but soon bogged down when the few potent headliners were exhausted. After Henri Salvador, Gilbert Becaud, Georges Brassens, Colette Renard, Edith Piaf, Marcel Amont and comics Raymond Devos, Jean-Marc Thibault and Roger Pierre made their bows, the houses were hard put.

Coquatrix holds a lease on the Olympia and film sources maintain it will expire next season, and the house will be used for the first Cine-Miracle show in Paris. This remains to be seen. A famed legiter, the Marigny, will also probably become a first-run pic house next season.

But the nabe houses, the Bobino and the Concert Pacra, look to continue indefinitely as vaude spots and the Folies-Bergere, Casino De Paris and the myriad of boites will also give haven to vaude acts. In addition, there are the Medrano and Cirque D'Hiver, one-ring circuses.

On the other hand, the attendance and excitement that made vaude a solid show facet here the last five years seem to be about over. Burgeoning video set sales, with a second channel in view, may also prevent vaude making another big splash here as it seems to do every time it is counted out.

Denies Negro Exclusion In American Show Biz

Hong Kong, Feb. 14.

It's a fallacy to say that Negro artists are discriminated against in the U.S., according to William Crofut, 27, a lanky, white American from Cleveland who is currently touring the Far East as an American specialist of folk songs on a State Dept. grant.

Crofut, here for two weeks from Japan, said the problem facing any artist in the State was not, seriously speaking, the pigmentation of his skin, but just how talented he was. Mahalia Jackson, according to Crofut, would be welcome to sing anywhere in the States.

Crofut gave several shows for Radio Hong Kong and Commercial Radio, two of the Colony's three broadcasting stations, and attributes the revival of folk music in America to such popular singing groups as the Kingston Trio and The Weavers.

From here, Crofut proceeds to Taiwan, Bangkok, Rangoon and Indonesia. His wife Emily is traveling with him and so is his long-necked banjo with which he provides his own accompaniment.

USO Played To 5 Mil. Last Year

USO Shows' attendance reached 5,000,000 at assorted overseas bases during the past year, according to Jerome Coray, director of the USO live entertainment program. In its 20 years, USO has played to approximately 250,000,000 troops.

During the past year more than 1,600 performers participated in USO shows to give 2,673 performances, mostly in isolated stations. Presently, USO shows are touring in Alaska, Korea, Japan, Formosa, Okinawa, as well as France, Germany, Spain, Italy, North Africa, Iceland, Greenland, Newfoundland, Labrador, Baffin Island and the Azores. Included in the 60 units which trouped last year were eight college drama groups.

POWDER PUFF PELT PUZZLES PROSECUTOR

San Antonio, Feb. 14.

Stripper Scarlett O'Mara, the night club performer who dances behind a pair of fluffy powder puffs at the Green Gate, local nite spot, posed a legal problem for officials of Corporation Court. Is this coy routine an indecent and obscene dance, as charged? She's out on $50 cash bond. Arresting officers said she allowed a customer to powder her legs with a powder puff.

Chief Prosecutor Sam Wolf said: "We're not sure what charge to bring against her. Nothing like this has ever come up before." With that, he departed for the legal library to pore over precedents which might shed some light.

Guy Linton, owner of the night spot, contends that the identical act has been performed in other local night clubs here without police interference.

Can. Nat'l Exhib Faces 67G Roof Repair Bill

Toronto, Feb. 14.

Unless the roof falls in on the customers, it will cost an estimated $67,000 to counteract deterioration of steel supporting the concrete roof of the 22,000-seat grandstand at the Canadian National Exhibition, according to report of Harry Rogers, property commissioner. With Toronto's board of control to foot the bill, grandstand was completed at a cost of $3,400,000 in 1948.

Matter will be considered by the board of control at estimate time. Hiram McCallum, CNE g.m., said exposed steelwork is deteriorating because of moisture and corrective measures should be taken immediately.

Famous Players' Ontario Houses Dust Off Stages For Buddy Knox 1-Niters

Toronto, Feb. 14.

Famous Players houses in Ontario, currently devoted to films only, are lighting up their stages for a series of 15 one-night stands which will present Buddy Knox and his group in a 30-minute stage stint in a package deal with simultaneous showing of "Jamboree" (WB).

Knox, with four males backgrounding, will play his album hits, including "Baby Doll," "Hula Love" and "Lovey Dovey." Deal for combo stage and screen showing was set by Bill Summerville, Eastern supervisor for FP (Can.).

Knox appearances opened yesterday (13) at Capitol, Kingston, with one-nighters inked consecutively for Paramount, Peterborough; Regent, Oshawa; Tivoli, Hamilton; Capitol, St. Catherines; Seneca, Niagara Falls, Palace, Guelph; Capitol, Galt; Capitol, Brantford; Capitol, St. Thomas; Capitol, Woodstock; Capitol, London; Capitol, Sarnia; Palace, Windsor.

Waters' Guatemala Dance

Dancing Waters is shipping a unit and crew to the Guatemala Spring Fair to be held in Guatemala City March 11 to 26.

Guatemalan government hopes to make the fair an annual event. The fountain unit is the sole entertainment import to be set. Most of the talent will be of the local variety.

PUERTO RICAN UNION TRUCE

Puerto Rico Talent Head Raps Hotels For 'Bad Faith' In Contract Stalemate

By AL DINHOFER

San Juan, Feb. 14.

Jose A. Torres Martino, head of the Puerto Rico Assn. of Actors and Technicians (PRAAT), returned from New York furious with local hotel managers because, he claimed, in his absence the Puerto Rico Hotel Assn., "broke off" negotiations that had "never really gotten started effectively."

He charged the local hotel managers with "bad intentions" aimed at saddling his union with the blame of any decrease in the island's hotel industry.

Torres Martino, who is seeking recognition for local performers and technicians in plush Conadado hotel clubs which have been importing more and more big names from the continent, went to New York last week for talks with mainland entertainment unions, reportedly on the matter of possible affiliation of his group.

In a press conference held last week by the P. R. Hotel Assn., president John P. Sutherland claimed the hotels could not possibly recognize PRAAT, because imported nightclub entertainers belong already to American Guild of Variety Artists.

PRAAT officials have maintained such a position is comparable to the stand taken respecting Actors Equity jurisdiction by the San Juan Drama Festival recently. Festival producer Barry Yellen refused to negotiate, on that basis and strikers drastically reduced attendance of the first production of "Auntie Mame," starring Gypsy Rose Lee.

The San Juan Drama Festival subsequently succumbed to the Puerto Ricans' picket line and their friendly supporters who shouted *"Go Home, Yanqui!"* outside the theatre.

This resulted in an agreement that each Equity member would "voluntarily" join the San Juan local, too, pay $11 initiation and 2% of the salary while in Puerto Rico. Whether this agreement extends beyond the present season is unknown though the precedent is sufficiently significant.

Situation is in some respects a jurisdictional dispute, but rendered delicate because of the political overtones. New York headquarters of the theatrical performer crafts argue that Puerto Rico, a commonwealth but not a state in the American union, is part of their jurisdiction and that Martino is trying to break this jurisdiction by establishing a purely local situation which over-rides.

'Strictly AGVA, Won't Pay Puerto Rico Dues,' Say Lawrence & Gorme

San Juan, Feb. 14.

Steve Lawrence and Eydie Gorme, scheduled to appear at the San Juan Intercontinental's Club Tropicoro starting Feb. 11, informed the hotel their act will perform here only under an American Guild of Variety Artists contract which bans payment of dues to any other union.

Intercontinental manager John P. Sutherland said yesterday he received a contract from New York with a rider that makes it clear the couple will not come to P.R. if obliged to pay dues to any other union.

In reply to the demands of the Puerto Rico Assn. of Actors and Technicians (PRAAT), which is seeking one-for-one representation at all clubs, Sutherland this week told a meeting of local hotel managers that negotiation with PRAAT was impossible because of commitments with AGVA.

SAM LEVENSON'S SALUTE

Humorist Sam Levenson will be feted by the New York Clinic for Mental Health at a dinner to be given March 26 in the Grand Ball-Room of the Hotel Plaza, N. Y.

It's a $50 per-plate event.

Montreal Cafe Bows

Montreal, Feb. 14.

First opening of any impact in local cafe circles is slated for next Tuesday (21) when Jacqueline Francois preems at the Skyway Hotel.

New inn, built specifically for air travellers and not far from Montreal's new airport, will feature similar entertainers in its 300-seat Salle Du Barry with music under baton of Nick Martin.

If 'Yanks Go Home' It K.O.s Tourism

San Juan, Feb. 14.

Noting that tourists select the place where there is no trouble, Puerto Rico Hotel Assn. President John P. Sutherland told a press conference that "Yankee Go Home" catcalls could "easily bring our tourist industry to a screeching halt."

Disputes between San Juan hotels and the Puerto Rican Assn. of Actors and Technicians (PRAAT) could jeopardize the future of the tourist and industrialization programs, he said.

Sutherland did not hold the local union directly responsibile for rowdy behavior and anti-American demonstrations that hindered the San Juan Drama Festival's initial production of "Auntie Mame" last month. "We know it is only a small minority giving vent to their feelings," he pointed out. "But tourists in the U. S. have no way of knowing this."

Local hotel managers are finding "their hands tied," in the question of PRAAT's demands, because all hotels have working agreements with the mainland-based American Guild of Variety Artists as collective agent for entertainers contracted by the various night clubs here.

Sutherland said that unless an agreement is reached with AGVA, any attempt by the local hotels to oblige their performers to join PRAAT could presumably lead to ists.

TAB SHOW AGAIN WINS CHI HOTEL SHOWCASE

Chicago, Feb. 14.

The tab show splurge here, mainly via the cabaret-theatre blossoming, is set to invade the hotel field for the first time since the old Sherman Marks productions in the Sherman Hotel cellar. The cycle comes full swing with advent of "The Little Revue," seven-man Associated Booking package, into the Edgewater Beach Polynesian Village Feb. 28.

Entry started in the Bostonian Hotel, Boston; thence to the off-beat Crystal Palace in St. Louis last fall. More recently the show, almost entirely re-cast, played the Statler - Hilton, Dallas. "Little Revue's" company consists of four actors plus the Hal Loman Dancers.

50G Loss Folds Acapulco Spot, May Reopen Soon

Acapulco, Feb. 14.

The Senorial night club, within the grounds of the projected Acapulco Fair, lost $50,000 during month of January when it opened.

High costs of the Rodney Tropicana show, with half of the unit coming down from Mexico City to inaugurate club, and poor attendance due to alleged "political" disturbances here had club on rocky financial footing from the start.

With Fair still not operating, although the new Feb. 1 opening date is long past, club has been temporarily shuttered. When Fair finally opens, with tentative preem date March 1 at latest, hope is that crowds will boost the Senorial take.

MAY 15 DEADLINE, THO PROTESTED

By JOE COHEN

Potential mischief of an open quarrel between Puerto Rico and mainland talent has been put on ice for the time being as a result of a conference in New York to which Jose A. Torres Martino of San Juan and his attorney were invited by the parent body of all U.S. performer unions, the Associated Actors & Artistes of America. Martino who heads a union of Puerto Rican entertainers and technicians earlier forced Actors Equity to a temporary, one-seasonal deal whereby all Equity members participating in the Drama Festival there would "voluntarily" pay Martino's PRAAT $11 initiation fee and 2% of their salary.

Drama Festival incident, enforced by mass pickets and "Go Home, Yanqui" demonstrations, alarmed the New York talent unions and also alarmed Puerto Rico's own tourist interests (see separate stories) while Martino meanwhile has, as predicted, attempted to force the island's hotels to grant separate status to PRAAT, though the American Guild of Variety Artists has juriduction under the Four A's for all of the United States, which includes the self-governing Commonwelth of Puerto Rico.

The temporary truce negotiated in N.Y. between the Four A's and the Puerto Rican Assn. of Actors and Technicians gives both the

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FBI Nabs Dallas AGVA Manager On Robbery Rap

Dallas, Feb. 14.

James H. Dolan, American Guild of Variety Artists local branch manager, was taken into custody here last week by eight FBI agents and charged with interstate flight to avoid prosecution for armed robbery. The charge originated in Jefferson Parish, La. He is free on $7,500 bond, and has requested a three months leave of absence from his AGVA post.

His attorney, John J. Fisher, accused FBI agents of purposely trying to "embarrass" Dolan when they took him in custody. "Why didn't you call him on the telephone?" Fisher asked. "We don't call fugitives," the agent replied.

'Ice Capades' to Continue Summer Break-Ins in A.C.

Atlantic City Feb. 14.

Under a contract authorized by City Commission, "Ice Capades" will continue its summer break-in run here each year through 1966. The John H. Harris show has played each season, war years excepted, since the late '30s. Harris has already leased the ice rink in the resort's modernized Convention Hall for this summer, and will get a new lease for 1962 with an option for renewal for the next four years under the adopted resolution.

The city will receive 10% of the gross receipts up to $350,000 and 15% above that figure. The 1962 lease is dated from July 20 to Aug. 26, but if the lease is extended beyond the six-week period by mutual agreement, the city will get 10% of gross below $58,000 a week and 15% above that figure.

Waikiki Inn Biz Off

Honolulu, Feb. 14.

Waikiki hotel occupancy last month averaged 62% capacity, 18% decline from the January, 1960, figure.

However, total room count rose 45% during the same period,

Jackie Bright Pushes Move to Extend AGVA Officers' Terms to Three Years

An attempt to prolong the terms of the officers of the American Guild of Variety Artists will be made at the present board meeting of the union being held until tomorrow (Thurs.) at the Barbizon Plaza Hotel, N. Y. Resolution has been recommended by national administrative secretary Jackie Bright for extension from one year to three year terms. Reason, according to Bright, is to save expenses for the union and eliminate two conventions.

One of the first acts of the meeting was to increase Bright's salary by $5,200 annually from his present $26,000, plus a week's bonus at Christmas. Action makes him among the highest paid labor union officials in the country. Meanwhile, the Treasurer's report indicated that the union had been operating at a $3,400 loss during the past 11 months.

Another recommendation by Bright also will seek to have the union's Welfare Trust Fund contribute to the AGVA Sick & Relief Fund. It's likely that both will be adopted by the union, but whether the S&R Fund agrees to contribute remains to be seen.

The opening day had its usual rhubarb. This time, the union prevented the reading of a letter from Penny Singleton, the former president of the union, who charged that the administration's failure to adhere to its own constitution is causing a series of costly lawsuits against the union. She cited the Gene Detroy case, in which the latter won a decision in the U. S. Court of Appeals. Miss Singleton maintained that instead of acceding to the law, the union would fight the case further against Detroy.

The letter stated that the union had curtailed her rights as an observer and her right to look into records so that previous actions could not be used in her defense in the suits brought against her by Bright and union's attorney

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Packaged Ham

The ham instincts are apparently deeply ingrained in Lou Mosconi Jr. The scion of the noted act of the Keith-Albee era, the Mosconi Bros., Mosconi Jr. spent a few years in show biz as a single before he decided to join the Continental Packaging Co., Los Angeles, where he is now chief sales engineer.

Mosconi is getting a two-week vacation starting tomorhow (Thurs.). He's booked for the Bagdad Club, Tucson, for that period.

Writ Bars Met Name to Sextet

The Metropolitan Opera Assn. last week obtained a temporary injunction restraining the Metropolitan Sextet, a vocal group current at The Latin Quarter, N.Y., from using the Met moniker. Justice Sydney A. Fine of the New York Supreme Court ruled that the Met's name has achieved a secondary meaning in the musical world and use of the name by another musical organization is an attempt to capitalize on the reputation of the opera company.

Justice Fine also ruled that the Met did not have to show actual confusion resulting from the similarity of the labels, since many who heard the Metropolitan Sextet were likely to believe they were being entertained by performers connected with the opera company.

The suit is the latest in a long line of court cases going back about 50 years in which the Met forced similarly named groups to abandon its name. Among the units stopped included the Metropolitan Minstrels, the Metropolitan Trio and the Metropolitan Quartet.

The Metropolitan Sextet had been playing at the Latin Quarter at various times since 1956. The group was put together by the late Cass Franklin when he was assisting the then co-owner Lou Walters in booking the spot. He sold the name to its present owner.

VAUDE ACTS BACK IN MEX RESTAURANT-BARS

Mexico City, Feb. 14.

Rodolfo Landa, head of the National Assn. of Actors, has achieved a compromise with the federal government and vaudeville acts in restaurant-bars are permitted once again. Suspension had been ordered recently by city authorities because many spots had no licenses to put on live entertainment.

Now restaurant-bars can put on shows (these usually limited to singers or musical combos in most cases) as long as they comply with existing regulations.

Rockefeller's $7,000,000 To Develop Hawaii Resort

Honolulu, Feb. 14.

Construction of a 100-room hotel and 18-hole golf course is expected to begin soon on Parker Ranch lands at Kaunaoa Beach, Hawaii island. Laurance S. Rockefeller presumably will invest from $5,000,000 to $7,000,000 in the resort project.

New Yorker's decision to locate the luxury hotel on Hawaii island is hailed as a major breakthrough in the longrange program to expand tourism on the so-called Neighbor Islands of Hawaii, Maui and Kauai.

The vast Parker Ranch, incidentally, is owned by quondam singer Richard Smart.

Raid on Miami Peelery Finds Beverly Aadland An 'Innocent Casualty'

Miami, Feb. 14.

Beverly Aadland became an innocent casualty of the continuing war between Miami's most notorious strippery, the Clover Club, the city commission and its police department. The "protege" of the late Errol Flynn ankled her engagement before skedded end of her date after a series of raids by enforcement reps on the B-Girls who abound in the place.

Miss Aadland, who was doing a singing act, and was on the premises only during showtime—spending between-times at her hotel up the block—asked for release from her contract, insisting the publicity on the gendarmes' forays, frontpaged in the local press, could only hurt her rep.

The harassment of The Clover is a long-months matter, with the city's attempts to lift the spot's license resulting in a field day for attorneys who have kept the matter in the courts with appeals and more appeals on question of local ordinance constitutional and legal aspects.

Meantime, state beverage board and other agencies also entered the raiders' pic, all to end in still more legal joustings. The club keeps running, via injunctions and decisions, and currently is featuring Christine Jorgensen.

Ga. Fair Ups M.C. Coleman

Atlanta, Feb. 14.

Maurice C. Coleman last week was named general manager of Southeastern Fair in Atlanta. He had been acting general manager of fair since November, 1959, when Col. J. J. Carteron resigned.

Fair is an annual 10-day showcase for Georgia agriculture and industry, with an annual attendance of upwards of 400,000.

Vegas More Names Than Games

Continued from page 1

Vegas and it becomes a ball, between shows and with private parties.

Moss Hart shuttled here from Palm Springs where he is recuperating in the old Tony Martin house. Kitty Carlisle (Mrs. Hart) is with him. Playwright-producer-director plans to "go to work on 'Camelot'" in six or seven weeks when Alan Jay Lerner returns from Paris, and this already successful musical—which felled both during its break-in in Toronto—may set some sort of a Broadway first, in that the authors will further revamp it despite its already proved boxoffice acceptance.

The third French show—"La Plume de Ma Tante"—is one of the best new fresh items on the Strip and has other impresarios such as Major Riddle at The Dunes eyeing "Bye Bye Birdie" and "Do Re Mi," along with Steve Parker's new Japanese Revue and Mike Todd Jr.'s "Around the World in 80 Days." Harold Minsky's contract at The Dunes is due to expire and seemingly Riddle—"Major is his first name, not a military title—wants to create a new image for his hotel.

Battle of No-Bras

The battle of the no-bras remains an intratrade conversation piece. Carol Channing, Marlene Dietrich, Zsa Zsa Gabor and Jayne Mansfield feel that "nudity kills comedy" so insist on no strips when they are booked in. On an overall basis the undressing is now modified and the nudity that remains is in good taste.

Then there is the sartorial battle of the Beau Brummels and none will deny that when Sinatra, Borge, Williams, Darin, Ray, et al., turn on the glad rags they are pacemakers for male fashions of rare calibre. Not to mention the glam gals such as when Dinah Shore parades her glad rags.

Marty Hicks, the Thunderbird boniface, has found a reasonably successful and relatively moderate cost formula with his ice revues which are flexible and can vary from "Nudes On Ice" (although not now) to spotlighting guesters that range from Gogi Grant to Shecky Greene to Billy Gray, as now. Latter temporarily folded his Hollywood Bandbox for this periodic flyer to Vegas.

Vegas used to be a two-night stand for tourists who could compress the cream of the crop shows into a hectic weekend but now three (easy) and four (better) nights are required if the annual visitor is to touch all bases and absorb the constantly changing flavor of the town. This includes the "pop-priced" downtown Fremont Street emporiums (The Mint is the newest) with their ballyhooed "more jackpots" and "penny and nickle" craps, cards and slots.

'10 Downing Street'

The Sands' steamroom is "the 10 Downing Street" of the town, especially when Sinatra is on the scene. The 6 p.m. thaw-out incidentally, sees a strange galaxy of specially made robes which were presented to "the clan." Sinatra's billing is "The Pope." Dean Martin is "Deano." Sammy Davis Jr. is "Smokey the Bear." Joey Bishop, because of his penchant for that phrase, is "Joey the Son of a Gun." "JF" is the billing for Sands boniface Jack Entratter's "Feet," because of those special shoes he wears.

Even when Sinatra is not on the premises, he gets a great poolside and room-to-room p.a. system plug of all his platters at The Sands.

New York's Hotel St. Moritz manager, here on vacash, states Walter Winchell has given up his longtime lease on the duplex there while sojourning in Scottsdale, Ariz., with his wife June, who is also recuperating.

N. Y. publicist Frances Kaye couldn't get back to the Hotel Pierre (N. Y.) for the opening of the new show there because of the Gotham snowstorm.

AGVA

Continued from page 63

Harold Berg. At the same time, she maintained that Nate Cohen, who also acts as counsel for AGVA on the Coast, had access to voluminous AGVA records.

Among other recommendations by Bright is a request for an additional $25,000 for the Youth Foundation, which sends vaudeville shows around to schools and various halls in the depressed areas of New York. The initial $25,000 appropriation has already been spent and there is a $1,200 deficiency, it was reported. The Youth Foundation Fund maintains a booker, Sid De May, who was originally hired at $125 weekly plus expenses.

The Singleton letter was not read as requested, but was inserted into the minutes after a lengthy battle. The letter was sent to Bright as well as individual board members. Bright maintained he never got it, and Joe Campo, who presided at the meeting, said he got it, but it wasn't addressed to him as a chairman and therefore he couldn't introduce it. Board member Russell Swann offered to introduce it from the floor, but a vote was taken against it. Later Bright said he had gotten the letter, and it was put into the minutes without being read.

Next convention will be in June at the Canterbury Hotel, San Francisco.

In his report on the AGVA Auditions and Celebrity Nights, Bright said of their elimination that they didn't get people work, and those jobs that it did obtain would have been gotten even without the auditions.

Bright also stated on the dismissals of organizer Bob Marshall and outdoor organizer Dewey Barto were the fault of Miss Singleton. The dismissals, he said were the result of charges made by a dismissed organizer Joe Walt, who alleged that he was assessed a $20 contribution for Joey Adams' presidential campaign fund. He was told that he would get back the $20 merely by putting $5 additional on his expense account for four weeks. It was alleged that Marshall and Barto encouraged Walt to send a letter on these charges to Miss Singleton and her previous actions on this matter resulted in their dismissals.

Friars

Continued from page 62

was one which can never be transferred to print. As Jessel aptly said, "After tonight, Conrad Hilton says our next Friars Dinner will have to be given at Forest Lawn."

Joe Garagiola admitted, "I've never heard words like these used so correctly."

Pitcher Don Drysdale, "Leo took me under his wing and I'll tell you one thing—never knock with more than three."

George Burns revealed "a house detective at the Garden of Allah gave him the nickname of 'The Lip.'" Milton Berle's nifties also can't be printed in a family newspaper. Dean Martin, weak from laughter, sighed, "I got drunk four times waiting to go on." Sammy Cahn penned the parody on "When He Was A Young Man" ("September Song"), sung by Dan Dailey. "It Was Gin' Gin' Gin'" with apologies to Rudyard Kipling, as recited by Tony Curtis. A new team was born in the persons of Mervyn LeRoy and Kirk Douglas who duetted "Meet Me In St. Louis Leo"; Don Drysdale sang (and very well) "Take Me Out Of The Ball Game"; Cahn chirped his own lyrics of "His Favorite Things," and Dean Martin, "He Hates Umpires" ("I Love Paris") led the entire audience in "Mr. Big Mouth" ("Pretty Baby").

It was the funniest, and easily the dirtiest "Roastmaster" dinner ever tossed by the Friars. Durocher was a natural. Jessel admitted "this is the finest expression of friendship that I've known in 50 years of public life." "The Lip" closed with a baseball story in which, natch, Beans Reardon tossed him out of a game: and Leo promised more of the same to come with his return to the Dodgers.

Chi Playboy's Acts

Chicago, Feb. 14.

Comedy duo of Burns & Carl signed for a return date at the Playboy key, with chirper Meg Myles also on bill. Stand commences March 30. Spot has Jennie Smith going Feb. 16 for three stanzas, with George Kirby down for April 21.

Inside Stuff—Vaude

Reggie Yates, widow of agent Charles V. Yates, has joined the Jerry Rosen Agency in Hollywood. The association recalls an earlier setup in which Rosen worked for Yates at the now defunct Frederick Bros. Agency. At that time Yates ran the personal appearance dept. and Rosen was just making an entry into the percentery business. Mrs. Yates is also the mother of agent Steve Yates of General Artists Corp.

Paul Koy, Honolulu's Royal Hawaiian hotel chef since the resort reopened after World War II, has retired, with Sheraton moving Fred Miyaki over from the Princess Kaiulani as successor. Koy, well-known to vacationists from all parts of the world, has doubled for several years as a songwriter.

Puerto Rico Union Truce

Continued from page 63

headquarters and island disputants a time to devise some non-acrimonious solution. Martino's demands have threatened to ventilate much bitterness which could exceed the bounds of mere theatrical union jurisdictional squabbling and strike at American political prestige vis-a-vis the cold war, not to mention the hotel boom in San Juan since Havana's troubles.

A resolution was agreed to by both sides which provides that the 4As and PRAAT cooperate in the attempt to resolve difference and neither do anyihing to aggravate the current situation.

The resolution also stipulated that representatives of the 4As would go to Puerto Rico, if necessary to help resolve the present jurisdictional dispute between both bodies.

Angus Duncan, executive secretary of Equity, went to San Juan when PRAAT hit the Drama Festival's producer Barry Yellen.

PRAAT, then started to claim the performers who worked in the Puerto Rican hotels. Mainland acts working these spots are members of the American Guild of Variety Artists. The original jurisdictional dispute stems from an action of AGVA circa 1956, when PRAAT then seeking to organize what it terms its jurisdiction of the island's niteries and hotels, was stymied by Jackie Bright, AGVA's national administrative secretary, who asserted that AGVA's jurisdiction extends to Canada as well as the United States and its possessions.

There is one stymie to the recent resolution agreed to by the 4As and PRAAT. The resolution provides a truce to May 15, a date which the 4As says is the minimum because meetings of various branches of the 4As which must take action on the implementation of the resolution. PRAAT says this is too long a period of inaction. However, it's likely that nothing will be done about the date, even though the tourist season will be over by then, provided that the 4As shows good faith by holding meetings during that period.

One of the surprises at the meeting came with Martino's declaration that he holds a certification from the National Labor Relations Board permitting him to organize a theatrical union along vertical lines, in which all crafts relating to exhibition, performing and service will be in one organization. He was asked by the 4As to forward this certification along with a copy of his organization's constitution.

The Equity agreement with PRAAT is regarded as a powerful precedent which implies some justice in PRAAT's claim to jurisdiction. It's not without the realm of possibility that future actions will be settled along the same lines, or by a mutual recognition agreement defining distinct spheres of influence. Presently, contracts of American performers working PR hotels now have a clause in which the act will be relieved of paying any imposts levied by island unions.

Mathis, Anka, Connie Bow N.Y. Prom Bookings

The N.Y. prom season bookings are starting to shape up with the Copacabana having set Johnny Mathis, Paul Anka and Connie Francis for the period during which the highschool and college festivities take place. The International has booked Dion (ex & The Belmonts) to start there May 17.

Mathis goes into the Copa April 27, and is followed by Anka, May 18 and Miss Francis, June 1. Other bookings at the nitery include Bobby Darin Feb. 23 following incumbent Jimmy Durante; Andy Williams, April 13, and Bobby Rydell to start June 22.

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Vaude, Cafe Dates

New York

Denise Darcel is signed for a four weeker at the Waldorf-Astoria Hotel starting March 6 . . . **Vicky Autier** starts a repeat at the Viennese Lantern Feb. 23 . . . Mercury Artists completed a mutual representation agreement with Klisser Productions of Durban, So. Africa . . . **Brascia & Tybee** preem at the Fontainebleau, Miami Beach, Feb. 28 on the **Frank Sinatra** show . . . **Tina Robin** to the Chase, St. Louis, Feb. 18 for two weeks . . . **Lu Anne Morgan** on the current **Mickey Shaughnessy** bill at the Holiday House, Pittsburgh . . . **Lucille & Eddie Roberts** to the Cedar Rapids Home Show, April 6 . . . **Art James** signed a personal management contract with **Harry C. Bell Jr.** . . . **Marilyn Maxwell** preparing a nitery act to be choreographed by **Billy Daniel.**

Peggy Lee booked for the Pigalle, London, July 16 . . . **Steve Jacobs** of the William Morris Agency, to wed **Judith Weisbord,** niece of Sam Weisbord of that office, in August . . . **Frank Libuse** booked for the Chase, St. Louis, March 2 . . . **Bobby Darin** cited by the American Heart Assn. for his work for the Heart Fund . . . **Noreen Parker** to start a South American tour in July . . . **Sophie Tucker** booked for the Adolphus, Dallas, March 10.

Chicago

Jorie Remus goes into the Chi Playboy key club April 7 . . . **Deep River Boys** to the Lake Club, Springfield, Ill., March 10 for two . . . **Howard Beder** starts warbling at Eddys', Kansas City, April 14 . . . Freddie's, Minneapolis, inked a couple of tab shows: the Kismet Revue opening May 31, and **Johnny Bachemin's** Pointblank '61 layout for July 24 . . . **Dorothy Shay** booked into Taylor's Supper Club, Denver, March 17.

Hollywood

The Hi-Lo's holding down at the Crescendo with Mort Sahl . . . **Nana Sumi** replaced chirp **Gloria Grey** at Slate Bros. with holdover comic **Jerry Lester** . . . **Ruth Gillis** is latest songbird perched at Dino's eatery . . . **Frankie Laine** hits the Vapors Club, Hot Springs, Ark., for two weeks beginning March 2 . . . **Tony Bennett** opens his annual four-week engagement at the Dunes, Las Vegas, Feb. 23 . . . **Georgia Gibbs** set for a Cocoanut Grove date beginning April 1 . . . **Al Escobar's** orch at the Latin Quarter.

Hollywood

Bud Dashiell, formerly of **Bud & Travis** team, brings his Kinsmen group into the Ash Grove for four weeks beginning March 7 . . . **Nelson Eddy, Gale Sherwood** and accompanist **Theodore Paxson** set for stand at Palumbo's, Philadelphia, June 15-24 and Oct. 12-22 . . . **Russ Morgan's** orch celebrated his first anniversary at Myron's Ballroom last week . . . **Don Rickles** opens in the Casbar lounge of the Sahara, Las Vegas, Feb. 28 and follows with a Crescendo date, April 6 . 88er **Bobby Reed** holds over at the Tallyho on Bev. Blvd. along with analyst **David Rice** . . . Columbia disker **"Big" Miller** current at the Summit.

Pittsburgh

Nat King Cole not only gave back a nice sum to **Rose Calderone,** owner of the Twin Coaches, but gave her another week in the summer to satisfy those who had to cancel when the big snow hit here. Mrs. Calderone has decided to forget about trying to operate this winter and will open on a full week basis after Easter.

Mickey Shaughnessy, back on the night club circuit after film appearances, is in two-week stand at Holiday House along with the **Playmates.** Owner **Johnny Bertera** of that room signed **Frank Marlowe,** the comedian he had last week, to a series of five option dates . . . This is the first time he has made a deal with a comedian although he has had many with singers, notably **Connie Francis** whom he had in last week on a two-year-old contract. Miss Francis worked pro rata on her nine-day deal and didn't take money for the two days the weather kept patrons home.

Denver

Jane Morgan at the Elmwood Casino . . . **Jimmie Rodgers** at the Metropole . . . New double-decker nitery is The Harem, featuring Arabic dancers in downstairs main room and a dance floor upstairs where customers can dance to Latin rhythms . . . **Buddy Greco** at Club Alamo . . . Singer **Norma Smith** at the Knife & Fork . . . **Miriam Makeba** at Baker's Keyboard . . . Singer-pianist **Jo Thompson** held over at the Falcon . . . **Matt Gouze & His Tamburitzans** in return engagement at the Top Hat . . . Vaude team of **Dick & Dutchy** at Club 20 Grand.

Kansas City

Nelson Eddy and **Gale Sherwood** head for Cleveland and the Alpine Village for an opening Feb. 20, following their sixth stand at Eddys' here. It'll also be their sixth time in Cleveland. . . . **Don Roth Trio** out of the Kansas City Club here to the Town Club, Corpus Christi. . . . Next up at Eddys', **Anita Bryant** and **Del Ray.** . . . **Kenny Field Band** into the Picardy Cafe of Hotel Muehlebach, replacing **Tony Caracci Trio,** which had a long-long stand there. .

Detroit

Erskine Hawkins and quartet at Baker's Keyboard . . . Killarney Supper Club has gone hillbilly with **Roy Hall & His Tennessee Mountain Boys** . . . **Larry Steele's** "Smart Affairs of 1961" in third and final week at the Elmwood Casino . . . Singer-pianist **Chuck Miller** at the Knife and Fork . . . **Buddy Greco** trio at Club Alamo . . . **Playmates** at the Top Hat . . . **Fran Warren** at the Metropole.

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Houston Bookings

Houston, Feb. 14.

Dave Brubeck Quartet, jazz combo, will be presented here at the Music Hall on Feb. 22 as one of three attractions to be brought to Houston during the month by J. David Nichols.

Others were Dennis Morgan, with Shep Fields and his orch at the Music Hall on Feb. 9 and Judy Garland, in her "An Evening With Judy Garland" at the City Auditorium on Feb. 23.

Unit Review

Home Show, Omaha

Omaha, Feb. 10.

Bob Crosby Revue with the Chordettes (4), Johnny Matson, Delores Gay, Lee Williams Orch (9). At City Aud Arena, Feb. 8-12, 75c top.

On paper, the MCA-shaped Bob Crosby Revue for the Omaha Home Show looks like a winner. But it just doesn't seem to come off—and the blame should be shouldered by (1) a very weak show band, (2) overlong acts and (3) a committee that located its tallest displays near the stage, making it very tough on the aud visually.

Affable Crosby not only opens and closes show, but works with each of the acts. His initial seven-minute stint warms aud and he winds up with a 17-minute songalog highlighted by a dumbbell tune done with Ginny Lockhart of the Chordettes. Gal is a super mugger and breaks Crosby up repeatedly.

Chordettes, a blonde, redhead and two brunettes, display show biz savvy, dazzling costuming and okay voices. Open with "Alabama Jubilee" then go into a blues medley, barber shop singing and their excellent "Mr. Sandman." Encore is a cute "I Enjoy Being a Girl." It's unfortunate they weren't accorded better backing.

Johnny Matson fares well in his comic inning although his patter is a bit too brash for this type of crowd. Plays accordion, then adds trumpet and two lit cigars. Closes by playing two trumpets at same time. Delores Gay, dancer, could have dispensed with her opening song, "Crazy Thing Called Love," inasmuch as every other act on bill was with voice. Stacked blonde then doffs her skirt for okay tap routine, coming back for a flamenco encore.

Early turnouts just fairish, running about even with last year's Olsen & Johnson Revue.

Trump.

'Promise 'Em Anything, But Bring 'Em Into Office,' New Agency Cry

An unusual movement of performers from one agency to another is currently taking place. Although this shift is looked upon as one of the inevitables of the industry, the agency hunters are stalking their prey this year with exceptional avidity.

The smaller offices among the indies are complaining bitterly over the tactics of the large agencies. They say that promises of a huge number of television guest stints and/or a show of their own for the major turns are their competitors important bait. In many cases, the agents may be able to come through with the tv guest shots. However, few of the turns taken from the variety field will be getting their own shows, it's contended.

There is a general uneasiness among performers about the future status of the industry, which is another reason for the changes of agencies. Many feel that their careers need more diversification into other fields. The shrinkage of the nitery orbit and the slackening of trade in Florida (see separate story) are other factors that cause acts to change percenters in hopes that a new mind will locate new centers of employment for them.

In some cases, the need for an act to change his agency is so acute that he'll flee to another office even though his contract has not yet expired with his present affiliation. To illustrate, Jack Carter's pact with MCA has until July to run. However, he went to the William Morris Agency nonetheless. MCA, however, will get all commissions until the expiration date of the contract. The Morris office, meanwhile, is booking him on the arm.

The Barry Sisters swung from General Artists Corp. to William Morris, having taken advantage of the failure of GAC to pick up an option in time. Bob Newhart switched from Morris, where he was booked sans contract, to MCA on the premise that he should be getting a lot more tele guestints.

On the question of guest appearances, there is a basic difference in concept among many agencies. There is one school of thought that says that television can be overdone for a headliner and thus cause his erosion at the boxoffice in niteries and one-niters. Another theory is that proper use of video creates name value. The big dispute is the proportion to be used. Which agency provides the better arguments on this question often decides where the headliner will go.

Berman Boff $43,618 On 1-Niters Despite Blizzards

Shelley Berman has racked up a hot $43,618 in the first six dates of a one-niter tour that was generally beset by blizzards and cold. The tour started last Friday (3) in Symphony Hall, Boston, which got $8,938. A stand at Vassar College, Poughkeepsie, N. Y., brought $6,875; Montreal, $8,971; Ottawa, $6,806, Rochester, $10,027, and Queens College, N.Y., $2000.

Reason that the adverse weather failed to dent grosses lies in the fact that most of the dates were sold out in advance.

Tipsy Ecuadorean Singer Has Suspension Hangover

Mexico City, Feb. 14.

Julio Jaramillio, Ecuadorean singer, has been suspended by the National Assn. of Actors because he cannot hold his liquor. He cannot work in Mexico until further notice.

Delegate Adela de la Rosa, of ANDA, suspended Jaramillio when he showed up at the Lirico last week completely under the weather. About six weeks ago he was suspended by the Office of Public Entertainment for the same offense.

Palladium's Vaude Stopgap

London, Feb. 14.

Vaudeville returns to the London Palladium for a two weeks' stand from May 1 when the headliner will be Frankie Vaughan in a bill to be presented by Leslie Macdonnell and Bernard Delfont.

The short vaude season will fill the gap between the end of the current pantomime, "Turn Again Whittington," which closes April 29 and the opening of "Revusical," due May 19, with Harry Secombe and Roy Castle in the leads. The revue, which is also being presented by Macdonnell and Delfont, is expected to run through the panto season next Christmas.

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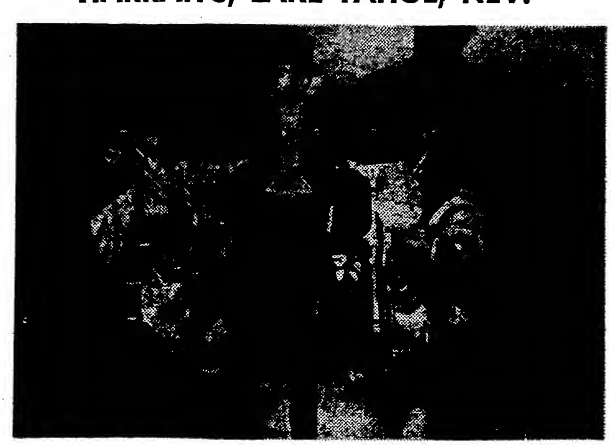
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Hotel Plaza, N. Y.

Hildegarde with Fred Stammer; Ted Straeter & Mark Monte Orchs; $3-$4 cover.

The engagement of Hildegarde at the Persian Room of the Plaza is almost traditional by now. It's a mating of room and artiste in which both are admirably suited to each other. Hildegarde has been a staple in this spot for some years. She knows every nook and cranny, how to work to the ringsiders and still project to the far tables to create moods and enthusiasms and ignite a room in many ways.

She is to this room as say, Joe E. Lewis is to the Copa or Peggy Lee to Basin St. East. It seems to be ultimate in both entertainment and boxoffice.

Hildegarde comes in with a new act and new wardrobe, new accompanist and new everything—but it's still the same Hildegarde and for which many of the Persian Room regulars are grateful. In fact there were some disappointed customers when she failed to come up with certain of her standbys as "Darling, Je Vous Aime Beaucoup." But in its stead the chantoosey provided a new and colorful catalog which embraced schmaltz and sentiment, strong rhythm tunes and excerpts from the classics.

The sole tunes holding over from previous occasions are a small medley from "Can Can," "September Song," "Que Sera," "Mack the Knife" and "German Band." Otherwise she goes into a wide range including some special material, an ivoried and vocal tribute to Grieg, "Never on Sunday" and an assortment of Gallic tunes in honor of the French Quarter of Milwaukee.

Among the assists given the act include the accompaniment by Fred Stammer, an imaginative bit of haut couture by Jenkins and a second gown by Fontana of Rome. Miss Hildegarde's production is by Lea Karina, her vocal coach; and of course, the topnotch backing is by Ted Straeter's band. Mark Monte provides the relief.

This engagement is of four week's duration and opening night's business indicates a busy session for maitre John Fossati. *Jose.*

Talk of Town, London

London, Jan. 31.

Max Bygraves (with Bob Dixon, Martin Slater & Dennis Bowden); Robert Nesbitt's 'Ten O'Clock Follies,' with Gil Dova, Les Mathurins (2), Josephine Blake, Pat Ferris, Steve Arlen, dancing line (24 girls, 4 males); Sydney Simone Orch, Ido Martino and his Latin Rhythms; choreography, Billy Petch; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; $6.75 minimum.

Max Bygraves, a hot attraction locally for vaudeville and motion pictures, is essaying his first West End cabaret engagement at the Talk of the Town Theatre-Restaurant and is backing his own judgment by choosing to work on percentage as against a flat guarantee. It is a hunch that looks to pay off, not only for the artist but also for the management, particularly at this time when a couple of trade fairs are bringing in a flock of provincial and overseas buyers into town.

Though it would be easy to fault Bygraves for his lack of originality, he deserves full marks for his own warm individual brand of showmanship. He fills the latter half of the bill as a solo attraction and for the best part of an hour has the audience with him all the way. It is not just a simple case of knowing how to sell a number; he is also an expert at getting maximum audience participation. It would appear as if the paying customers can hardly wait to be invited to join in the songalog in what seems a natural desire to help the star on his way.

By a stroke of misfortune Bygraves happened to be a victim of the current "flu" epidemic on his opening night, but honoring the tradition, he went on with the show—and no one could reasonably have known that he was under the weather. His opening night performance never faltered, and it was a winning presentation all the way along the line.

His routine includes such standard hits as "Tulips from Amsterdam," "Fings Ain't What They Used t'Be," "Hands" and "When You Come to the End of a Lollipop" and that seems more than s[illegible] His opening, "I Want M.O.N.E.Y.," had the sort of frank and honest approach that appeals to most audiences.

The first part of the bill, as always, is filled by Robert Nesbit's 'Ten O'Clock Follies.' Two guest attractions in the current layout are Gil Dova, a deft and fascinating juggler and Les Mathurins, a welcome duo of comedy acrobats Josephine Blake, Pat Ferris and Steve Arlen admirably take care of the principal vocal and terp chores in the production numbers supported by an attractive line and, as always, Tod Kingman's decor and R. St. John Roper's costumes are assets.

Sydney Simone's resident orch gives the entire show high quality backing; his combo admirably shares the dais for the dance sessions with Ido Martino and his Latin Rhythms. *Myro.*

Flame Room, Mpls.

Minneapolis, Feb. 10.

Kitty Kallen, Jack French, Danny Ferguson Orch (8); $2-$2.50 cover.

Kitty Kallen, who follows a virtually uninterrupted succession of comely thrushes into this tony Hotel Radisson nitery, had to contend with the largest but noisiest crowd seen here in monhs at her opening show. Size of the audience was, no doubt, a credit to her rep as a recording star and stage entertainer.

Her ballads, largely old faves, failed to evoke much response from tablesitters until, midway through her performance, the pert redhead switches to novelty tunes and peppier numbers. Thereafter, she does a skillful job of juggling selections to conform with the mood of the unusually boisterous audience.

The conversational din was offset by Miss Kallen's invitation to patrons to join in on novelty numbers and other w.k. songs. These drew heavy mitting as did a "Doodling Song" duet with pianist-director Jack French.

Her bowoff, "When the Saints Go Marching In," in which Miss Kallen cavorts with hefty bandleader Danny Ferguson and male tablesitters picked at random, is a real crowd pleaser. It would have been a more adroit opener on this occasion than a closer. Ferguson's orchestra, with an added trombone for this show, wasn't up to the topnotch form of preceding appearances.

Miss Kallen continues through Wed. (15) when still another gal vocalist, Carmel Quinn, moves in for two weeks. *Rees.*

Edgewater Beach, Chi

Chicago, Jan. 30.

Chad Mitchell Trio (5), Wes Harrison, Mattison Trio, Les Waverly Orch (5); $2 cover, $2.50 weekends.

Partly for budgetary reasons, booker Merriel Abbott has had her problems setting click bills for the square trade that dotes on the Polynesian Village. Current layout, while it lacks marquee lustre, should, however, please spenders asking no more than an evening's sound entertainment.

Triple-decker comes through on this count, being a sprightly, well-balanced 50-minute affair. Top-lining Chad Mitchell Trio, one of the best folksong outfits in the conventional cabaret orbit, scores with a relatively subdued approach and a cannily-varied songalog. Facing square jury, fellows pretty near wasted some of the more venerable tunes in the idiom, but grabbed fine interest—even a genuine callback—on strength of their whimsical offerings.

In this situation, in fact, the nonsense stuff clearly rates emphasis. Some literate wit spices session, but the threesome spurns the more lavish comedics that's in folknik vogue. A pair of instrumentalists ably back the chanters.

Offbeat comedy turn, offered with satisfying restraint, is supplied by Wes Harrison, whose billing as "Mr. Sound Effects" is altogether deserved, and further scrutinized under New Acts.

Mattison Trio's fast tap-terpery in the modern idiom has long since proved a dependable supper-club curtain-raiser. Two men and a pert femme run through some standard hoofwork, capping stint with their flashy Rodgers & Hammerstein medley.

Les Waverly's orch is sufficient to the show's needs and pulls a nice crowd for dancing.

Show's in through Feb. 26. *Pit.*

Cocoanut Grove, L.A.

Los Angeles, Feb. 7.

Della Reese, Dave Barry, Freddy Martin Orch (14); $3-$3.50 cover, $3 minimum.

A swinging performer this Della Reese! And her distinctive style and talent should keep the Cocoanut Grove jumping for the next three weeks.

A former gospel singer, Miss Reese is instinctively emotional on stage. She's "with it" all the way as she infects an audience with her own kind of excitement. Her crisp sound is flawless, and her styling is imaginative. The RCA recording artist scores well with her hit, "Don't You Know," with "That Reminds Me," "But Beautiful," "Lady Is a Tramp" and a zinging "Bill Bailey."

Aside from her singing talent, Miss Reese creates attractive climate around her act, trading asides with musical conductor Mercer Ellington and presenting a fine picture (in a tight-fitting red sequined gown on opening night) as well.

Booked with the singer in his first Grove engagement is Dave Barry, a comic seen many times hereabouts. Barry is among the best of the "sophisticated" comedians. He said he felt as out of place in the lush Grove as Belle Barth would at a PTA meeting. And then he proceeded to prove how wrong he really was. Barry is a classy performer both in material and delivery. While he sometimes counts on used-up lines for laughs (holding his arms outstretched, he says, "Okay, who put the cement in the deodorant?"), Barry also proves he doesn't need them.

Freddy Martin (13) shows his usual style in support and dance tunes.

Ambassador veepee Elliot Mizelle tries something new upon windup of the Della Reese-Dave Barry show, bringing in Stanley Melba's "Anything Goes" from the Pierre in New York. Condensed version of the Cole Porter show, plus likely following with "Vagabond King," will test concept at the Grove. Result could be booking of both legit shows and star performers.

Ron.

Moulin Rouge, Vienna

Vienna, Jan. 31.

Eleonore Guenther, Cottas (3), The Madcaps (3), Quartet X, Les Rayons Duo, Colette Gardens, Eva, Rica & Nick, Marisa de Lara, Lilo, Kathleen, Lucie, Gladys, Linda Ninos, Dagmar; direction and choreography, E. Marlitt; lighting, Karl Balz; Charly Prouche Orch (6), Zrust Trio; $1.50 admission.

In his highest budgeted show, Moulin Rouge owner Andreas Hoffmann has considerably augmented the cafe's variety show format. However, a number of femmes have been retained for striptease roles in the two and a half-hour production. It's a well balanced layout with something for everybody.

Exotic danseuse Kathleen Lumsden kicks off the session followed by Eva. Rica and Nick who contrib acrobatic terping to soft classical music. Les Rayons Duo do a similar number in a sexier vein. Eleonore Guenther, a 21-year-old Viennese girl, displays perfect ease and a delicate sense of balancing as she zips through some intricate acro routines.

Billed as Quartet X, an American-British male foursome score in some femme impersonations without resorting to vulgarity. They also click in songs and dances. Yanks, who include S. Teal, Bruce Cartwright and Andrew Rhodes, plus Londoner Alan Kemp are booked for Brussels' Boeuf sur la Toit in February.

Colette Gardens, a stripper introed as "femme extraordinaire," has the most daring routine ever presented here. She calls her bit, "Widow in Mourning." Sounds like a motif used couple seasons ago at the Crazy Horse Saloon in Paris.

Two numbers top the bill's second half. The Madcaps (two males and a girl) who hail from Newcastle, Eng., register handsomely in a well balanced acrobatic act. They augment their turn with some hilarious violin and accordion playing. Three Cottas, a femme whirling act, surpasses anything seen here to date. Two hounds gracefully leap over their rotating bodies.

During the intermission a revolving stage provides some diversitsme nt entitled "Sex in the Baroque Er ." It's flavored with risque humorous poetry. E. Marlitt's direction and choreography are excellent while Karl Blaz' lighting effects are also an asset. Charly Prouche's orchestra backs the layout nicely.

There are two shows nightly, and for the ball season there's an added attraction at two a.m. Admission is $1.50. On the ground floor bottled wine and champagne is obligatory; in the balcony only drinks are required. *Maas.*

Harold's, Reno

Reno, Feb. 7.

Harry James & His Music Makers (17) with Pam Garner; no cover, no minimum.

Harold Smith Sr. for current book has made a radical departure from his normal one-two-three billings—and what with the lure of the James name on the marquee he's assured of full houses for the orch's three nightly one-hour sessions in this room.

There was some speculation that the 17 pieces would be too much (decibel-wise) for this intimery, but opening-nighters noted no acoustical displeasures. And there was no apparent overplay of muted titles.

From advance reservation requests it's indicated three-week run will make for top b.o. response, albeit complete show offers nothing in way of supporting act—which on conjecture would probably be superfluous and only serve to cut act's time from the James hour.

Current stint marks first time James has played local area since early World War II years, when he made Reno for a one-nighter. It's obvious he's been missed, as evidenced by the heavy turnouts of local salooners for the show.

James proves conclusively he's lost none of the appeal. He offers a variety of titles and tempoes, and throws in some special stuff. He's up front for almost full turn, and with trumpet in hand.

For this date, orch is composed of five reeds, five trumpets, three trombones, guitar, drums, string bass and piano. Featured are Willie Smith and Sam Firmature on sax, Ray Sims on trombone, Nick Buono on trumpet, Jack Perciful on piano and Tony DeNicola on drums. Pam Garner capably handles the vocal chores. Most of the arrangements are by Ernie Wilkins and Bob Florence, with both showing much in talent and imagination.

Catalog includes such as "King Sized Blues," "Chinese Stockings," "Just Lucky," "Night Cap," "M Squad," "Satin Doll" and "Sleepy Lagoon." Miss Garner shows her effectiveness (and positively so) on "In My Solitude" and "Beginning To See The Light." More dynamic approach is offered on "St. Louis Blues."

James continues master of his instrument on intricate solo work but allows others of the ensemble to upstage. His fronting is with a minimum of chatter, and the baton work is minimized as result of much rehearsal. Exit title (on night caught) was a rousing "Two O'Clock Jump." Larger representation of vintage standards James is identified with would perhaps enhance appeal with those who have followed his long career, but there's no criticism of the way he essays the selected titles. *Long.*

Eddys', K.C.

Kansas City, Feb. 3.

Nelson Eddy with Gale Sherwood, Theodore Paxson; Billy Williams Orch (6); $1.50-$2 cover.

It's the sixth time around at the Eddy club for durable Nelson Eddy, beauteous Gale Sherwood and Theodore Paxson, their piano-man and conductor. That's a fitting threesome for the week of the Eddys' twelfth anniversary, and the populace is plenteous in turning out. The 45 minutes is a sock show.

There is a fullsome Eddy-Sherwood repertory, and most any of it goes well here. They have only to present a reasonable number of their standbys, and they're in. This time Eddy ably solos "Full Moon and Empty Arms," "Donkey Serenade" and "Ol' Man River" with a concert bit, "A Child's Evening Prayer."

Miss Sherwood is tops on "These Are the Things I Love," and the two prove sock on string of duets, such as "Wantiug You," "Rose Marie," and "Indian Love Call." Along the way there is much kidding, comedy chatter between the two making for lighter moments and casualizing the proceedings.

They hold through Feb. 16. *Quin.*

Eden Roe, Miami Beach

Miami Beach, Feb. 11.

Nat King Cole, Senor Wences, George Tapps Dancers, Mal Malkin Orch; $7.50 minimum.

The season must be here! Nat King Cole, always a strong draw in this swankery's Cafe Pompeii, topped all records for his previous openers here, with spot's banquet back room doors opened to accommodate the overflow and making the capacity of the layout 750. The backroom was kept open through the weekend, indicating a bulging take for prexy-booker Harry Mufson, who has had the most consistent booking policy on the cafe-circuit here, and has been averaging out a fairly prosperous season until now, when it looks like he's on the big-profits wing, what with Harry Belafonte due to follow Cole end of the week.

Cole didn't let down what looked like the big-money crowd come back to the Beach. They hadn't been around in such large numbers until this week. The till, lithe, quietly dynamic songster-tinkler had them in his vocal-palm from first tune, spelling out all the hits he's been identified with, spooning up some newies and then clever-lyric twists on standards, to evoke giggles and laughs. He then set up a long-for-him turn at the 88 that had them pounding for more.

Cole topped it all with his updated version of a special written last year, a spoof on the rock 'n' rollers that has howl-filled elements. His lampooning of the Presleys, et al, brought prompt and enduring appreciation to point where he had to beg off, after some 45 minutes of one of the more showmanly turns being delivered by the class-nitery regulars.

Senor Wences is back after a few-seasons hiatus from these parts and is as big as ever with the auditors when he purveys his artful ventro-comedy with the little and big voice tossings. An ace technician, he's blessed with an adroit humor-line that brings the howls, then peaks his build via the balancing plate-spinnings while being "heckled." He's solid, all the way.

Teeoff spot is handed George Tapps and his mixed quartet of dancers. They set matters off with a brilliant set of terp-patterns that has intelligent balance and pace with a Hungarian folk dance, sans-orch tap-estry; and a zinging "Bolero" interp which sends them off to continued pounding.

Mal Malkin and his crew, expanded by nine violins for Cole, who also has his own quartet, making a total of 25, rate kudoes for highly adept showbackings.

Lary.

Trade Winds, Chi

Chicago, Feb. 8.

Billy Daniels (with Benny Payne), Bobbi Baker, Joe Parnello Trio; $2.50 cover.

Billy Daniels has been absent from the Chi scene past two seasons, and the interlude figures to shake out brisk trade over the fortnight he's here. His turn, as usual, is a smooth-as-silk rundown of satisfying durables, all to click reaction, and with the predictable "Ol' Black Magic" for wrapup.

In terms of impact, the titles are secondary to the inimitable sexcitement of Daniels' songology—the total personality comprising hefty dosages of body english, finger-snapping, etc. that's hallmarked him since the "Magic" catapulting. But with the showmanship goes savvy piping that's lost none of its vigor.

And another asset is the nifty assist via some counterpoint vocalizing from his vet (14 years) 88er Benny Payne. Daniels fits nicely in this spot, pacing the turn with an amiable informality that suits the room intimacy.

Comedienne Bobbe Baker, first ing in town, is a petite standupper who's got the edge on her material. She leans on a Bronx dialect through a splurge of vintage gags that are too corny here (a dull firstnight audit attesting), and probably ditto in many a situation. An updated and tighter concept is needed for the competitive distaff derby.

As it now plays, act diffuses some belting, a rock 'n' roll spoof, a good Pearl Bailey carbon, a so-so Fannie Brice number, and a tiresome re a one-arm airline with the usual absurd angles. *Pit.*

Basin St. East, N.Y.

Frances Faye, Louis Jordan & Tympani 5, Gene Baylos; $3 music charge.

Frances Faye, who recently essayed a comeback following an auto accident of more than two years ago, apparently hasn't lost her vitality and zest for her job. She's on a bill which is likely to keep the room hot very much in the manner of Peggy Lee who preceded Miss Faye.

More important, despite her mishap and her need for help to mount and exit the stage, Miss Faye remains an exciting performer who carries a contagion for most audiences, especially the hip elements.

Seated at the piano, Miss Faye articulates a rousing mood. She gives the impression that her spoken asides are adlibbed, and the musical tangents on which she goes while 88ing are improvised. Whether they are spontaneous or not, the impression is that they are, and thus after all her years on the boards, she still provides a fresh facade.

The essential difference is that she has come back into style in such rooms as Basin St. East, some of the San Francisco, Chicago and Hollywood spots. In Miss Faye's case, it's difficult to ascertain whether it's a full cycle around from the creative days of the lamented 52d St. where she first toomeled to attention, or whether performers such as Miss Faye never really fell from vogue. Judging from the current reception, the latter seems more likely.

Miss Faye is surrounded by Louis Jordan's small band, also a contemporary of hers, whose music is evergreen. An ace performer both on the sax and vocals, he too recalls an era of jazz that recurs so frequently that it seems always current.

His magnum opus is "Caldonia" which he helped catapult to best-selling ranks in the disk field. With Jordan is Jo Jones, a famed drummer of the swing era, who helps the air of solid musical attainment by this outfit.

Completing the lineup is Gene Baylos, an offbeat comic, who had a hard time communicating with this audience. His material has been around for, lo these many years, and he never really got to a peak. He did get into a stronger groove toward the end of his act, but the handicap was too great to overcome. *Jose.*

Carillon, Miami Beach

Miami Beach, Jan. 31.

Lou Walters production of "French Dressing of '61" (Third Edition) with Patti Moore & Ben Lessy, Chiquita & Johnson, Janine Caire, Christine & Piroska, Jacques Kayal, Monsieur Choppy, Line (16), Jacques Donnet Orch; choreography by Mme. Kamerova, staged by Walters; $5-$6.50 minimum.

Lou Walters has come up with the best staging for his long-running Parisienne-themed revue—(in the third edition) the only year 'round package of the kind in this resort. Perhaps the object lesson contained in successfully keeping a hotel-cafe open all through the year has started the trend to revue productions at other inns. There is lotsa talk now among hoteliers on keeping their big nitery adjuncts open this spring and summer with such packages, rather than closing down because of chancy possibilities of a "name" act and supporting show of heavy budget drawing from the buck-nursing between season tourists.

In Walters' case, the summer setup is budgeted at an overall cost well below the current estimated $10,000 weekly nut. Then, there's the cost advantage of costumes carryover, and basic production ideas with a smaller group of personnel. The idea has more than proven its worth to the Carillon management, who now include a visit to the inn's Le Can Can Club for dinner and show as part of their guest's all-inclusive modified American plan rate.

Walter has a sparkling team and well adapted to his French theme topping act in Patti Moore & Ben Lessy. Not that they have turned completely Gallic in their turn. They are still the laugh-filled reminders of the fabled teams of vaude days, updated to present day demands. The duo work in smoothly integrated conversance with each other's delivery and timing of the special material written for them. The attractive Miss Moore belts out a bouncy tune with aplomb while Lessy duos on that facet with skill. He's a classic buffoon, a yock raiser with either a line or in panto; his frustrated popcorn "juggling" still a funny and original bit; his wacky spinning at command from Miss Moore to "dance for Mommy." They've a new book of specials, some Parisian angled, lined with funnyisms; finally, Lessy's standard turn at the piano, with the rib-tickling chorus played by nose more than ever a conversation piece for the auditors.

Chiquita & Johnson have played the smartest rooms in this resort, and in this setting, come up with a big-mitt consistency as they walk out their acro-terps lined with fine ballet touch by the lithe, talented little Chiquita. They're show-stoppers, per always. Janine Caire is the singing lead, a highly attractive chanteuse who does solid in her solo spot and goes over in equally effective manner as production number lead. As does her male vis-a-vis, Jacques Kayal, a personable young Parisian who takes on an American or Gallic chant in adept manner, and in the spot with Monseiur Choppy and his "models" sketched for a French "wedding," provides a well paced—and written—line of accomping waggery-chatter. The Choppy turn is as orb-popping as ever. Christine provides the near-nude touch, placed with taste at proper intervals, with another Walter's "stock company member" Piroska, again doing solid with leaps, spins and splits.

Mme. Kamerova has staged the terp portions with imagination—in fact, the entire production runs well within the 90-minute limit, to make for a fast-moving revue that keeps building patronage. Edition runs through April. *Lary.*

Crystal Room, N.Y.

Larry Storch, Jay Lawrence, Barbara Russell, Bill Russell, Charles De Forest Trio; $4.50 minimum.

The Crystal Room is one of the newest on the east side. Located across the street from the new El Morocco, it may not get the overflow from the John Perona palast, but it shows an indication to develop a lure of its own. The ownership is also unusual.

There's a roster of proprietors which includes Red Pollack, who used to operate in both New York and Florida, and comedians Larry Storch and his brother Jay Lawrence. The latter two eliminate headline worries. Under the present modus operandi, Storch is comeding, while Lawrence is emceeing. Later the roles will be reversed.

Storch has always been a clever operator. He has a lot of offbeat and zany notions of what the customers like and is generally right about it. He works in a literate dimension with such items as an impression of a French Apache singer, has developed an impression of the new president, and has a lot of stray bits of business that commandeer respect and applause.

In a featured role is Barbara Russell, a blonde singer who is developing a style. Although she still needs experience, she indicates promise. Her voice is firm and comparatively devoid of the obvious tricks while her arrangements provide an approach that maintains interest in a tune. She does a lot of upbeat material which helps her cause considerably.

The music is supplied by the Charles De Forest Trio and Bill Russell at the piano who give the customers dance incentives and good show backing. *Jose.*

Saddle & Sirloin, Tucson

Tucson, Feb. 7

Helen Forrest, Jack Smith Trio; no cover or minimum.

If there is a better popular singer around than Helen Forrest, she hasn't yet played Tucson. The former big band thrush (Shaw-Goodman-James) has the patrons begging for more in this, her third time around, at the Saddle & Sirloin.

Her familiar hit records of the big band era, lumped here in medley form, "I Don't Want to Walk Without You," "I Had the Craziest Dream," and "I Cried for You," bring solid palming. But, the stopper is her production number of a little-known tune from an old Marlene Dietrich flicker, "Then You're Not in Love." Should Miss Forrest ever get this offbeat number on wax, she'll have another hit.

Pianist Jack Smith's Trio plays for show-backing and dancers. *Alex.*

Deauville, Miami Beach

Miami Beach, Feb. 4.

Sophie Tucker with Ted Shapiro, Dick Shawn, Eber Lobato Dancers with Nelida, Henry Levine Orch; $5-$7.50 minimums.

Sophie Tucker is back for her annual stay, again at the Casanova Room of this biggery where she did well last winter. The ageless topper of the nitery circuit belies her years in the looks, the verve and the dynamics that have always distinguished her performances. The customers get a load of show biz legend still going strong and react as strongly as ever to her book of talk-song.

The material, per tradition with La Tucker, is a smart mixture of the serious (intelligently held to a minimum) and concentration on laugh-lyrics devoted to the continuing war between the sexes. This facet of her act, in other hands and delivery, might border on the double entendre. In Miss Tucker's case, it's delivered with aplomb, the nuances gentled by her "Mom's telling you" connotation that spreads laughs fast and high to all corners of the big room. Per always, she has that sock closer in comedy vein, this time as a tights-boots, bespangled, gun-totin' "saloon gal" from the old tv-West. It rocks them into a howling bowoff set of hands.

Dick Shawn is wisely spotted in the closing slot by Miss Tucker. He'd be a tough act to follow; the tablers kept him on nearly an hour, and demanded more. Shawn is an all around performer who can be rated with any of the younger comics playing the better-cafe run. There's been a sock change in the Shawn approach—a touch of zanyism not noted in previous stints here. It's all to the good, and with the raft of new and roisterous material he's got, a continuing laugh-raising stint that never lets down. Always strong on delivery, he keeps the wacky touch in his updated lampoon of the idiot rock'n' roll "president," then in a spoof on the undie-revue trend in Vegas limned with trenchant observations, his standard lavender-tinted Dodger pitcher and finally in a prize new item, a devastating special lyric workover of the "clan." Titled "Lament To The Rat Pack" he works in the group in song-satirization and belts with a continuing yock line on Peter Lawford. It's a wrap-up routine, and even though an insidey one, the pew-sitters dig it all the way. Afterpieces were request bits done before, and as potent as ever.

The Eber Lobato troupe of dancers is an eight-persons mixed group, with makeup and costuming having a beatnik-beard for the boys, a beatnik reverse-"beard" on the gal's foreheads. It's weird, but in keeping with a wild and winging sesh of bongo-backed Latin patterns that are built around Nelida, the blonde-beaut lead, who out-Bardot's Bardot. She's a wiggler, slider, bumper, grinder, leaper, torso-twisters garbed in skin-tights with pelvis-panties cover that is as daring an outfit as could be designed outside of a flesh-tinted cover. On Nelida, it looks good, She's main reason for the big reception. Lobato, the stager and producer, is a handsome lad who emcees in florid style, and sings an Argentine version of "Mack The Knife."

Henry Levine and his orch back admirably, and per four decades, Ted Shapiro is the invaluable aide-de-piano to Miss Tucker and affably efficient in cross-dialogue, plus some gab during her costume change. Mickey Rooney having bowed out, owner Morris Lansburgh is seeking a package for following show. *Lary.*

Downstage Room, Chi

Chicago, Feb. 9.

Jean Arnold, Larry Green Orch (4); no cover or minimum.

The cellar dancery of the posh Happy Medium cafe-theatre has made its boxoffice point with a belated chanteuse policy, and is currently riding with actress-singer Jean Arnold, an inventive stalwart from the tab revue longrunning in the upstairs showcase. The double duty means five performances a night for her, including three solo stints on the Downstage floor.

Miss Arnold, a husky-throated practitioner in the Rosalind Russell image, naturally relates her serio-comic stage gifts to her cafe presentation, alternately satiric and dramatic. While some of the titles seem commercial enough, it's a rather specialized turn that looks chancy in other than chi-chi rooms, especially in the rendering of a "Threepenny Opera" medley.

Miss Arnold, more than the vocability (which is theatrically mannered), is the compelling factor, especially torchanting "When the World Was Young" or "When Your Lover Has Gone." And in trying to balance the session for divergent appeal, those who relish her performing may wish for a more generous dose of the bizarre humor.

She's backed ably by Larry Green's orch, and is skedded through Feb. 26. Yvonne Constant, of Broadway's "La Plume de Ma Tante" cast, follows. *Pit.*

Additional Night Club Reviews are on p. 68.

Ritz Carlton, Montreal

Montreal, Feb. 9.

Fernande Giroux, Johnny Gallant, Paul Notar Trio; $1.50-$2 cover.

Although young and attractive, Fernande Giroux is something of a vet performer as far as the Ritz Cafe is concerned. Possessing a good sense of humor, a sharp sense of show biz and better than average ability to fit a songalog to her personality, she pulls up close to some of the best in the chanteuse bracket.

A bilingual thrush who wisely makes the most of her sometimes-shattered English, she clicks from her opener, switching languages easily and pacing session with something for everyone. Her reasonably wide song range doesn't get out of hand to the point where she is experimenting with the ringsiders; she knows her limits and stays within same.

On night caught, Miss Giroux scored handily with a new Trenet tune, "Times Gone By" and a hep arrangement of "Didn't Say Yes." Patter between songs is lively and amusing without being labored and her reprise of a song-and-dance routine with house 88'er Johnny Gallant plus her own special French-Canadian folk tune combined for a solid begoff.

Paul Notar and his group together with Gallant give performer fine backing.

Miss Giroux is in until Feb. 21. *Newt.*

Angelo's, Omaha

Omaha, Feb. 11.

Kim Sisters (3), Ross Mann, Bob Seeburg Orch (6); $2 cover.

Boniface Angelo DiGiacomo is billing and introducing the Kim Sisters as "The Greatest Act in Show Business Today." This they aren't. But the pert and talented gals, Sue (22), Ai Ja (20) and Mia (19) certainly must be ranked as one of the cutest, most versatile and hardest-working acts of this period.

Making their first apperance in the Midwest's Bible Belt, the well-deserved ovations for their 46 minutes of song, playing all types of instruments and hoofing.

Opening in native costumes for an Oriental ditty that segues into "Dinah," gals quickly strip down to attractive black-and-whie gowns for a songaglog that ranges from "Old Shanty Town" to "Now Is the Hour."

Smashing windup is "Saints Come Marching In" with gals on drum, guitar and clarinet, then switching to trombones and trumpets. After blackout, little Ai Ja slips back onstage with trumpet to blare "Go to Sleep."

The Kims may not be top singers but any shortage in that department is more than made up for by their cuteness. They are expertly handled by Bob McMackin, and ex-GI in Korea who gave up his export-import biz in Seoul to bring his proteges to this country. Other member of troupe is Lenny Esposito, who sold his jewelry biz to join gals as backing drummer.

Ross Mann, who mimes Al Jolson for three numbers, is an embarrassingly weak opener. House just half full at show caught (10), possibly due to hefty (for this territory) $2 cover imposed by Di Giacomo. Girls close Wed. (15), with Mills Bros. following. *Trump.*

Hotel Pierre, N.Y.

"Rosalinda," capsule of the light opera by Johann Strauss (music), with book by Gottfried Reinhardt and John Meehan Jr.; musical adaptation by Erich Wolfgang Korngold; lyrics, Paul Kerby; adapted in tab form by Stanley Melba and Dolores Pallet; with Jimmy Carroll, Lorna Ceniceros, Wilbur Evans, Randy Kraft, Eileen Shawler; directed by Miss Pallet; lighting, Leslie Wheel; musical director, Carroll; musical arrangements and orchestra conducted by Lee Hulbert.

There's barely a stage, no costumes, no props or backdrops to communicate the Old Vienna that Johann Strauss doubtless had in mind with his "Rosalinda" light opera composition. Stanley Melba's presentation in the Cotillion room of New York's Hotel Pierre is a tab version of the Strauss work, this being consistent with the inn's policy away from the names and with what might be called the offbeat in entertainment for the clientele of a posh situation.

It comes off quite right. Adapted down to about an hour's running time by Melba and Dolores Pallet, this airing of Strauss is replete with the corn but done in such ingratiating fashion that no one can mind. It's fun.

The story is about as frail as they come, concerning a married couple's attendance at the ball given by the prince, with husband and wife deceitfully masquerading. When they learn of each other's identity, after the infatuation that sets in, they sing out the apologies for the mutual deception.

The staging, in such tight quarters, is done with remarkable fluidity by Miss Pallet. Performers move gracefully on and off, picking up the tiny mikes as they burst out in song and placing them back on the receivers as they finish. It's a musical counterpart of legit's reading plays.

"Rosalinda" is old hat in original costumed concept; herein it's modernized economical and pleasure enough for expansion into an intimate theatre.

Lady of the title is Eileen Shawler, who has had road and Carnegie Hall concert experience, vocaled solo at New York's Radio City Music Hall, television, etc. She's an agreeable "Rosalinda," performing with the right kind of feel and authority. Her husband in the play is Wilbur Evans, another vet, who plays and sings his roue part to the hilt, all the while displaying nice timing and vocalistic ability.

It's a first time out in New York for Lorna Ceniceros, the cuitie-pie and talented maid who often is the target for Evans' eager-finger displays of affection. Prince is robust-voiced Jimmy Carroll and the commentator is Randy Kraft.

They all work competently, with the necessary whimsy, in belting out the 16 Strauss numbers, a few of which, incidentally are brought in from "Gypsy Baron" and "A Night in Venice," thus are not "Rosalinda" originals.

Lee Hulbert contributes substantially as arranger and baton wielder. The musical backing is neatly timed all the way. *Gene.*

Carnival, Phoenix

Phoenix, Feb. 9.

Chuck-A-Lucks, (3), Nancy Lewis, Al Robinson (with Alkali Ike), Hal Sunday Trio; $3 minimum.

This is the fifth stop for the Chuck-A-Lucks at this desert spread and the strong marquee impact of Charlie Dickerson, Reuben Noel and Adrien Keith lassoed a SRO room of preem patrons.

On the first few dates here the Chucks were dismissed as a run-of-the-mill trio. This time around they've mothballed their hokey impreshes and Klan instead have parlayed some hip special material, classy chanting and solid comic turns into a winning routine. Heavest salvos of this new stanza are the zanies conducting a frenetic southern revivial meeting, lead tenor Keith's "Sorrento," a sharp blending of a ballad "Unconditional Surrender" and an "Old Black Magic" with carbons of Louis Prime & Keely Smith, Billy Daniels, Homer & Jethro and Sammy Davis Jr.

Al Robinson, a salty sourdough and one of the more convincing ventriloquists, uncorks some fine bits of comedies. Nancey Lewis, a well-stacked terper, challenges Hal Sunday's crew with a book of tricky arrangements. This card is in until Feb. 27. *Haf.*

Roundtable, N.Y.

Dorothy Donegan, Mel Torme & Dectet conducted by Al Cohn; $4-$5 minimum.

The Roundtable is dusting off the SRO sign with a combination that seems to be bringing in a diverse batch of customers. Dorothy Donegan, long a tenant at the Embers, has moved into this spot on a three-year deal and is the principal figure in the b.o. upbeat. Mel Torme also contributes a share of the hypo. The bill is entertaining throughout.

Now that Miss Donegan no longer needs to hold her torso and her singing in check because any such activity would have brought the cabaret tax into operation, she's a free soul. The spot is subscribing to the 10% Internal Revenue relief program, and she can give vent to her urges to sing and dance without horrifying the owners.

The Negro performer plays a lot of piano with a strong, vigorous beat. She's accomplished in many departments including classics as well as the jazz pieces, and each one has a hip twist to gratify all parts of the assemblage. She leaves the piano for some impromptu terps and songs, but it's still the Steinway sessions that rack up the big applause. Her magnum opus at show caught was the "Second Hungarian Rhapsody" delivered with a wild splash of color and imaginative musical figurations.

Torme, at show caught, would have done better in the bright upbeat tunes as far as some sections of the audience were concerned. A few noisy convention tables caused much of his generally imaginative arrangements to be lost. He is a highly stylized singer depending upon unusual effects and more than a normal amount of musical subtleties.

Torme sits down for a session at the piano to add further stature, and ultimately conquers the crowd. He comes into this showshop backed by 10 musicians, batoned by Al Cohn. *Jose.*

Beverly Hills, Ciney

Cincinnati, Feb. 10.

Billy DeWolfe, Jill Corey, Moro-Landis Dancers (9) with Jimmy O'Shaun, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

Funnyman Billy DeWolfe, a longtime absentee, and newcomer Jill Corey make themselves right at home in this plushery's current bill. It's the first cafe date for DeWolfe after several years on the hostelry belt.

DeWolfe is a refreshing departure from the customary laughmaker. Farce sketches are his stock in trade. Classic takeoffs are of Mrs. Murgatroyd's first bender, different type show girls, a Frankenstein monster dash among tablers, chasing of waiters, captains and maitre d' from the room, and a change to waiter's coat finish, after reading small type in his contract, for spilling a tray of dishes.

Miss Corey, girlish in appearance and dress, sells her songalog in easy fashion. Scoring best at opening supper show were "Love What You're Doing," a medley of 1920s pops, "When I Fall In Love" and "Big Daddy."

Opening and closing dressing for the 75-minute floorshow are production numbers by the Moro-Landis ensemble with singer Jimmy O'Shaun and Rene de Haven, featured dancer. Jimmy Wilbert threesome supplements the showbacking Gardner Benedict band for intermission dancing. Larry Vincent reigns at the cocktail room piano.

Two-framer opening Feb. 24 headlines Vivienne Della Chiesa. *Koll.*

Hotel Monteleone, N.O.

New Orleans, Feb. 7.

Ruth Wallis, Don Brooks Three (Don Brooks, Peggy Barnes and Mike Bennett), Nick Stuart Orch (7); $2.50 weeknight minimum; $4 Sats.

The spicy songs of Ruth Wallis prove a big lure for the Mardi Gras happy crowds which have filled this plush spot since opening night (6). In top form, she deftly puts across amusing lyrics that won't embarrass anyone of moderately broad mind. While much of her material is risque, there's nothing blunt about it and she sings with finesse.

The titian-haired songstress looses her brand of sharp, self-manufactured double-entendre ditties to the satisfaction of a full house of tableholders that seem to get a charge from her efforts. She has plenty of tunes—old and new—and frisks happily through her numbers. Chantoosie's facial expressions and voice inflections play a big part in putting over her act.

The Don Brooks Three raises the curtain on the show with a fast-paced singing, dancing and fun turn that generates plenty of enthusiasm. Talent-loaded youngsters include two boys, Don Brooks and Mike Bennett, and a looker named Peggy Barnes. It's a sparkling miniature revue and each of the principals nets a big a big hand for his or her contribution. Act is one of the best to play this room in months.

Providing the music for the show and customer terping is the Nick Stuart musical crew. Former silent screen star's aggregation purveys a delightful brand of Dixieland and other rhythms and filled the floor during the dance sessions. Stuart also emcees capably.

Show's in for two weeks. *Luiz.*

Hotel Roosevelt, N.O.

New Orleans, Feb. 8.

Ritz Bros., Kitty Kover, Janice Garber, Julio Maro, Jan Garber Orch (12); $2.50 weeknight minimum; $4 Sats.

The spry and inventive Ritz freres, playing their initial nitery date in Seymour Weiss' plush nocturnal rendezvous, provide a sprightly Mardi Gras package for show shoppers. Vet zanies, given a big welcome by first-nighters, delight with their tall corn and longtime familiar foolishisms. Their racy and rowdy nonsense—like old wine—is most palatable. They're equipped with a load of props and gags and the laughs come fast and furious.

They warble tunes such as "the cheat on the street where you live," kid the pants off westerns like "Gunsmoke," dance and perform other shenanigans and knockabout routines of the pre-tv era. The full house was in a carnival mood and the boys could have stayed as long as they wanted. They begged off to hefty palm-pounding.

Kitty Kover, a strawberry blonde with a nifty chassis, tees off the show. Miss Kover, whose specialty is warbling lusty blues, presents a highly pleasing song session. She proved a charmer with an enviable ability to put her audience in a happy mood despite some noisy competition from ringside tableholders.

Jan Garber's music shares top billing with the Ritz Bros. The diminitive maestro, a longtime fave here, serves a choice musical menu that appeals to the sentimentalists and nostalgic patrons. Tableholders flock to the floor during the knee-action seshes. Band's loaded with capable crewmen and the music comes out sweet, bouncy and danceable, with melody stressed throughout.

Garber gives feature play to vocals, dividing the assignment between two capable young singers, pert Janice Garber and Julio Maro, who share the evening's applause.

Show runs two weeks. Sophie Tucker follows Ritz Bros. Feb. 16. *Liuz.*

Riviera Motel, Atlanta

Atlanta, Feb. 10.

Charlotte Politte Trio, Natalie Woode; no minimum or cover.

Listenable music is the forte of the Charlotte Politte Trio and the combo is scoring handsomely in the Riviera's Monte Carlo Lounge. Spotlighted is pianist Charlotte Politte, a tallish femme who exudes personality and can really thump the 88. Her sidemen are drummer Dave Gilmore (who doubles as her husband) and bassist Bob Daugherty.

It isn't often that a gal can put such an authoritative touch on the keyboard as does Miss Politte. And Gilmore and Daugherty prove able contributors to the sophisticated style of jazz in which they specialize. They're not way out; so when Miss Politte tells listeners they are going to play "Just in Time," the customers can recognize the tune.

Trio, who work 45 minutes at a stretch, establish the basic melody, wander a bit into improvisation but never lose the original theme. They get plaudits with such tunes as "Love for Sale," "Georgia on My Mind" and their closing theme which they call "Opus DeFunk" for no reason at all. *Lucc.*

Statler-Hilton, Dallas

Dallas, Feb. 10.

Frankie Laine (with Joe Sinacore & Stanley Kay), Earl Humphreys Orch (9); $2-$.50 cover.

Frankie Laine, in his third local date (his second at this hostel), has the ropes up again—but the plush Empire Room opens the adjoining grill nightly to care for the overflow.

He reprises his click platter tunes, "Moonlight Gambler," "Jezebel," "Wild Goose," "That's My Desire" and "Mule Train." This time around he varies his 60-minute stint with evergreens—"Someday," "Begin the Beguine" and "Shine." Laine has added some fine items to his act—verse and chorus of "Stardust," the unusual "Rocks and Gravel" by late folksinger Leadbelly, "Wanted Man," "I Believe" and "Green Leaves of Summer."

After three encores, he gets off belting "Saints Go Marching In."

His permanent accomps, guitarist Joe Sinacore and drummer Stanley Kay, lead the house orch for top showbacking.

The vagabonds due Feb. 23 for two frames. *Bark.*

Ye Little Club, BevHills

Beverly Hills, Feb. 10.

Gloria Smyth, Randy Sparks, Joe Felix Duo; two drink minimum.

Gloria Smyth and Randy Sparks provide a double-barrelled blast of entertainment that should bullseye the spenders who congregate here.

Miss Smyth, a sepian who fondles a song a la Ella Fitzgerald, evinces definite potential. In 25 minutes she does ballads, uptempo numbers and impersonations. The lampoons are particularly effective, especially carbons of Eartha Kitt, Nina Simone and Pearl Bailey.

Sparks, first intro'd locally at this boite several years back, has made quite a bit progress since. Best of his selections are "Scarlet Ribbons," and "Rosie's House of Sin." On opening night (7) his act was enhanced when wife Jackie duetted several numbers with him. Joe Felix Duo backs ably.

Current show holds two weeks. *Kafa.*

'Artie' Come-On

Continued from page 11

year with its first theatrical entry, Lion International's "Man in the Cocked Hat." Manby and Schneier altered the original "Carlton Browne of the F.O." title and prepared a whole new set of selling tools for the U.S. They've also had modest success with other imports.

They realize they can't compete with the long-established, well-heeled indie distributors and therefore have to choose entries carefully, often winding up with a picture that is in some respects in the problem category. However, by maintaining a streamlined organization and doing the essential services themselves they have managed to make a mark in a difficult business.

Because of the success they achieved with "Man in the Cocked Hat," Lion International has given them the U.S. release rights to the new Peter Sellers starrer, "Two-Way Stretch." Lion is handling the N.Y. engagement at the Guild Theatre, N.Y., itself, but Showcorporation takes over the distribution for the rest of the country. On the basis of the reviews and the business the picture is doing in N.Y., Manby and Schneier appears to have another hit on their hands.

Gilbert-Garbo Test

Continued from page 3

may induce Metro to add a score on the film. Failing this, it may hire a piano player or resort to a tape recording.

The R&B action is another indication of the growing interest in film classics. The New Yorker Theatre on upper Broadway in Manhattan has operated successfully under such a policy for the past year and other theatres, especially in the Greenwich Village area, are joining the bandwagon.

New York Sound Track

Continued from page 11

U. S. Supreme Court high praise for its decision upholding the right of cities and states to censor motion pictures.

Sen. Thomas Kuchel (R.-Calif.) last week voiced his "wholehearted" agreement with Chief Justice **Earl Warren's** stinging dissent in the Times Film Corp. censorship decision. Kuchel, Senate GOP whip, said he hesitated to speak out against a Supreme Court decision, but noted he was in "eminent company" in his disagreement with the majority opinion written by Justice **Tom Clark**. He listed editorials in newspapers and trade mags criticizing the court's action . . . Kuchel told the senate: "the truth is that the American tradition of freedom has correctly recognized that no one has sufficient wisdom, nor the right to say in advance, what another may publish, paint, produce, exhibit or say."

Arrangements have been negotiated for **Ed Wynn** to receive "achievement award for 1961" from his alma mater—Philadelphia Central High School, at a testimonial dinner on March 3. Shooting of Disney's "Babes In Toyland" is being rearranged so he can make the trip. Some 2,000 including Governor of Pennsylvania, Mayor of Philadelphia, Mayor of Philadelphia and U. S. Senators expected attend award-dinner for Wynn who celebrated 58 years in show biz.

Assemblyman **Bentley Kassal**, Manhattan Democrat, said he would seek support from leaders of the motion picture industry, film critics, patrons of the arts and other influential persons for the bill he introduced. It establishes a nine-member commission to prepare for the State's "active participation" in an annual International Film Festival, to be held in New York City.

Paramount going with "Psycho" in Latin America on the same policy as in the States—that is, no admissions after the performance begins. Did fine at the tryout at the Opera Theatre, Mar del Plata . . . **Geraldine Page** in from the Coast next week after work in "Summer and Smoke" out west.

Israeli Pantomimists

Continued from page 2

Samy Molcho and his 24-year-old publicist, business manager, stage manager Joram Harel left Israel just two months ago to invade Europe — with their life savings of $500 apiece to accomplish this mission.

They had just two scheduled bookings, one in Rome at the end of December and another in Amsterdam in March. Between that, nothing but hope.

Harel explained, "Molcho has had a lot of experience and great reviews in Israel. But it's a little country with a lot of talented people, and he felt that he had to become known in Europe because he's limited in what he can accomplish in Israel."

Lotsa Competish

The tiny country is loaded with international acts, he pointed out, and a homegrown talent like Molcho last year had to compete for bookings with names like Marcel Marceau, Jean Louis Barrault Theatre, Marlene Dietrich, American Festival Ballet, Friar Jacques troupe, Indian dances, Netherlands Ballet, Harry Belafonte, Yves Montand, George White, Paris on Ice, three big circuses.

And in Tel Aviv, all these acts are fighting to get into three big theatres and five or six little stages!

The pair started out to conquer Europe last December, and the pantomimist's performance was sold out at Rome's Teatro Quatro Fontano. They headed for Vienna, where Harel has relatives, and have arranged for a subsequent tour of Austria organized by the Israeli Embassy.

They then went to Frankfurt because, as Harel explained, "Samy likes frankfurters and liked the sound of the name."

Without knowing a soul, they found that the city's largest theatre is the Grosses Haus and Harel asked to see "the chief" — city stage director Harry Buckwitz, who informed them that the two theatres under his domain, Kleines Haus and Grosses Haus, are city-run repertoire theatre, hence booked out six months in advance and no chance for unknowns to put on a show—unless they wanted to buy the house for a late-hour performance for one evening.

Instead, they talked him into an audition. He invited actors and directors of the city stage to view Molcho's unusual pantomimes which include such numbers as "Cain and Abel" with what Molcho calls "an Israeli point of view. How is it possible for a man who works with the soil to be bad? It is easier for a shepherd, who has too much time to think, to become wicked." And so Abel is the instigator of the murder because he pokes fun at Cain, who commits the murder accidentally and then becomes a homeless wanderer.

Another of his pantomimes is "The Price of Freedom," also with an Israeli viewpoint. It tells of a man who sees an unhappy bird in a cage, lets the bird free and is put in jail because of the deed. "If you want freedom, you have to give up your own freedom," Molcho explains simply.

'An Actor's Act'

The act was a sensation with the theatre people, but Buckwitz termed it "an actor's act" and turned down the pair.

The persuasive Harel argued, and finally Buckwitz agreed to give up the 600-seat Kleines Haus for a 10:30 p.m. performance Saturday (4). (To do so, the repertoire performance of "Monsieur Topaze" had to be moved up to an early start of 7 p.m.).

"He even gave us 70% of the gross — because he didn't expect much business, I think," Harel said. They had to print their own posters — their only expense for the initial show. Tickets went on sale Jan. 24—and were sold out one hour later.

Television has asked for a Molcho show, and concert managers have contacted Harel to ask for bookings. Molcho has been invited to Berlin, to Stuttgart, and to appear at another Frankfurt stage.

Meanwhile, the imaginative Harel has pasted "sold-out" signs across all the posters of the act, and is working with Molcho in arranging the lighting and rehearsals of the show. Molcho himself is working on a new pantomime, based on an idea he spotted in a tiny Frankfurt restaurant of a peddler and his movable dolls.

Molcho, a fourth-generation Israeli, of Spanish descent, who speaks, Hebrew, French and English, hopes for a second sold-out performance in Frankfurt, and then a tour of Germany before his March date in Amsterdam.

Harel, whose parents came from Berlin, explains, "We wanted to show them in Germany. Ours is a new country, and we have to prove that we can do as well as other nations."

Interestingly, the pair has never played on the Jewish theme, but not because they feared any negative reactions in Germany. "As an artist, Samy wants to be accepted, and not as a Jew," Harel explained. "We just mention that this is a pantomime actor who lives in Tel Aviv."

Drive-In Mats

Continued from page 4

assume their new responsibilities by selecting films best suited for their audience, avoiding purely sensational programming, and operating within reasonable hours. He pointed out that since most patrons have to work the next day, drive-ins should normally close no later than 10 p.m. He recommended that drive-in operators take positive steps further to identify their theatres as a recreational center for the community.

Reade suggested that drive-ins within a reasonable radius might exchange managerial manpower over short periods of time. "This would broaden the experience of the managers and make them more valuable to their theatres," he said.

VARIETY BILLS

WEEK OF FEBRUARY 13

NEW YORK CITY

MUSIC HALL
Axidentals
Kelly Brown
Domenechs
Corps de Ballet
Raymond Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Edith Dahl
Janice Breen
JoAnne Alder
Sherie Cox
Albert Dawking
Peter Crago
Rosemary Butler
Fred Santos
Barney Grant
Judy Gay
John Read
Micky Chapman
Harry Dillon
Geo. Whittaker
Joe Heritage
Herbert Turner
Jack Perry
Graham Cottrell
Rudas Juvenile Dancers

SYDNEY
Tivoli
Bob Kole
Rita Tanno
Wendy Waring
Ben Vargas
Joe Bennett
Robbin Miller
B. J. DeSimone
Joel Craig
John Mineo
Steven Ross
Patsy Hemingway
Julie Day
Reg Collins
Ted Ziegler
Philip A'Vard
Lloyd Cunnington

Cabaret Bills

NEW YORK CITY

Basin St. East
Frances Faye
Louis Jordan 5
Gene Baylos
Blue Angel
Barbara Gilbert
Martha Wright
Woody Allen
Clancy Bros.
Jimmy Lyon 3
Bon Soir
Felicia Sanders
Isobel Robins
Milt Kamen
3 Flames
Jimmie Daniels
Camelot
Bobby Sherwood
Phyllis Dorene
Val Anthony
Chardas
Janine Poret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Carmen Amaya
Candido
El Canay 6
Ralph Font Orc
Copacabana
Jimmy Durante
Ellis & Winters
Johnny D'Arc
Paul Shelley Orc
Frank Martel Orc
Embers
Harold Quinn Orc
Herbie Mann Orc
Joan Bishop
Hotel New Yorker
Milt Saunders Orc
Verna Lee
Hotel Pierre
Roslinda
Jimmy Carroll
Lorna Cenicers
Wilbur Evans
Randy Kraft
Eileen Shawler
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Hildegarde
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Marti Stevens
Milt Shaw Orc
Walter Kay Orc
International
Myron Cohen
Barry Sis.
McKenna Line
Mike Durso Orc
Aviles Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Rossi
Novelites
Metropolitan 6
Dorothea McFarland
Ronald Field
Jo Lombardi Orc
B Harlowe Orc
Left Bank
Alice Darr
Andy Harmon
Living Room
Al Martino
Iris Paul
Bobby Cole 3
No. Fifth Ave.
Evans & Blair
Kim Corey
Joan St. James
Harry Noble
Dick Hankinson
Roundtable
Dorothy Donegan
Mel Torme
Sahbra
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Fershko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc
Upstairs Downstairs
Ceil Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Rose Murphy
Slam Stewart
William Roy
M & C Allen
Viennese Lantern
Vicky Arler
Ernest Schoen
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Gold Orc
Village Vanguard
Orson Bean
Oscar Brown
Junior Mance 3
Waldorf-Astoria
Adelph Green
Betty Comden
Emil Coleman Orc
Theo Fanidi Orc

CHICAGO

Blue Angel
"Calypso Carnival"
Olga del Mar
Dave Bynum
Camille Yarbrough
Jamaica Slim
Tino Perez Orc
Conrad Hilton
"Ballads & Blades"
Jo Marie Roddy
Willie Kall
Norm Crider
Angelito
Fred Napier
Morano & Knowles
Clair Perreau Orc
Bill Christopher
Frederick & Gina
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Enzo Stuarti
Jimmy Blade Orc
Edgewater Beach
Chad Mitchell Trio
Wes Harrison
Mattison Trio
Kenny Black Orc
Gate of Horn
Rakhel Hadass
Don Crawford
London House
Jonah Jones
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Jack E. Leonard
Nancy Wilson
Marty Rubinstein
Marx & Frigo
Palmer House
Dorothy Dandridge
Nicki & Noel
Ben Arden Orc
Trade Winds
Billy Daniels
Bobbi Baker
Joe Parnello 3

LAS VEGAS

Desert Inn
Dinah Shore
Jimmy Edmondson
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Night at Minsky's"
Johnnie Ray
Davis & Reese
Larry Griswold
Dakota Staton
Denis & Rogers
Bill Reddie Orc
El Cortez
Freddie Gibson
Spencer Quinn
Banjo Aces
Barbara Neece Trio
Flamingo
Bobby Darin
Frank Gorshin
Sarah Vaughan
Barry Ashton Dncrs
Edi Domingo
N. Brandwynne Orc
Fremont Hotel
Joe King Zaniacs
Fabulous Jets
Georgie Young Rev
Jet Lorring
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n West
Hacienda
Four Tunes
Johnny Olenn
Kevnotes
Cathy Ryan
Mint
Pat Marino's
"Artists & Models of '61"
Nevada Club
Vido Musso
Joe Loco
Princess Badia
Marcy Layne
Dick Sparks
Sally Kerby
Johnny Paul
New Frontier
"Around The World In Sexty Minutes"
Riviera
"La Plume de Ma Tante"
Robert Clary
Duke Ellington
Norman Brown 6
Jack Cathcart Orc
Sahara
Victor Borge
Ray Anthony
Freddie Bell
Moro-Landis Dncrs
Louis Basil Orc
Sands
Frank Sinatra
Buddy Lester
Will Jordan
Morrey King
Garr Nelson
Copa Girls
Antonio Morelli Orc
Showboat
Polly Possum
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Orc
Stardust
Lido De Paris
Ray Ebecle
De John Sisters
Dick Contino
Roberta Linn
Hawaiian Revue
Thunderbird
"Scandals on Ice"
Billy Gray
Arthur Lyman
Paul Desmond
Garwood Van Orc
Jerry Stewart Strings
Peter Hank Duo
Tropicana
Folies Bergere
Jean Fenn
Claudine Longet
Bernard Bros.
Lily Niagara
Florence-Frederic Dancers
Jerry Colonna

LOS ANGELES

Band Box
Billy Gray Rev
Don Corey
Mike St. Claire
Ben Blue's.
Ben Blue
"Les Corps de Parce"
Barbara Heller
Ivan Lane Orc (5)
Cloister
Belle Barth
Bill Mullikan
Geri Gallian Orc
Cocoanut Grove
Della Reese
Dave Barry
Dot Dorben Dncrs
Matty Malneck Orc
Crescendo
Mort Sahl
Mills Bros.
Billy Regis Orc
Dino's
Jan Tober
Jack Elton
Steve La Fever
Slate Bros.
Jerry Lester
Gloria Gray
Tommy Oliver Trio
Statler Hotel
"Playmates of '61"
Skinnay Ennis Orc
The Summit
Barney Kessel
Shorty Roger & Giants
Ye Little Club
Randy Sparks
Gloria Smythe
Joe Felix Duo

MIAMI-MIAMI BEACH

Americana
Japanese Spectacular
Lou Adler Orc
Pupi Campo Orc
Ross Trio
Carillon
Lou Walters Rev.
Patti Moore & Ben Lessy
Chiquita & Johnson
Janine Claire
Monss. Choppy
Kayal & Christine
Can Can Girls
Jacques Donnet Orc
Chary's
Marion MacPartland
Buddy Lewis 4
Bobby Fields Trio
Ken Hewitt Trio
Iris Robin
Deauville
Ray Baker
Dorothy Loudon
Muriel Landers
Don Rickles
La Playa Sextet
Eden Roe
Nat King Cole
Senor Wences
Geo. Tapps Dancers
Mal Malkin Orc
Embers
Gene Austin
The Whipporwills
Fontainebleau
Sammy Davis Jr.
Bob Melvin
Len Dawson Orc
Varadero Sextet
Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Carolly
Charlie Callas
Eddie Bernard
Saxony
Casa Diosa Revue
Miguelito Valdes
Diosa Costello
Don Casino Orc
The Sabras
Ivory Tower Revue
Fawzi Amir
Guili Guili
Nezla Iz
Yasmina Yamal
Maritza
Geo. Sawaya Group
Seville
"Fillies & Sillies"
Nelia Ates
Fisher & White
Melino & Hollis
Barry Elliott
Guy Taro
Ronnie Leonard
Lee Martin Orc
Thunderbird
Bobby Breen
Richie Bros.
Dick Merrick

RENO-TAHOE

Harold's Club
Harry James
Pam Garner
Harrah's (Tahoe)
"Holiday in Japan"
Pastors
John Buzon 3
Skeets Minton
Jon & Sondra Steele
Dorben Dancers
Leighton Noble Orc
Harrah's (Reno)
Hank Penny
Sue Thompson
Tex Williams
Nick Esposito
Cooper Sis
Conley 3
Holiday
Betty Reilly
Hi Brows
Chas. Gould
Mapes
Starr Sis
Don Lane
Gloria Tracy
Gwen Harmon Players
Gloria Tracy 4
Joe Karnes
Riverside
Billy Eckstine
Treniers
Churumbeles
Buddy La Pata Starlets
Lou Levitt Orc
Wagon Wheel (Tahoe)
Gallions & Ginny Barons
Braman & Leonard Characters
Bobby Page

SAN FRANCISCO

Blackhawk
Cal Tjader
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Pat Boone
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Goman
Hungry I
Jackie Gayle
Carol Brent
Freddie Paris
Jazz Workshop
Farmer-Golson Jazztet
On the Levee
Kid Ory Orc
Neve
Billy Williams 4 Dukes
Skip Cunningham
Clora Bryant
H. Henderson Orc
New Fack's
Mel Young
Bobbi Norris
Geo. Cerruti 3
365 Club
Gonzalez Gonzalez
Jackie Gale
Roberto Navarro
Maria Caruso
Marya Linero
Barry Ashton Dncrs
Roy Palmer Orc
Purple Onion
Carol Brent
Jerry Music

Texas Outcry

Continued from page 1

for flat rentals, including 28 releases of 1960 and 62 features from 1959, the organization revealed in a preliminary survey of the 16m market as it affects the commercial theatre.

Kyle Rorex, executive director, in a letter to exhibitors, asked for reports on showings of 16m feature films so that a case can be documented and presented to film distributors.

Among the 1960 releases being offered in catalogs of the 16m distributors, according to Texas COMPO, are such hits as "From the Terrace," "Home From the Hill," "The Lost World," "The Bells Are Ringing," "Adventures of Huckleberry Finn," "Dinosaurus," and 1961 release dates have been announced in the catalogs for such films as "Portrait in Black," "The Glenn Miller Story," "Too Soon to Love," and others.

Recent vintage blockbusters listed as available include "Pillow Talk," "Operation Petticoat," "The Cat on a Hot Tin Roof," "I'll Cry Tomorrow," "Bus Stop," "Gazebo," "Giant," "Carousel," "The Bravados," "Diary of Anne Frank," "The King and I," "Les Girls," "The Young Lions," "Sayonara," "Tammy and the Bachelor," "Sink the Bismarck," "Brothers Karamazov," "Jailhouse Rock," and "Inn of the Sixth Happiness."

A large aircraft plant in Fort Worth, according to Rorex, is showing relatively recent features free to employees during lunch hours. A recent complaint came from a local exhibitor concerning a local newspaper ad announcing that "Imitation of Life" would be shown free at a Methodist church.

Rentals for the features run from $17.50 to $45 per showing for free performances, and up to $75 where audiences above specified figure and a fee is charged.

Rorex stated "that safeguards which film companies once considered essential in protecting their exhibitor customers are being disregarded by distributing agencies, since any group, such as club, school, factory, church, home, can pay a small rental fee and show top 16m feature films without any check on vague rules that stipulate films cannot be sold where they might create competition for a commercial theatre."

House Review

Apollo, N.Y.

James Moody Band (7), *Eddie Jefferson, Horace Silver Quintet, Hudson & Alice, Nina Simone & Trio, Sonny Stitt & Gene Ammons* (5), *Mort Fega; "12 Hours To Kill"* (20th).

Once again the Apollo has come up with a hot jazz show for the cats who can't make the night club rounds. Vitrually everyone on the bill, with exception of the comedy team of Hudson & Alice, of course, are familiar faces with familiar sounds to Gotham's after-dark prowlers. The setup, however, does give the younger set a chance to catch the hipsters at work and it's also a breather from the routine rock'n'roll layouts.

The show, which is hosted in an amiable manner by Mort Fega, WEVD deejay, gets its lift right at the start from James Moody's spirited crew of two brass, two reed and three rhythm. A flute lead on "Yesterdays" and a sax lead on "It Might As Well Be Spring" are tasty examples of a thoughtful jazz mood.

Moody's instrumental set is followed by some far out vocalizing by Eddie Jefferson. A disciple of the Lambert, Hendricks & Ross school, Jefferson is a bit too hip for total approval but his salute to Charlie Parker and his treatment of Miles Davis' "So What" found enthusiasts in the house.

Horace Silver Quintet follows and they shake up the place with "Senor Blues," "Blowin' The Blues Away" and "Sister Sadie." Repertoire is all familiar but the way Silver drives his boys with his solid piano lead, it's all worth hearing again. He's assisted by bass, drums, trumpet and sax. Strong sidemen, all.

Misplaced on the bill are the comedies of Hudson & Alice. This guy and gal team are strictly sepia circuit performers only manage to build laughs with an occasional touch of blue.

Nina Simone, however, brings everything back into proper proportion. An interesting vocalist, who seems to be improving with every outing, she makes a ballad like "Something Wonderful," a folk item like "Plain Gold Ring" or a freewheeler like "In The Evening By The Moonlight" take on varied and exciting melodic moods. She also gets a proper musical support from her own pianistics and an expert bass-guitar-drums trio work.

The windup has Sonny Stitt and Gene Ammons splitting and sharing the sax assignment with a piano, bass and drums assisting. They both blow up a storm and keep things hopping for a fine curtain. *Gros.*

New Acts

BURNS & CARLIN
Comedy
25 Mins.
hungry i, San Francisco

Jack Burns and George Carlin are disciples of the Lenny Bruce-Mort Sahl "sick" school, and handle their fresh, if derivative, material quite nicely.

They come on with a Huntley-Brinkley bit, which quickly switches into a Kennedy-Nixon bit, then go into a Hollywod sci-fi film, some ordinary Faubus gags and some takeoffs.

Interestingly enough, Carlin does a rather extended impression of Sahl—interesting because six years ago on the same stage Sahl was breaking in his act. This comes as a kind of jolt to Frisco nightclub goers with any sort of memory and sitz-power.

Burns goes on to a David Susskind impression, in which Carlin acts as a German (Nazi) professor being interviewed: here's where the racial and religious gags, a la Bruce, play their role. They wind up with what they call an "Ode to Madison Avenue," which consists two tv kiddie-show pitchmen pitching booze and narcotics in the 5-6 p.m. slot. This is fairly funny, even dett, at midnight in a nightclub. Elsewhere, no.

All of this, of course, is more social commentary than straight-out comedy. The team uses very few one-liners, depends on audience knowing their frames of reference. Burns & Carlin, therefore, are okay for the hip cellar circuit, but would have a tougher time using this material on tv or even radio. Their delivery and timing are good and they figure to acquire more poise with time. *Stef.*

WES HARRISON
Comedy
14 Mins.
Edgewater Beach, Chicago

Wes Harrison, billed as "Mr. Sound Effects," has been around awhile but somehow overlooked for "New Act" scrutiny, hence this belated sizeup. Range and remarkable realism of his vocal trickery, and the not-so-incidental humor attendant thereto, is impressive, and a certain plus for any commercial situation.

Most of his stuff is flashed in a freely-updated version of the "Red Riding Hood" yarn, and the stimulating gamuts various slamming doors, a cyclonic storm, chugging vintage auto, falling tree, etc. He's convincing on all tries but perhaps most impressive with his recreation of a steam locomotive complete with wheels clicking on the rails.

Stint, by the way, is family-trade-clean. Also, his format is obviously flexible timewise, though clocked at 14 minutes when caught. *Pit.*

LAWRENCE & CARROLL
Dance
12 Mins.
Steuben's, Boston

Young personable dance team employs some of the most unusual tricks in the lift spin aero department and looks to be a natural for all visual situations. Lad is a dark, slim 6-2-footer and partner a 5-5½ curvaceous redhead looker. Floor appearance is slick and the mid-air twists and somersaults of femme brings gasps from audiences.

Tux-attired lad spins partner, in leotard with breakaway skirt, through a waltz, jazz and interpretive opening, then swirls her around his neck to a knee-sit. Segueing into a polka, with lifts and spins up to the roof of Steuben's low ceilinged boite, pair go adagio with femme discarding breakaway skirt to reveal slick gams and svelte figure. They go into a back-bend lift in which redheaded terper is pitched to ceiling, which she kicks for emphasis; then in faster tempo a straight lift, a Buddah sit to the ceiling.

The finale of the act, which gets them off to tremendous mitting, starts with series of fast body rolls, then femme runs from behind partner, is pitched up by hips and does a complete somersault in the air to land on partner's knee in sitting position. With more height than the low ceilinged room, they can work this into a one and a half. A visual delight, they light up the stage with their flashy effortless seeming mid-air work. Should be winners in any kind of a visual situation. *Guy.*

OSCAR BROWN JR.
Songs
27 Mins.
Village Vanguard, N. Y.

Oscar Brown Jr., Negro singer making his club bow with a four-week stand in this downtown cellar, is an unusually fresh performer on the strength of his material alone. Catalog is all his own, music and lyrics, and he puts it across with a strong voice and dramatic gift that projects great sincerity.

Much of Brown's music has a simple blues base, and in his prolificacy he has not always been original. Same applies to the lyrics, which are mostly in the clear, modern folk style identified with such Negro poets as Langston Hughes. It's occasionally cliched and sometimes meller to over-ripe, like the tune about the booze hound who once had a nice wife and kids.

Even so, there's an overall effusive quality which somewhat compensates, along with occasionally telling sardonic and comedic touches.

Turn is to a good extent showcase for numbers of an interracial legit musical, "Kicks & Co.," which Brown hopes to open on Broadway come fall. Meanwhile, the slim sepia minstrel seems to be building a following at the Vanguard, and should be a good bet for intimeries elsewhere. His initial Columbia LP, "Sin and Soul," should help. *Bill.*

EVELYN PAGE
Songs
35 Mins.
Le Cabaret, Toronto

While she has sung in Manhattan, Paris, Rome and Berlin, tall and blond Evelyn Page is breaking in a provocative new act at the posh Le Cabaret, Toronto, with musical arrangements by Jim Toliver. She is doing her own patter and table-talk routines. Other professional credits include Broadway musicals "Plain and Fancy," and "Mr. Wonderful," plus summer stock productions of "Can-Can" and "Bells Are Ringing."

Clad in a jewelled pink sheath with matching elbow-length gloves —when caught—Miss Page did 35 mins. with no walk-outs and rapt attention from the near-capacity customers.

Singing English and French lyrics this round, Nebraska-born entertainer alternates in belting and ballad style. A bouncy opener is "Lady Is a Tramp." Included is slow tempo "I Wish I Were in Love Again" and "September Song." First set climaxes in impudent and eye-rolling interpretation of "Good Way to Lose a Man," complete with comedics. From opener, she had the customers in her mitt.

Second set is a French-language medley, including "I Love Paris," "C'est Magnifique" and "Who Gives a Sou," all done in husky-voiced delivery that scored in Toronto. Encores were "Bill Bailey" and "It's All Right With Me."

Gal rated on vivacity, sexy appearance and wardrobe, ditto singing style and comedy sense. Interestingly as to pro integrity, she ordered the "radio and television star" removed from her billing, having never appeared in those media. *McStay.*

MARIE BERNARD
Songs
16 Mins.
hungry i, San Francisco

Marie Bernard is a blonde chanteuse with a lusty voice, a svelte chassis and a penchant for too much chatter between songs.

In this stint she did four numbers—"Moritat," "Falling in Love Again," "L'Accordioniste" and "Poor People of Paris"—and she handled these very well. Indeed, she could probably do nicely without a mike, for she seems to have a big, strong voice and she acts out her songs effectively.

She should, however, be wary of slowing down the pace of her trick with between-numbers talk and she, perhaps, could wear something less Continental than a black, sequinned dress slit up one hip and black net stockings. She is pretty enough, too—her face is what used to be called "interesting"—but it would be nice if she'd comb her hair. *Stef.*

Shows Abroad

Magic Lantern

London, Feb. 7.

STP (Theatres) Ltd. presentation of a combined film and live entertainment, in two parts. Devised and produced by Alfred Radok, Jan Rohac, Milos Forman and Vladimir Cvitacek; artistic director, Zdenek Mahler; music, Zdenek Liska, Jan F. Fischer and Jiri Slitr; croreographers, Zora Semberova, Martin Tapak and Jiri Nemecek; chief scenic designer, Josef Svoboda; costumes, Jindriska Hirschova; chief screen, stage and lighting technician, Miroslav Stefek. Features Irena Kacirkova, Miroslav Kuna, Jana Andrsova, Olga Cechakova, Helena Holubova, Belena Pejskova, Jaromir Vomacks, Jiri Kveton, Ileana Vranova, Aleda Grendarova, Marie Dudkova, Michal Piroska, Vojetch Vontzemu, Alexander Mersaris. Opened Feb. 6, '61, at the Saville Theatre, London; $2.15 top.

"Magic Lantern," a combined film and live presentation was first shown in the West at the Brussels World Fair in 1958, when it was the top attraction at the Czech pavilion. It then ran 45 minutes and was a very gimmicky novelty, though it had charm, originality and ample entertainment values. Since then, it has been extended to full-length proportions, and the present program (apart from adaptation made by Wendy Toye) has been running in Prague for two years.

Novelty is undoubtedly the keynote of the program, and few people will fail to be fascinated by the technical proficiency with which the show is staged. Wide screens, narrow screens, split screens and moving screens all form part of the intriguing presentation, and live performers on stage, usually dancers, provide a complementary foreground to the on-screen action. But it is rarely more than that, and only once is there an absolute "marriage" between stage and screen.

In the main, the film sequences are outstanding, and the standard of editing ranges from excellent to brilliant. At times, the cutting is exceptionally sharp and pointed, and adds immeasurably to the visual effect. The basic weakness, however, is the tenuous link between what's happening live on stage and what's being projected on screen by a battery of synchronized projectors.

Artistically, the program runs the gamut from the naive to the superb. Some of the Prague backgrounds are little more thain trailers for a commercial, but others, such as a mass gymnastic display, have exceptional quality. Also, there's an uneasy naivete about the introduction of the live performers, though the attractive femcee, Irena Kacirkova, does the honors in assured style.

One inherent weakness is the over-emphasis on artistic virtues, and there's only one unqualified comedy sequence, which turns out to be standout. On one screen, on the right-hand side of the stage, an old-fashioned screen meler is being played out; on the left hand side, a modern meller is being enacted. By a neat technical device both sets of characters get mixed up to make it an hilarious episode. Otherwise, it's all arty, frequently diverting and always strong in novelty.

It's frankly difficult to assess the staying power of "Magic Lantern," particularly in view of the substantial operating nut, but it's not impossible to overlock the fact that "Cinerama" has been a smash attraction at the nearby Casino for many years. *Myro.*

Masterpiece

London, Jan. 27.

Stephen Mitchell & Richard Friedman presentation (in association with Carroll & Harris Peterson & David Ellis and by arrangement with Bernard Delfont) of a two-act drama by Larry Ward and Gordon Russell. Staged by Henry Kaplan; decor, Richard Negri; lighting, Richard Pilbrow. Stars Anton Walbrook, Margaret Johnston. Arnold Marle. Opened Jan. 27, '60, at the Royalty Theatre, London; $2.20 top.

Han van Hasadijk	Anton Walbrook
Lt. De Witt	Harvey Ashby
Commissioner Stryker	Frank Gatliff
Phillip Vanderkamp	Peter Sallis
Gerald Wolters	Walter Gotell
Marie vem Hasadijk	Margaret Johnston
Dr. Adriaan Braedeker	Arnold Marle
Joseph Engleman	Nicholas Selby
Fritz Kluwer	Patrick Magee
Lourens Ruyter	William Abney
The Griffier	Kenneth Warren
Judge Strengholt	Andre Van Gyseghem
Hendrik Jansen	Robert Eddison
Reporters	Susan Engel, Michael Alexander, Tom Adams
Dr. Cormier	Richard Price
Police Guards	David Conway, Nicholas Pennell

Larry Ward and Gordon Russell, two young American writers, have based this play on the case of an obscure Dutch painter who confessed forging six Vermeer masterpieces in an attempt to expose the frailty of judgment of so-called "experts." The authors have created fictitious situations and characters and have used the actual comment, opinions and attitudes of the time.

The result is a thoughtful, though somewhat plodding documentary, which is unlikely to have much general appeal or chance of a healthy commercial future. Despite two trial scenes, dramatic highlights occur only occasionally, though when they do they are effective. For the rest, the cast has to steer its way precariously through some arid passages. However, the play is by no means unrewarding, if only because it marks the return to the West End of Anton Walbrook after four years' absence.

The theme of "Masterpiece" has the ingredients of high drama, intrigue and irony, but the authors have complicated their task by the use of frequent flashbacks on the now fashionable "open" stage. A glaring fault is the apparent uncertainty of what is supposed to be the vital dramatic point.

Is the primary theme exposure of art dealers and critics? The waste of an artist's talents if, however brilliant, they are employed merely for copying another man's style? Or merely to call attention to a remarkable incident? All three are interwoven and sometimes they smudge each other and lessen impact.

Walbrook has a difficult role, which he plays with his usual polish. For long stretches he has little to do or say except react, and since he is on the stage virtually throughout the evening, this presents tricky problems. He rises nobly to several dramatic moments, however, and is excellent in the final moving passages.

Margaret Johnston has a disappointingly colorless part, but brings to it her own grace and sensitivity. Quite the best opportunity goes to Arnold Marle as the artist's dedicated critic and friend whose world is shattered when he realizes that he has been tricked in his judgment.

Sound players like Peter Sallis, Andre van Gyseghem and Robert Eddison fulfill the demands of lesser parts, and Patrick Magee as prosecutor and William Abney as defense counsel have several stimulating trial clashes.

Henry Kaplan's direction is more conscientious than inspired and Richard Negri's decor ably fulfills the demand of the "hither and thither" action. "Masterpiece" falls short of its title, being short on humor, superficial in its characterizations, but surviving a slow start to provide a not unrewarding evening. *Rich.*

We're Just Not Practical

London, Jan. 24.

Theatre Workshop presentation of a two-act comedy by Marvin Kane. Features Brian Murphy and Barbara Ferris. Staged by Joan Littlewood; decor, John Bury; music, Ronnie Franklin, lyrics, Ronnie Franklin and John Junkin. Features Brian Murphy, Barbara Ferris. Opened Jan. 23, '61, at the Theatre Royal, Stratford, E. London; $1.50 top.

Don Woods	Brian Murphy
June Woods	Barbara Ferris
Mr. Gruchik	John Junkin
Mr. Zalzurov	Roy Kinnear
Mrs. Batt	Marjorie Lawrence
Klaf	Sean Lynch
Sandra	Norma Ronald
Janine	Marjorie Lawrence
Mr. Dick	Griffith Davies
Mrs. Brent	Amelia Bayntun
Mr. Brent	Glynn Edwards
Cherry La Rue	Joanna Davis
Workman	Stephen Cato
Mr. Wood	Roy Kinnear
Mrs. Wood	Amelia Bayntun
American	Glynn Edwards
Male Labourer	Stephen Cato
Night Club Manager	John Junkin
Waiter	Griffith Davies
Drums	Glynn Edwards
Trumpet	John Wallbank
Drunk	Roy Kinnear
Zsa Zsa Stromboli	Joanna Davis

The author of "We're Just Not Practical" is an American resident in London who, according to a program note, wrote it originally as a script for tv and "it was adapted for the stage by the actors performing the play." It bears ample evidence of improvisation, but that doesn't justify its presentation by the notable Theatre Workshop. The show is unlikely to follow the success trail of other originations from this theatre.

Another explanatory note in the program suggests that the background to the play is based on "hard experienced fact." Perhaps struggling young artists and writers do have to take jobs as caretakers in rooming houses to free themselves economically, but it seems questionable whether real-life janitors behave as naively or suffer the misfortunes of the hero and heroine of "Practical."

Brian Murphy and Barbara Ferris are the young husband and wife who take over the caretaking job in a house in Kensington, in the hope that he'll have the time to write the play which will make his name. The tenants include a noisy Pole with a passion for Yoghurt, a young cabaret guiarist, a girl who is always in her underwear and has an assortment of GI friends, and a plumber's wife, apparently having an affair with a man from the Civil Service.

The actions and dialog are frequently uncontrolled, and Joan Littlewood, normally an able director, has apparently made little effort to bring order to the chaotic proceedings. The cast, as always at Theatre Workshop, is professional, and most of the players double and triple assignments.

Roy Kinnear even plays three parts, and brings a note of individuality to each. The two or three songs are not intended to have much significance, but are adequate in context. John Bury's excellent dual-purpose set is readily adaptable from basement apartment to night club, the latter scene being meaningless. *Myro*

Gaggiegaloram

Glasgow, Jan. 24.

Glasgow Citizens Theatre presentation of revue, by Ronald Emerson; music, Arthur Blake. Staged by Callum Mill; choreography, Jean McLellan; musical director, Olive Ogston; settings, Sally Hulke; costumes, Elizabeth Friendship. Stars Una MacLean. Opened Jan. 16, '61, Citizens Theatre, Glasgow.

This new revue is a fairly entertaining mixture of items, some bright, others n.s.g. It offers a new comedienne in Una MacLean, who has yet to develop a style of her own, avoiding repeating the work of others. The star is best in a travesty on a stage dancer who is too tall for one show and too small for another. She also contributes a skillful tilt at "Peter Pan."

Commercial tv, theatre topics, air commentators and Spanish dancing are ridiculed by the revue writers, hiding their various names under the pseudonym of Ronald Emerson. The show has many local topicalities, including a friendly attack on the local "palace of culture," headquarters of scot commercial tv.

Sheila Shaw impresses as a sweet warbler with much potential. Alex McAvoy is best in femme comedy, while distaffers Anne Kristen and Morag Forsyth merit attention by bookers, the latter for films.

Andrew Mackenzie rates a nod for his solo dancing. Others proving useful cogs in the layout are Clarke Tait, Eleanor McCready, Charles Baptiste and Geraldine Newman.

The Jean McLellan choreography merits praise, as do the Sally Hulke settings. Callum Mill has handled the overall staging with a firm hand. *Gord.*

Tokyo 1961

London, Jan. 31.

S. A. Gorlinsky presentation of Tohe production of two-act revue. Stars Mitsuko Sawamura, Misao Kamido, Yoshiaki Takei; features Norikuni Baba, Teruka Fujii, Elichi Hatoria, Shigeru Yamaguchi, Kazuko Wagamitsu, Miyoko Kawato, Nakanu Brothers, Kakumi Family, dancers and chorus. Produced by Kousuko Ito; staged by Masashi Hidaka; London staging and lighting supervised by Stanley Willis-Croft; conductors, Tadaosa Ohno and Reginald Burston. Opened Jan. 28, '61 at the Coliseum, London; $2.80 top.

Tagged a song and dance musical this is virtually a vaude show, with the accent on dancing. The cast of 18 makes a colorful eyeful, particularly in the costuming, but as entertainment it is spotty. Novelty appeal may allow it to stand up for its limited run, but the overall effect is that of watching a prolonged cabaret show.

What is lacking is variety. An audience may be forgiven for expecting that in a Japanese show there would be plenty of specialty acts in the form of tumblers, jugglers, trampoline artists and the like. But this show relies mainly on dancing and only rarely breaks away from routine. There is a Westernized air about the show which belies its titles, decor and costumes and the Yank influence is particularly predominant.

The slant-eyed Oriental cuties are pleasant enough, but to label them to Tokyo Rockettes is enough to cause eyebrow raising from anybody who has seen the New York Rockettes or, indeed, Britain's Tiller Girls. The chorus dances, varying from soft shoe shuffle to ballet, offer nothing sensational. According to the program certain of the 22 scenes are based on traditional Japanese ceremonies, and the Sword Dance of the Hamurais by Elichi Hatori, a "Falling Leaves" dance and the finale have something.

But a "Back Street in Tokyo"

(Continued on page 76)

Shows Out of Town

Mary, Mary

New Haven, Feb. 9.

Roger L. Stevens production of comedy in three acts by Jean Kerr. Stars Barbara Bel Geddes, Barry Nelson. Michael Rennie; features Betsy von Furstenberg; John Cromwell. Staged by Joseph Anthony; setting, Oliver Smith; costumes, Theoni V. Aldredge; lighting, Peggy Clark; associate producer, Lyn Austin. Opened Feb. 8, '61, at the Shubert Theatre, New Haven; $4.90 top.

Bob McKellaway	Barry Nelson
Tiffany Richards	Betsy von Furstenberg
Oscar Nelson	John Cromwell
Dirk Wingten	Michael Rennie
Mary McKellaway	Barbara Bel Geddes

"Mary, Mary" opened here as something of a laughing jag. It shapes up as one of the better local break-ins this season, with the attributes of a resounding click.

Packed with a range of comedy running from chuckles to guffaws, plus insight into marital relationships, "Mary, Mary" gets off to a rousing start and maintains its pace right up to closing. It's too long—three hours elapsed time—but the necessary slicing should not be too difficult.

The basic story is ageless, but authoress Jean Kerr has made the trimmings so amusing that the familiarity of plot is overlooked. The comedy concerns a young publisher and his wife who, after several months of an interlocutory decree, meet again as he's about to marry a youthful food-and-exercise faddist. The obvious conclusion after a series of funny situations is that they will reconcile. There's a side-issue romance in the person of an easy-lover film star to whom the wife almost capitulates.

Mrs. Kerr's dialog is witty, penetrating and earthy, including several references to the actions and reactions of the digestive system. How much of the humor may have originated in the playwright's own family circle is anybody's guess, but the representation of marital chatter seems authentic.

Polish is the word for the troupe assembled for the Roger L. Stevens production. Barbara Bel Geddes again demonstrates her talents as a comedienne. Barry Nelson again teams with Miss Bel Geddes for a sock reprise of their efforts as a smooth-working duo in "The Moon Is Blue." Nelson gets the laughs where and when they count.

Michael Rennie makes his American stage debut as the gaily amorous film actor, playing with a gracious ease that readily wins the audience. The other cast members are Betsy von Furstenberg, who packs considerable sincerity into her role as the fiance, and John Cromwell, giving an ace delineation of a venerable family lawyer.

Oliver Smith has designed an attractive New York apartment living room and Peggy Clark has lighted it effectively. Theoni V. Aldredge has not only created a stunning wardrobe but, through one of those quirks an audience is not supposed to notice, she has achieved a bit of minor magic by having several complete ensembles (even including sleeping togs) taken from a single bag Miss Bel Geddes totes along for an overnight stay.

Joseph Anthony's staging keeps this merry-go-round revolving at a rollicking pace. The film rights to "Mary," already acquired by Warner Bros., should be a plum. *Bone.*

French Postcards

Hollywood, Jan. 11.

Rick Newberry presentation of three-act farce by Mawby Green and Ed Feilbert, based on the Jean De Letraz play, 'La Betise De Cambrai." Staged by Edward Ludlum; settings, Charles T. Morrison Jr.; lighting, Conrad Penrod; costumes, Larry Evans. Stars Lynn Bari, Carleton Carpenter, Wanda Hendrix. Opened Jan. 10. '61, at the Civic Playhouse, Los Angeles; $4.40 top.

Gerard	Carleton Carpenter
Billie	Wanda Hendrix
Narcisse	Alan De Witt
Harry Bouche	Teddy Hart
Olivette Bouche	Lynn Bari
Margo Bouche	Yvonne Adrian
Tempesta	Carol Ford

Possibly "French Postcards" can hold on for a run at the limited-capacity Hollywood spot. The hint of sex and the familiar cast names may do that. However, outside of its appeal to only the most primitive appetites for broad comedy, there is nothing very amusing, novel or diverting about this dubious attraction.

The naughty Gallic farce by Jean De Letraz, which racked up a commercial reputation in Paris, doesn't translate gracefully into the English language or the American theatre, although it was a touring vehicle a couple of seasons ago in this same adaptation.

Among other things, the Mawby Green-Ed Feilbert treatment is an unbecoming vehicle for Lynn Bari, Carleton Carpenter and Wanda Hendrix. That is particularly true in the case of Miss Bari, as a disreputably aggressive, fading and uncouth woman, an unattractive role which the actress handles gamely. All the characters are on the make in "Postcards." The joke is that the makers and takers are incompatible for a variety of reasons ranging from apparent homosexuality to overlapping promiscuity.

Carpenter dispatches his sofa-hopping role agreeably enough. Miss Hendrix, attractive when she is playing a girl, spends most of the play masquerading as a boy, a difficult task for her. The standout performance is Alan De Witt's as a believable swish. Yvonne Adrian and Carol Ford are decorative additions. Teddy Hart draws a few laughs as a lecherous old debauchee.

The Rick Newberry production has been directed by Edward Ludlum. Charles T. Morrison Jr. has designed a cheerful replica of a Monte Carlo settingfi which is well-lighted by Conrad Penrod.

Collaborators Green and Feilbert presumably were hoping to repeat with "Postcards" the financial if hardly prestige success they had with a previous touring adaptation of a French sex farce, "Pajama Tops." It doesn't look as though they've made it this time. *Tube.*

Noel Coward's Articles Rapping Modern Stage Raise Dust in London

London, Feb. 14.

Noel Coward ignited a lively discussion on the modern British theatre with his recent series of three articles in the Sunday Times. The pieces dealt respectively with the "New Wave" playwrights, the modern "mumble and scratch" actors and the critics.

The noted author, composer, actor and director accused the reviewers who write for pop sheets of discourtesy to playwrights and actors. He urged them to rid themselves of their more obvious prejudices, endeavor to be more objective and, "if possible, more constructive."

Coward partially blamed the circumstances under which critics have to work, especially those on daily papers, noting the lack of time allowed to meet a deadline and the fact that most of them are held in the thrall of an omniscient being called a sub-editor.

The star was given plenty of space to air his views, in line with the increasing attention the theatre is getting from editors after a longish period when, except for the egghead papers, it was generally ignored. Cowards blast, although pertinent and knowledgable, tended to reflect a bygone era. It was not allowed to pass unchallenged.

Bernard Levin, critic of the Daily Express, replied with a brief series in which he defeated the modern legit era and contemptuously dismissed Coward and his contemporaries as Canutes, "and you know how successful Canute was."

Far more effective was a piece by Robert Bolt, also in the Sunday Times. The writer, a new dramatist who has hit the jackpot with several plays including the current "Man of All Seasons" and "Flowering Cherry" and "Tiger and The Horse," clearly respected the talent and achievements of Coward, but defended the new generation in the theatre, pointed out that it had the same right to try and forge a new form of writing acting and directing as Coward and his contemporaries had when they were new in the business.

He politely dismissed Coward with the remark, "We're sorry if our first effort at a vintage of our own should taste so nasty to cultivated palates. It doesn't taste so good to us. But it can't be helped. We think that other bottle is quite, quite empty. It was Coward who had the last of it."

SCHEDULED B'WAY PREEMS

Once Russian, Music Box (2-18-61).
Comedie Francaise, Lyceum (2-21-61).
Come Blow Horn, Atkinson (2-22-61).
13 Daughters, 54th St. (3-2-61).
Mary, Mary, Hayes (3-8-61).
Devil's Advocate, Rose (3-9-61).
Importance of Oscar, Lyceum (3-14-61).
Big Fish, ANTA (3-15-61).
Hamlet, Phoenix (3-16-61).
Far Country, Music Box (3-22-61).
How to Succeed, 46th St. (3-25-61).
Happiest Girl, Beck (3-30-61).
Carnival, Imperial (4-13-61).

Which Authors Are Writing What? The Perennial Question of B'way

A recent report that Moss Hart, inactive as a playwright since "The Climate of Eden" eight years ago, has an idea for a new script and expects to start work on it soon, sparked a Broadway lunch-table conversation about various long-time projects by noted authors—and what their prospects may be at the moment.

What has become of that still-incompleted drama by Arthur Miller, for instance? How about that series of one-act plays by Thornton Wilder, or several others of his durable projects for the stage? What's the status of that new script by Sidney Kingsley?

Then there's the what's-he-up-to-now in legit category, which might include playwrights Gore Vidal, Robert Anderson, John Patrick, Lillian Hellman, William Gibson, Howard Lindsay and Russel Crouse, S. N. Behrman, Archibald MacLeish, Samuel Taylor, George Axelrod, and such musical writing talents as Richard Rodgers, Irving Berlin, Cole Porter, Arthur Schwartz, Harold Rome, Harold Arlen and Leonard Bernstein.

There's also the whatever-become-of classification, which could include Rose Franken, Samson Raphaelson, Clifford Odets, Norman Krasna, Ruth Gordon (as an author), Clare Booth Luce and John Steinbeck. Noted names with definite works en route to Broadway include Frank Loesser, Abe Burrows, Jean Kerr, Dore Schary, Samuel Spewack, Wiliam Inge, Tennessee Williams and George Abbott.

There are, as always, the individuals presumably relaxing in the flow of royalties from new hits, such as Jule Styne, Garson Kanin, Betty Comden and Adolph Green and Meredith Willson. Finally, there are the casualties still in a state of shock. They shall be nameless.

As with most such table-talk Broadway pastimes, make up your own lists.

English Stratford Sets Gielgud, Peggy Ashcroft, Edith Evans, Plummer

London, Feb. 14.

"Much Ado About Nothing," opening April 4, will launch this year's Stratford-on-Avon season. It will be followed by "Hamlet," "Richard III," "As You Like It," "Romeo and Juliet" and "Othello."

Edith Evans, Peggy Ashcroft, John Gielgud and Max Adrian will head a company to include Geraldine McEwan, Christopher Plummer, Elizabeth Sellars, Ian Bannen and Dorothy Tutin, among others. Franco Zeffirelli, William Gaskill, Michael Elliott, Michael Langham, Peter Wood and Peter Hall will stage the plays.

Casting is not complete, but Gielgud will play Othello for the first time, with Miss Ashcroft making her initial appearance as Emilia. Bannen will portray Hamlet, with Miss McEwan as Ophelia and Miss Sellars as Gertrude. Plummer is to play Richard III, with Miss Evans as Queen Margaret and Bannen as Buckingham.

Bannen will also play Orlando to Miss Tutin's Rosalind in "As You Like It," and Miss Tutin will play Juliet, with an as yet uncast Romeo.

Pitlochry Theatre To Open 'Away From Home'

Glasgow, Feb. 7.

The Pitlochry Festival Theatre company this year departs from normal practice by opening its annual summer season of plays "away from home." Group will present "The Circle," by Somerset Maugham, at the Empress Theatre here April 10. Formerly a vaudery, the Empress is now owned by the new Falcon Theatre organization.

Pitlochry Festival Theatre is meeting a growing tourist and summer-season demand by staging new and established plays in their semi-canvas theatre, set in the heart of the Scottish hills. Management has a re-building scheme under way. Situated in the center of Scotland, Pitlochry is a health and holiday resort.

Critics Are Individuals, Not Cabal of Faceless

London, Feb. 14.

Milton Shulman, legit critic of the London Evening Standard who is noted for his uninhibited comments on shows, is an advocate of individuality for reviewers. In a recent talk at an Arts Theatre Club supper he said, "Apart from a slight anxiety neurosis on the part of one and a chronic state of biliousness on the part of the other, both the theatre and the critics are doing as well as can be reasonably expected."

Shulman appealed for critics not to be lumped together. "We are not," he said, "as some people think, a cabal of faceless men meeting in the gents' lavatory during the interval, plotting the assassination of some helpless play. We have only one thing in common, and that is that we don't think alike."

Ionesco Whacks B'way 'Rhinoceros'

Paris, Feb. 14.

Eugene Ionesco, author of "Rhinoceros," doesn't think much of the Broadway production of the play. Writing in the weekly, Arts, the playwright says he was misled about the U. S. editors of the show.

After attending a dress rehearsal, he left and never went back, for he noticed that characters were differently played, portions of the piece were burlesqued, and the very theme of the play changed. He intended the work as an attack on totalitarianism, but on Broadway it became a criticism of U. S. conformism, he declared.

The author conceded, however, that perhaps the American version was acceptable, since it pointed to other things that could bring on forms of rhinoceritis. To him the original rhino type was a Nazi who also conformed with false ideological slogans and brought on a herd following and the great wave of Nazi horror.

The Roumanian-born Parisian wrote that the recent West German version was a tragedy and the French mounting a cross between a farce and a fantastic fable. Both were preferable to the English and Yank versions, which gave it too much of a brash burlesque twist.

However, Ionesco concluded, he is resigned to his play being interpreted differently in various productions.

BLANCHE WITHERSPOON HAS STROKE ON COAST

Denver, Feb. 14.

Blanche (Mrs. Herbert) Witherspoon, president of the Witherspoon-Grimes concert management office here, is hospitalized in Van Nuys, Cal. as a result of a stroke suffered last week at the Sherman Oaks home of her sister, Mrs. John Young, whom she was visiting.

She's expected to be able to leave the hospital this week, but will probably take an extended rest with her sister before returning to Denver. She is not expected to be permanently affected by the attack. Mrs. Witherspoon is the widow of Herbert Witherspoon, a former opera and concert singer who was briefly general manager of the Metropolitan Opera in New York. He died in 1935. He was her second husband.

Morr-Purvis to Offer Equity Co. in Kalamazoo

Kalamazoo, Mich., Feb. 14.

Alexander Morr and Rique Purvis have taken over the Kalamazoo Playhouse, local amateur house which folded after three plays last year. They plan to operate an Equity stock company for a 16-week season opening June 13. The idea is to do three musicals and five straight plays.

The proscenium theatre is located in the loft of a barn, and seats 350. It will be renamed Playhouse Kalamazoo.

Habimah to Play London; Discuss Italian Dates

Tel Aviv, Feb. 7.

Habimah, the Israeli National Theatre, invited to London next May-June, is negotiating for an Italian engagement en route to England. The latter project is being discussed with the Theatre Club of Rome, a non-profit organization subscribing to foreign performances. The idea is to play Rome, Torino and possibly Milano and Bologna.

The Habimah repertory abroad is to include "The Dybbuk" and "The Golem," both Jewish classics, and two plays by contemporary Israeli authors, "In the Negev Desert" by Yigal Mossinsohn, and "Hanna Szenes," by Aharon Meged.

As always, the Habimah will perform in Hebrew. No arrangements have yet been made for translation.

Calls Ionesco Bill Scots' Disaster

Edinburgh, Feb. 14.

Programs may be broadened at the Gateway Theatre here in a last attempt to keep this legit house alive. Attendances this winter have been the poorest to which the company has ever played.

Robert Kemp, member of the board of directors, said here they had never really recovered from a double bill of plays by Eugene Ionesco, "The Lesson" and "The New Tenant, presented last November. This production has proved to be a disaster, having attracted the smallest audiences the theatre had ever had. Since then business had failed to make any substantial improvement.

Their Christmas presentation "Listen to the Wind" had also been unpopular with Edinburgh customers, he added. The next season would be their most critical ever.

"It is all very well talking about avant garde theatre, but experience has shown that the response of Edinburgh's intelligentsia to such productions has been marked by its absence," he said.

The future of the Gateway depended entirely on their being able to reverse the alarming trend which, although it began during 1959, became really discernible when the new season started last fall.

Kemp revealed that the program next season, under their new chairman, Moultrie Kelsall, would "be more broadly based."

Kelsall is succeeding John B. Rankin, who resigned in November after the play "Lysistrata" had been withdrawn after objections from Church of Scotland representatives. (The Gateway Theatre is owned by the Home Board of the Church of Scotland).

Last September an appeal for $15,000 to help sustain a high level of performance was launched by the Gateway Theatre company. So far a little more than $3000 has been subscribed.

Plight of the Gateway pinpoints the dangers into which small legit theatres in the U.K. are running. It is also indicative of the growing ties which video is forging to keep customers housebound by their armchair tv sets.

RODGERS, HELEN HAYES ON STATE ARTS GROUP

Albany, Feb. 14.

Composer-producer Richard Rodgers, actress Helen Hayes, Actors Equity executive secretary Angus Duncan, Metropolitan Opera general manager Reginald Allen and Yale Drama School head Cass Canfield have been confirmed by the N. Y. State Senate as members of the State Council of the Arts. They were among 15 members appointed by Gov. Nelson A. Rockefeller.

The Council, authorized under legislation adopted during the closing days of the last session, is supposed to survey public and private institutions in the state, for the purpose of encouraging and developing the arts. The group was given a $50,000 appropriation to make the study.

Rodgers was appointed to serve on the commission until 1963. Miss Hayes's term is until 1962 and Duncan, Allen and Canfield are to serve until April 1 of this year.

G.M.'s, Anonymous V.I.P.'s of B'way; Harris, Schlissel Lead the Field

It's a tossup, as usual, who's Broadway's leading general manager of the moment. But although it's a shifting situation, the ups and downs of most general managers are less extreme than in other major employment categories of legit.

Playwrights, actors, directors and even producers come and go with hits and flops, but a select group of general managers get paid all the time—well, it seems that way. The g.m. is the behind-the-scenes Poo-Bah who, whether the show is a smash or a tryout fold, gets a basic salary (generally $250 to $350) and may handle any number of shows simultaneously, with additional pay ($50 to as much as $250 in some cases) for each.

Although the g,m, may get billing only in small type in the back of the program and is unknown to the general public, he's a key figure in the commercial theatre. He negotiates most contracts, handles theatre booking, works out touring [illegible], oversees boxoffice and [illegible] agency operations and makes most day-to-day business decisions. [illegible] job is not under the jurisdiction of the Assn. of Theatrical Press Agents & Managers, although in all but rare instances, general managers are members of the union.

Until the current two-week lay-off of "Wildcat," due to star Lucille Ball's illness, Joseph Harris was heading the pack as Broadway's top g.m., with six shows on the Main Stem. With that musical comedy dark, however, Harris is just back of Jack Schlissel, who's handling five shows on Broadway,

(Continued on page 76)

New Pitt Arena Delayed; CLO Under Canvas Again

Pittsburgh, Feb. 14.

The labor strife which held up work several weeks on the new arena in downtown Pittsburgh has upset plans for the Civic Light Opera Assn. season domed arena. The summer musical series was to have opened in the indoor spot in June.

Instead, the Opera will return for a third season in the Melody Tent, adjoining the area. William Wymetal, producer and managing director, is lining up shows and casts for the season which will now open in July, the latest in the history of the operas.

The season will probably be eight weeks, the usual length, although reports indicated the schedule might be cut to six, because of the strike. The new arena will now be ready in September, according to present plans.

'How to Succeed' May Get Vallee

Rudy Vallee has been mentioned for the cast of the upcoming Broadway musical, "How to Succeed in Business without Really Trying." The show, in which Robert Morse has already been set for a lead assignment, is being capitalized at $400,000 with provision for 20% overcall.

The musical, with book by Abe Burrows, Jack Weinstock and Willie Gilbert and songs by Frank Loesser from Shepherd Mead's novel, is scheduled to open next May 25 at the 46th St. Theatre, N. Y., currently tenanted by "Tenderloin." It's being produced by Cy Feuer & Ernest H. Martin with Frank Productions, Inc. The management is to get 1% of the gross as a producers' fee and the office expense is to be $500 a week, an increase of $150 over the usual fee for musicals in recent years.

The backers of the production will not share in album royalties nor souvenir program revenue. The show is scheduled to go into rehearsal next March 10 under Burrows' direction.

An unusual angle on the production is that it is not being filed with the securities & Exchange Commission for clearance for public investment. The idea is that SEC approval normally takes a couple of months, and the management wants to start rehearsals in mid-March. It's pointed out that although the venture is considerably over the agency's $300,000 limit for clearance, the investors will all be residents of New York State and there will be no mail solicitation.

SPOT STRIKES PLAGUE GOV'T THEATRES, PARIS

Paris, Feb. 14.

A series of spot strikes have been sweeping the nationalized theatre setup here. Houses affected include the National Opera, Opera-Comique, Comedie - Francaise, Odeon-Theatre De France and the Theatre National Populaire.

Actors and technicians want a substantial increase promised by the governmental Ministry of Culture. They will work till late March and they may call a continuing strike. However, the Ministry notes that one raise has been given, and there should be no more work stoppages until the March deadline.

Figure $17,500 Budget For Off-B'way 'Barabbas'

The planned off-Broadway production of Hugh Dickinson's English translation of Belgian playwright Michel de Ghelderode's "Barabbas" is budgeted at $17,500. That's revealed in a solicitation to prospective backers sent out by coproducers Isaiah Sheffer and James Antonio. The presentation is to be directed by Sheffer.

Dickinson is chairman of the drama department of Loyola Univ., Chicago.

B'way Just a Business, Jack Lemmon Declares; Frannie Reid Raps TV

Palo Alto, Cal., Feb. 14.

"Americans are not theatre-minded," Jack Lemmon told a panel discussion of the 15th annual Northwest Drama Conference at Stanford Univ. last Friday (10). Discussing "Today's Challenge to the Actor," the star said the U.S. public just doesn't go for theatre. "Unlike the situation in Europe, there's no place here for the young actor to train. In Hollywood he is taught to be a personality and a star. Acting is 80% intelligence. I've never met a good actor who was stupid."

And as for Broadway, he summed up, "It is a business." Also on the panel were actors John Kerr, Philip Bourneuf and Frances Reid (Mrs. Bourneuf).

The actress had her own target for criticism. "Television is a monster," she said "It eats talent and then discards it. Most of those who were popular a few years ago have now been forgotten. The actor's basic challenge today is to earn a living."

Bourneuf pitched for the need to bring theatre to every part of the U.S. and called for Government-subsidized drama. He noted the U.S. plays host to "national theatres" from all over the world, but has none of its own. Kerr suggested the nation's universities would be good sites for professional playhouses.

Some 450 delegates from colleges and universities, community theatres and Hollywood attended the conference. Other speakers included film producer Sidney Franklin, Jay film director Delmar Daves, costume designer Edith Head and writers Mark Harris and Herbert Gold.

Marty Wilde to Costar In 'Birdie' in West End

London, Feb. 14.

Rock 'n' roll disk singer Marty Wilde and Angela Baddeley will co-star with Chita Rivera in the West End production of "Bye Bye Birdie." It will be Wilde's first appearance in a London musical. The show will open May 25 at Manchester, and will follow "West Side Story" at Her Majesty's Theatre, London.

Gower Champion will repeat his Broadway staging of "Bye Bye Birdie," which is to be presented by H. M. Tennent.

Off-Broadway Reviews

Call Me By My Rightful Name

Judith Rutherford presentation of three-act drama by Michael Shurtleff, suggested by the S. F. Pfoutz novel "The Whipping Boy." Staged by Milton Katselas; designer, Charles Evans. Features Robert Duvall, Joan Hackett, Alvin Ailey, Robert Hogan, Milo Boulton, Dortha Duckworth. Opened Jan. 31, '61, at One Sheridan Square Theatre, N.Y.; $4.50 top.

Doug	Robert Duvall
Paul	Alvin Ailey
Chris	Joan Hackett
Mrs. Watkins	Dortha Duckworth
Mr. Watkins	Milo Boulton
Elliot	Robert Hogan

Broadway producer David Merrick's proported Midas touch seems to apply to his staff as well as his productions. "Call Me By My Rightful Name," at the One Sheridan Square Theatre, N.Y., is written by his casting director, Michael Shurtleff, and is being produced by Judith Rutherford, a former office employee.

A first attempt in their respective capacities, they have hit it big. Shurtleff's drama of the confusions, tensions, hopes and fears of today's young adults is moving and potent. It is direct, unaffected and absorbing, even though it sheds little new light on its subject.

Although it contains several cliches and certain inevitabilities, the story of a young Negro's struggle with racism, a Columbia graduate student's search for truth, love and himself, and a lonely girl's involvement in their lives, is unraveled in a touching manner that seems to freshen the issues. When he is being funny, Shurtleff displays a sharp comic ability and when involved in more somber attitudes he offers a smooth and understanding flexibility of mood.

Milton Katselas has directed with astute and exacting aptitude, maintaining an undercurrent of tension that explodes in a violent fight between the roommates and is never really extinguished. Shurtleff's characters are well-defined and credible and a fine cast gives them knowing vitality and sentiment.

As the Negro student whose sensitivity to the color issue creates a deepening emotional problem, Alvin Ailey offers a smooth, sensitive performance. Robert Duvall is expert as his roommate who tries to be special but is just an intelligent version of any conventionalist rebelling against himself and society.

Joan Hackett is attractive and delicate as the girl in search of a man who's interested in something besides sex, and Robert Hogan is credible as a would-be beau. Dortha Duckworth and Milo Boulton are fine as typical parents from the sticks. Charles Evans has designed a simple, practical upper-west side apartment setting.

In terms of the general run of off-Broadway theatre "Call Me By My Rightful Name" is one of the best of the season. *Kali.*

The American Dream and Bartleby

Theatre 1961 (Richard Barr and Clinton Wilder, producers) presentation of one-act comedy by Edward Albee, staged by Alan Schneider, and one-act musical with score by William Flanagan, libretto by James Hinton Jr. and Albee, based on Herman Melville's story; staged by Bill Penn. Settings, lighting, costumes by William Ritman; musical direction, James Leon. Opened Jan. 24, '61, at the York Playhouse, N.Y.; $4.50 top.

AMERICAN DREAM

Mommy	Jane Hoffman
Daddy	John C. Becher
Grandma	Sudie Bond
Mrs. Barker	Nancy Cushman
Young Man	Ben Piazza

BARTLEBY

Mr. Allen	Bruce MacKay
Turkey	Allen Gildersleeve
Nippers	Emory Bass
Ginger Nut	Edmund Gaynes
Bartleby	Roberts Blossom

In "The American Dream," playwright Edward Albee has sketched a disquieting caricature of contemporary life. As presented at the York Playhouse, N. Y., on a bill with William Flanagan's musical adaptation of Herman Melville's "Bartleby," the comedy has a polish that is both funny and disturbing.

Bumbling about in William Ritman's simple setting reflecting the shallow and negative tone of the play, are a "typical" middleclass couple, with the wife's mother present for laughs. They don't seem to know whether they're coming or going, and are siameesed to cliche and convention.

They are presently joined by a clubwoman-busybody type and later by "the American dream," a shallow youth who apparently expects to live on his attractive appearance.

John C. Becher is acceptable as the husband and Jane Hoffman is often amusing as his domineering wife. Sudie Bond gives a limber and acute performance as grandma and Nancy Cushman and Ben Piazza are effective as the busybody and "dream" respectively. Alan Schneider's direction is swift, lucid and unaffected.

In "Bartleby," for which Flanagan has composed the music and James Hinton Jr. and Albee the lyrics, there is also a note of negativism. The title character, a mysterious scrivener employed in a lawyer's office in the mid-19th century, is given to answering requests made of him by saying, "I would prefer not to." His employer is a kindly man who eventually must discharge him when he discovers he is living in the office copying room.

When there is conversation between characters, the piece is awkward and uninteresting, but when Bruce MacKay, as the lawyer-narrator, is alone and simply thinking out loud or filling in details, there is compelling focus. The music and lyrics have a unity and flow at these times that is missing in other scenes in which the words often seem at odds with the score.

Flanagan's music is often rich and emotional and the Hinton-Albee libretto has a natural quality, but the piece is generally too unbalanced to sustain interest. MacKay displays fine vocal range and ability as the lawyer and Allen Gildersleeve and Emory Bass are vocally sound as clerks. Edmund Gaynes has difficulty with the trickier passages as a moppet errand boy, and Roberts Blossom, in the only non-singing assignment, is a credible Bartleby.

Bill Penn has directed with appropriate simplicity and Ritman's setting and costumes are good. *Kali.*

("Bartleby" closed Feb. 5 after 14 performances and has been replaced on the dual-bill.—Ed.)

O, Oysters

Art D'Lugoff & Eric Blau presentation of two-act (19 numbers) revue with lyrics and sketches by Eric Blau; additional material by Bill Heyer; music by Doris Schwerin; additional music by Jacques Brel, Harold Beebe and Danny Meehan. Staged by William Francisco; choreography, Don Marsh; settings, lighting and costumes, Paul Sylbert; musical direction, Art Marrs. Features Bill Heyer, Zale Kessler, Danny Meehan, Louise Troy, Jon Voight, Elly Stone. Opened Jan. 30, '61, at the Village Gate, N.Y.; $4.60 top.

Musical numbers: "O, Oysters," "I'm Afraid," "Big Names, Big News," "Fable of Chicken Little," "Keep Off the Grass," "Fable of Emperor and Nightingale," "Dasvadanya," "Fable of the Nightingale and the Immigration Officer," "$29.50," "Ne Me Quitte Pas," "Marching Song," "Edkar's Hoedown," "Fable of the Mouth and the Flame," "Squeek," "Least of All Love," "Fable of the Analyst and the Nightingale," "12 Days of Christmas," "Fable of the Third Little Pig," "Carousels and Cotton Candy."

Somewhere in the first act of "O, Oysters," mc-performer Bill Heyer quips that his group had "a wonderful idea we're not going to do." Although the remark is made as a gag, it sums up the entire offering at the Village Gate, N.Y. The show is billed a "topical, satirical revue," but almost never lives up to its tout.

There are names, places and events of current interest mentioned, but little depth or wit is applied, and "O. Oysters" never gets off the ground. Various distortions based on the "Chicken Little" kiddie fable are woven into the production, presumably for continuity, but the device doesn't register, either.

An amiable cast puts in a solid efforts to bring the material to life and manages to provide an occasional flicker. In "$29.50," a ditty about take-home pay vs. salary. "Edgar's Hoedown," a bit on the F.B.I. chief, and "Dasvadanya," a skit about a Kentucky-Khrushchev meeting, there are hints of a satirical point of view. The group includes exhuberant Zale Kessler, clear-throated Danny Meehan, loud Louise Troy, pleasant Jon Voight, charming Heyer and ill-fated Elly Stone. The latter is stuck with the chicken little bit throughout the evening, and an uninteresting ballad called "Ne Me Quitte Pas."

William Francisco directed and Don Marsh choreographed with generally uninspired affect and Eric Blau's lyrics are dry. Doris Schwerin's music has an occasional spark and Paul Sylbert's designs are adequate. The availability of liquor at the Gate, formerly a nitery where folk singers and the like were presented, puts the show under AGVA jurisdiction, although the cast are all Equity members. *Kali.*

Detective Story

Equity Library Theatre revival of three-act drama by Sidney Kingsley. Staged by Chuck Gordone; settings, Leonard Auerbach; lighting, Wynn Olmon. Opened Dec. 16, '60, at the Lenox Hill Playhouse, N.Y.; admission by contribution.

Det. Gallagher	Harvey Shahan
Det. Dakis	George Costello
Shoplifter	Stella Longo
Mrs. Farragut	Marion J. Battenfield
Joe Feinson	Bob Elross
Det. Callahan	Daniel Pollack
Det. O'Brien	Stephan Hall
Det. Lou Brody	Godfrey M. Cambridge
Det. James McCleod	James Luisi
Arthur Kindred	Frank Farmer
Patrolman Barnes	Len Monroe
Charlie Gennini	James Beard
Lewis Abbott	Hugh Hurd
Mrs. Bagatelle	Sylvia Mann
Lt. Monaghan	Joe Marr
Susan Carmichael	Bobby Dean
Endicott Sims	Scott Cunningham
Mr. Pritchett	Mel Haynes
Carl Schneider	Merrill E. Joels
Willy	Emanuel Nureck
Mr. Feeney	Beau Silver
Mrs. Feeney	Sandra Fischer
Arum Bun	John Drkodzisky
Mr. Gallantz	Robert Burke
Miss Hatch	Vivian Brown
Mary McCleod	Merlyn Purdy
Tami Giacopetti	John Haidar
Gentleman	Bill Price
Lady	Lucille Brandt
Photographer	Art Berwick
Indignant Citizen	Leslie Rivers
Patrolman Baker	Ed Boyce

Sidney Kingsley's "Detective Story" is a bit moss-covered, but as an Equity Library Theatre presentation it provides good showcase material. The 1949 drama of the trials and tribulations of an overzealous detective, the men he works with and the people he encounters now resembles a rule book on the cliches of cops and robbers melodrama, yet it has an earnestness that keeps above most of its tv counterparts.

Judging from the station house series on television recently, "Detective Story" is virtually the prototype. All the classic characters are present, except they all appear in one showing instead of a different one each week. The standard hood, detective, psycho, first-timer, long-timer, stoolie, lawyer—they're all there. As drama, they are shopworn, but as showcase possibilities they give ample opportunity for the actors.

By and large, the cast at the Lenox Hill playhouse does a fine job. James Luisi is credibly cold as the detective whose hatred for evil becomes his undoing, and Merlyn Purdy gives a sensitive performance as his emotion-torn wife. James Beard muggs and grimaces with sinister effectiveness as a captured four-time loser, and Frank Farmer and Bobby Dean give knowing performances as a first offender and a girl who tries to help him.

Stella Longo is amusing as a shoplifter who can't help herself and Joe Feinson presents an arresting portrait of a humane police reporter. George Costello, Godfrey M. Cambridge and Daniel Pollack are good cops, Scott Cunningham as a slick lawyer, John Haidar as a hood and one-time friend of Luisi's wife, and Merrill E. Joels as an abortionist, add variety and realism to the action. Joe Marr goes a bit too far as a tough lieutenant.

Chuck Gordone's direction is well-paced and simple, and Leonard Auerbach's setting aptly conveys the atmosphere of the squad room, while Wynn Olmon has provided appropriate lighting. *Kali.*

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61).
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Cicero, St. Marks (2-8-61).
Connection, Living Th'tre (Rep) (7-15-59).
Elsa Lanchester, 41st St. (2-6-61).
Epitaph for Dillon, Actors (12-28-60).
Every Other Evil, Key (1-22-61).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (1-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (1-18-59).
Moon and River, East End (2-6-61).
Mousetrap, Mews (11-5-60).
O, Oysters, Village Gate (1-30-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
3 Japanese Plays, Players (2-3-61).
Threepenny Opera, de Lys (9-20-55).
To Damascus, Theatre East (2-14-61).
Two for Fun, Madison Ave. (2-13-61).

SCHEDULED OPENINGS

Play Tonight, Marquee (2-15-61).
Kreutzer Sonata, Maidman (2-15-61).
Tiger Rag, Cherry Lane (2-16-61).
Double Entry, Martinique (2-20-61).
Walkup, Provincetown (2-23-61).
Rendezvous, Gramercy Arts (2-27-61).
Death of Bessie, York (2-28-61).
Five Posts, Gate (3-6-61).
Roots, Mayfair (3-6-61).
Worn Horseradish, Maidman (3-13-61).
Merchant of Venice, Gate (3-19-61).
Night at Guignol, Guignol (3-25-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Banquet for Moon, Marquee (1-19-61); closed Feb. 5 after 24 performances.
Donogoo, Mews (1-18-61); closed Sunday (12) after 35 performances.
Montserrat, Gate (1-8-61); closed Sunday (12) after 41 performances.

Asides and Ad-Libs

"Critics I generally do not object to. But I don't think they're active enough in driving the theatre along. Their job is to push up the public taste. But they aren't doing that job. They're too hard on serious plays and too easy on obviously commercial items."—**David Merrick,** producer of "The World of Suzie Wong" and other shows, as quoted by **William Glover,** of the AP, and published in the Winston-Salem (N.C.) Journal and Sentinal.

Stan Fuchs and **Mike Lintz,** proprietors of The Lobster restaurant, N. Y., have opened a new establishment, Mike's Fish House, in West 49th St., N. Y. . . . The name of **Filoyd Ennis,** who plays Solon in "The Octoroon," at the Phoenix Theatre, N. Y., was misspelled in a recent issue.

The League of N. Y. Theatres has started issuing a periodic bulletin to its producer-theatre owner members . . . The Dramatists Guild is also circulating its membership with a monthly bulletin, edited by **Philip Dunning.** The February issue has four pages . . . Although VARIETY first broke the story of the American National Theatre & Academy investment in "The Conquering Hero" and other publications have since explored the situation in some detail, there's still a trickle of mail from indignant readers demanding (in some cases anonymous) an "explanation" of the matter. Why not take it up with the ANTA board?

David Ross has postponed his planned off-Broadway revival of Ibsen's "Ghosts" in order to continue the run of the same author's "Hedda Gabler" at the 4th Street Theatre, N. Y. . . . **Robert Porterfield,** producer of the Barter Theatre, Abingdon, Va., has written another of his periodic letters to the barn's patrons, whom he addresses as "Dear Friends, Countrymen and Kin-folk," and gives a characteristically chatty account of his "first vacation ever."

The new bulletin of the N. Y. Convention & Visitors Bureau lists scheduled conventions, with expected attendance of each, in New York during March, April and May . . . Broadway producer **Alexander H. Cohen** is enclosing in each mail order or window sale envelope containing tickets a small card with a reproduction of the Playbill cover for his current show, "An Evening with Mike Nichols and Elaine May," and suggesting restaurants where patrons may eat before the performance. In a reverse twist, the Lobster restaurant attaches a card to its menu recommending the Broadway play, "All the Way Home."

"I don't care for the climate on the Coast. In fact, I don't care for the Coast. And they conduct their business at such strange hours. Five a.m. they start. Acting doesn't seem to be a moral thing to do in the daylight. Actors and burglars do their best work after dark."—**Cedric Hardwicke,** costar with **Gertrude Berg** of the touring "Majority of One," as quoted by columnist **Will Jones** in the Minneapolis Tribune.

Things have been tough for the **Brooks Atkinsons** lately. Following only a few days after the fast fold of "Julia, Jake and Uncle Joe," **Howard M. Teichmann's** dramatization of **Oriana (Mrs.) Atkinson's** book, "Over at Uncle Joe's," in which she and her N. Y. Times columnist and ex-critic husband were characters, they got the vicarious blackeye of the fiasco. "How to Make a Man," at the Brooks Atkinson Theatre, N. Y. . . . **Shelley Winters** is mentioned for the leading part in "Natural Affection," the new **William Inge** play due for production next season.

Legit Followups

The Importance Of Being Oscar
(ROYAL COURT THEATRE, LONDON)

London, Jan. 24.

Having had a sellout fortnight in London's West End last fall, Micheal MacLiammoir has been recalled for a further four weeks to the Royal Court Theatre with his ingenious and largely satisfying "Importance of being Oscar." This biography cum-recital of Wilde's activities is due on Broadway in March.

MacLiammoir provides the same selection of material, reviewed in VARIETY at its Apollo Theatre opening, and has made little alteration to his linking patter. He seems even more assured in his delivery. If he can be faulted at all, it could be that the play excerpts from "Ideal Husband" and "Importance of being Ernest," with the Irish actor taking all the parts, doesn't entirely come off.

But the show's avowed object is to give a conspectus of Wilde's varied achievement. With a cast of one, there is no other way of representing the stage comedies. In all other respects, MacLiammoir repeats his previous triumph, mightily moving in the passages from "De Profundis" and quoting gaily from the witty lines.

The whole thing is, as before, subtly and effectively directed by Milton Edwards. *Otta.*

Fairy Tales of New York
(COMEDY THEATRE, LONDON)

London, Jan. 25.

After the critical attention it attracted recently at the Pembroke Theatre in the Round, Croydon, J. P. Donleavy's four "sketches" made the expected transfer to the West End. It has accomplish the move with about equal critical acclaim, but its obscure and offbeat character limits appeal to the intellectual type of playgoer.

As it was not exceptionally suited to its original in-the-round staging, "Fairy Tales" does not suffer by conventional presentation, nor is it improved by it. It remains a colorfully written four-part exercise, with one recurring character to provide the link.

There is no continuity of action, but each playlet takes a gentle though decisive swipe at authority and conformity, and the message is brought home vividly in the final scene, in which the hero is denied service in a fancy restaurant because he denies convention by wearing peach-colored shoes.

After his young and impressionable companion is reduced to tears watching the passing waiters, the young man makes a dramatic gesture and leaves the restaurant. He returns in a few minutes in full dress, but with rings on his feet instead of shoes, to receive the full courtesies of the snobbish staff.

The fact that each of the four items is somewhat overlong hampers Philip Wiseman's crisp direction, though he has certainly got the best out of his cast. Barry Foster is excellent as the man who defies convention, Robert Ayres adroitly suggests authority and Harry Towb is first rate as the middle-of-the-roader. Susan Hampshire pleasntly supplies the feminine decorative touch. *Myro.*

The Gazebo
(SAVOY THEATRE, LONDON)

London, Feb. 1.

"The Gazebo," which has been running at the Savoy for some 10 months under the Harold Fielding banner, has undergone its first major cast change with playwright and tv personality Alan Melville taking over the role created in the West End by Ian Carmichael.

It is certainly offbeat casting and it is hardly fair to make direct comparison. Carmichael added his own business to give the character a screwy flavor, but Melville plays it in almost warm and cosy fashion. There have been two other minor cast changes since the Alex Coppel play was first reviewed, with David Moloney assuming the part of the visitor and George Lee stepping in for the role of Druker.

Melville's costars. Moira Lister and Michael Goodliffe, continue to give the comedy a fresh look and there is no apparent reason why it should not continue for some time. *Myro.*

Bill Hayes will costar with **Elaine Dunn** in the touring edition of "Bye Bye Birdie," opening April 24 at the Curran Theatre, San Francisco.

Road OK; 'Mary' $27,674 for 5, N. H.; 'Devil's' 27G, Hub; 'Russian' 12G, D.C.; 'Fiorello' $56,782 in 2d Week, Cleve.

The road was generally fair last week. Receipts were meagre for a couple of shows, but as usual the musicals mopped up.

Beginning pre-Broadway tryout tours last week were "Mary, Mary," which was a sellout in five performances in New Haven, and "Devil's Advocate," which played to so-so business in a full Boston frame.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taes. Engagements are for single week unless otherwise noted.

ATLANTA

Music Man, Auditorium (MC-RS). Previous week, $60,609, Auditorium, Memphis.

Last week, $65,095.

BALTIMORE

Once Upon a Mattress (Hurok), Ford's (MC-RS) ($6.50; 1,819; $60,000) (Dody Goodman, Buster Keaton). Previous week, $30,364, seven-performance split.

Last week, $28,337 with Theatre Guild-American Theatre Society subscription.

BOSTON

Devil's Advocate, Colonial (D-T) (1st wk) ($4.95-$5.50; 1,550; $44,000) (Leo Genn, Sam Levine, Edward Mulhare).

Opened here Feb. 6 to four favorable notices (Doyle, American; Durgin, Globe; Maloney, Traveler; Wolffers, Herald) and two unfavorable (Maddocks, Monitor; Norton, Record).

Last week, about $27,000 for eight performances and one preview Jan. 4. with Show of the Month Club subscription.

My Fair Lady, Shubert (MC-RS) (6th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $66,971.

Last week, $66,470.

CHICAGO

At the Drop of a Hat, Blackstone (R-RS) (3d wk) ($4.50-$5; 1,447; $38,500 (Michael Flanders, Donald Swann). Previous week, $31,059 with TG-ATS subscription.

Last week, $32,394 with TG-ATS subscription.

Flower Drum Song, Shubert (MC-RS) (13th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $56,057.

Last week, $52.966.

CLEVELAND

Fiorello, Hanna (MC-RS) (2d wk). Previous week, $48,872 with TG-ATS subscription.

Last week, $56,782 with TG-ATS subscription.

MONTREAL

Hostage, Her Majesty's (CD-RS) ($5.50; 1,704; $50,000). Previous week, $49,656, O'Keefe, Toronto.

Last week, about $29,500.

NEW HAVEN

Mary, Mary, Shubert (C-T) ($4.80; 1,650; $27,300) (Barbara Bel Geddes, Barry Nelson, Michael Rennie).

Opened here Feb. 8 to two endorsements (Johnson, Journal-Courier; Leeney, Register).

Last week, $27,674 for five performances.

PHILADELPHIA

Come Blow Your Horn, Walnut (C-T) (2d wk) ($4.80-$5.40; 1,360; $33,000). Previous week, $8,521 for four performances.

Last week, $23,076.

13 Daughters, Shubert (MC-T) (2d wk) ($6-$7.50; 1,876; $69,000) (Don Ameche). Previous week, $30,880.

Last week, about $36,800.

ST. LOUIS

Five Finger Exercise, American (D-RS). Previous week, $17,142 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $22,889 with TG-ATS subscription.

TORONTO

Andersonville Trial, O'Keefe (D-RS) ($4.50-$5; 2,100; $55,000) (Brian Donlevy, Martin Brooks). Previous week, $31,218, seven-performance split.

Last week, $19,846 with twofers for seven performances. The theatre curtained off 1,100 of its 3,200 seats for the presentation.

WASHINGTON

Once There Was a Russian, National (C-T) (2d wk) ($4.50-$4.95; 1,685; $42.900) (Walter Matthau, Francoise Rosay, Albert Salmi, Julie Newmar). Previous week, $11,501.

Last week, $12,050.

WILMINGTON

Midsummer Night's Dream, Playhouse (C-RS) ($5.50; 1.251) (Bert Lahr). Previous week, $35,147 with TG-ATS subscription, Forrest, Philadelphia.

Last week, $26.617 for seven performances with TG-ATS subscription.

SPLIT WEEKS

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $19,366, Biltmore, Los Angeles.

Last week, $22,319 for six performances: Memorial, Fresno, Monday (6), one, $4,719 with partial Broadway Theatre League subscription; California Theatre, San Bernardino, Tuesday (7), one partial BTL, $3,100; Temple, Tucson, Thursday (9), two partial BTL, $4,500; Union High School, Phoenix, Friday-Saturday (10-11), two, $10,000.

Majority of One (C-RS) (Gertrude Berg, Cedric Hardwicke). Previous week, $43,656 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $26,715 for eight performances: Rivoli, Toledo, Monday-Tuesday (6-7); Hartman, Columbus, Wednesday-Saturday (8-11).

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everet Horton, King Donavan). Previous week, $33,523, six-performance split.

Last week, $33,301 for six performances: Memorial Hall, Independence, Kan., Monday (6), one, $2,326; High School, Topeka, Tuesday (7), one BTL, $6,014; Municipal, Tulsa, Wednesday-Thursday (8-9), two BTL, $13.212; Robinson Memorial, Little Rock, Friday-Saturday (10-11), two BTL, $11,749.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $24,969, six-performance split.

Last week, $22,004 for six performances: McAllister, San Antonio, Monday-Wednesday (6-8), three BTL, $8.842; Texas Christian College, Ft. Worth, Thursday (9), one guarantee, $3,110; Northwestern Classic High School, Oklahoma City, Friday-Saturday (10-11), two BTL, $10.052.

Raisin in the Sun (D-RS) (Claudia McNeil). Previous week, $41,251, Geary, San Francisco.

Last week, $21,529 for five performances: Music Hall, Omaha, Tuesday-Wednesday (7-8), two $8,229; Music Hall, Kansas City, Thursday-Saturday (9-11), three, $13,300 with TG-ATS subscription.

London Bits

London, Feb. 14.

Sheila Van Damm has produced her first Windmill non-stop revue, following the death of her father, Vivian Van Damm, in December.

H. M. Tennent, Ltd. will present a new revue, "On the Avenue," opening May 18 at the Queen's Theatre, with **George Rose, Joan Heal** and **Beryl Reid.**

Gordon Boyd will be stand-by for Van Johnson in "The Music Man." He'll be available to substitute during performance time, will be free to do non-legit work.

Margaret Lockwood will star in **Philip King's** new comedy, "Milk and Honey," with **Patrik Cargill, April Olrich, Derek Farr** and **John Stone.**

Abominable Snowman

During last week's snow woes, "Camelot" audiences got a bonus laugh when Richard Burton sings the line in the Broadway legit musical's theme song:

"There's a legal limit to the snow here—in Camelot . . ."

Canadian Ballet $18,674 On 2d Week in Toronto

Toronto, Feb. 14.

The National Ballet of Canada grossed $18,674 last week in the second stanza of a fortnight's run at the 1,525-seat Royal Alexandra Theatre here. The potential gross capacity was $29,000 at the house, scaled to a $3 top weeknights and $3.50 weekend eves.

The previous week's take was $17,800.

Ballet Theatre O.K. $6,526, 2 Performances, St. Paul

St. Paul, Feb. 14.

The American Ballet Theatre grossed $6,526 in two performances last Saturday (11) at the 2,695-seat auditorium here.

The house was scaled to a $4 top.

Afro Ballet $23,100, L.A.

Los Angeles, Feb. 14.

Ballets Africains grossed a good $23,100 last week in the initial stanza of a fortnight's run at the Biltmore Theatre here.

The house is scaled to a $4.85 top.

Touring Shows

(Feb. 12-26)

Andersonville Trial—E. Illinois U., Charleston (13); Orpheum, Davenport (14); Civic, Omaha (15); Music Hall, K.C. (16); Municipal, Sioux City (17); Municipal, Pueblo (19); High School, Grand Junction (20); Capitol, Yakima (23); Queen Elizabeth, Vancouver (24-25).

At the Drop of a Hat—Shubert, Det. (13-25).

Come Blow Your Horn (tryout)—Walnut, Philly (13-18, moves to N.Y.)

Devil's Advocate (tryout)—Colonial, Boston (13-18); Forrest, Philly (21-25).

Fiorello (2d Co.)—O'Keefe, Toronto (13-25).

Five Finger Exercise—KRNT, Des Moines (14); Aud., Denver (16-18); Hartford, L.A. (21-25).

Flower Drum Song—Shubert, Chi (13-25).

Happiest Girl in the World (tryout)—Shubert, New Haven (18-25).

Hostage—Forrest, Philly (13-18); Civic, Chi (20-25).

J.B.—Civic, Lubbock, Tex. (13); Sewell, Abilene (14); Municipal, San Angelo (15); Municipal, Austin (16); New Downtown Municipal, Dallas (17-19); Aud., Oklahoma City (20); College Aud., Texarkana (21); Music Hall, Lafayette, La. (25).

La Plume de Ma Tante—Riviera, Las Vegas (12-26).

Majority of One—Shubert, Cincy (13-18); American, St. L. (20-25).

Mary, Mary (tryout)—Wilbur, Boston (13-25).

Midsummer Night's Dream—National, Wash (13-25).

Music Man (2d Co.)—Municipal Aud., Birmingham (13-18); Robinson Memorial, Little Rock (21-25).

My Fair Lady (2d Co.)—Shubert, Boston (13-25).

Once Upon a Mattress (Hurok)—Erlanger, Philly (13-25).

Once Upon a Mattress (bus-and-truck)—Memorial, Shreveport (13); City Aud., Beaumont (14); Aud., New Orleans (15-18); Del Mar, Corpus Christie (20); Municipal, Harlingen, Tex. (21); McAllister, San Antonio (22-24); Will Rogers, Ft. Worth (25).

Pleasure of His Company—McMahon, Lawton (12); Miller, Wichita (13-14); Indiana U., Bloomington (17); Quimby, Ft. Wayne (18); American, Roanoke (20-21); Morine Corps Air Station, Cherry Point, N.C. (22); Municipal, Savannah (23); Ritz, Valdosta, Ga. (24); Royal, Columbus, Ga. (25).

Raisin in the Sun—American, St. L. (13-18); Aud., St. P. (20-25).

13 Daughters (tryout)—Shubert, Philly (13-25).

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).
And Another Trink, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaudeville (11-25-60).
Cretzker, Duchess (4-27-60).
Chin-Chin, Wyndham's (11-3-60).
Cinderella, Adelphi (12-23-60).
Fairy Tales, Comedy (1-24-61).
Finas Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-23-60).
Hostage, Lyric Ham. (2-13-61).
Importance Oscar, Royal Court. (1-23-61).
Irma La Douce, Lyric (7-17-58).
Magic Lantern, Saville (2-6-61).
Man All Seasons, Globe (7-14-60).
Masterpiece, Royalty (1-26-61).
Mousetrap (Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Pool's Paradise Phoenix (2-16-21).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Stop It Whoever, Arts (2-15-61).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Tiger and Horse, Queen's (8-24-60).
Tokyo 1961, Coliseum (1-25-61).
Waiting in Wings, Duke York's (9-7-60).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
Young in Heart, Vic. Pal. (12-21-60).

CLOSED

Art of Living, Criterion (8-18-60).
Emil & Detectives, Mermaid (12-15-60).

SCHEDULED OPENINGS

John Gabriel Borkman, Mermaid (2-16-61).
Changeling, Royal Court (2-21-61).
King Kong, Princess (2-23-61).

Snow Rough on B'way B.O. Traffic, But 'Faust' $63,400 Center Record; 'All Way' $20,856, 'Miracle' $18,420

Business was uneven on Broadway last week, with grosses remaining slim for many shows. Snow-covered streets, snarling traffic and bringing an official ban on private vehicles in the city, contributed to a slowdown in b.o. activity the early part of the week.

One show, "How to Make a Man," quit last Saturday night (11) and two more, "Midgie Purvis" and "Period of Adjustment," are scheduled to fold next Saturday night (18). "Wildcat," the Lucille Ball-starrer, is currently in second week of a fortnight's layoff. A house record for a straight play was established at the City Center last week by the German-language presentation of "Faust, Part I."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of taxes.

Advise and Consent, Cort (D) (13th wk; 100 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $33,075.

Last week, $37,452.

All the Way Home, Belasco (D) (11th wk; 85 p) ($6.90-$7.50; 967; $38,500). Previous week, $14,950.

Last week, $20,856 with Play of the Month Guild subscription.

Becket, Royale (D) (19th wk; 145 p) ($6.90-$7.50; 1,050; $45.507) (Laurence Olivier, Anthony Quinn). Previous week, $36,882 with twofers.

Last week, $35,363 with twofers.

Best Man, Morosco (D) (45th wk; 352 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $20,427.

Last week, $20,295.

Bye Bye Birdie, Shubert (MC) (43d wk; 336 p) ($8.60-$9.40; 1.453; $64,000). Previous week, $41,140.

Last week, $35,694.

Camelot, Majestic (MC) (10th wk; 81 p) $9.40; 1.626; $84,000) (Richard Burton, Julie Andrews). Previous week, $84,140 with parties.

Last week, $83,629 with parties.

Critic's Choice, Barrymore (C) (9th wk; 69 p) ($6.90-$7.50; 1.067; $40,000) (Henry Fonda). Previous week, $28,431 with parties.

Last week, $29,380.

Do Re Mi, St. James (MC) (7th wk; 56 p) ($8.60-$9.40; 1.615; $69,500) (Phil Silvers). Previous week, $70,589.

Last week, $70.363 with sale of obstructed view seats, which are not reflected in the parenthetic potential capacity figure.

Evening With Mike Nichols and Elaine May, Golden (R) (18th wk; 147 p) ($6.90-$7.50; 773; $30,439). Previous week, $28,973.

Last week, $26,736.

Fiorello, Broadhurst (MC) (63d wk; 500 p) ($8.35-$9.40; 1.182; $58.194). Previous week, $42,996.

Last week, $39,355.

Gypsy, Imperial (MC) (83d wk; 654 p) $8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $45,821 with twofers.

Last week, $45,836 with twofers.

Irma La Douce, Plymouth (MC) (20th wk; 156 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $46,476.

Last week, $40,042.

Midgie Purvis, Beck (C) (2d wk; 12 p) ($6.90-$7.50; 1.200; $48.000) (Tallulah Bankhead). Previous week, $10,760 for four performance.

Last week, $8,787. Closes next Saturday (18).

Miracle Worker, Playhouse (D) (68th wk; 540 p) ($6.90-$7.50: 994; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $31,496 with Anne Bancroft costarred with Miss Duke.

Last week, $18,420.

Music Man, Broadway (MC) (164th wk; 1,303 p) ($8.05; 1,900; $73,850). Previous week, $30,430 with twofers.

Last week, $30,646 with twofers.

My Fair Lady, Hellinger (MC) (256th wk; 2,039 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $32,43[illegible].

Last week, $30,222.

Period of Adjustment, Hayes (CD) (14th wk; 108 p) ($6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $19 799. Closes next Saturday (18).

Last week, $19,006.

Rhinoceros, Longacre (CD) (5th wk; 40 p) ($6.90; 1.101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $29,279.

Last week, $24,701.

Show Girl, O'Neill (R) (5th wk; 36 p) ($6.90-$7.50; 1.076; $45.052) (Carol Channing). Previous week, $23,451.

Last week, $[illegible],846.

Sound of Music, Lunt-Fontanne (MD) (61st wk; 4[illegible] p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,872. Lays off next July 3-15.

Last week, $71,575.

Taste of Honey, Lyceum (D) (19th wk; 151 p) ($6.90; 955; $32,000) (Joan Plowright, Angela Lansbury). Previous week. $17,329. Moves next Monday (20) to the Booth.

Last week, $17,686.

Tenderloin, 46th St. (MC) (17th wk; 136 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $36,742 with twofers.

Last week, $45;213 with twofers.

Tenth Man, Ambassador (D) (66th wk; 519 p) ($6.90-$7.50; 1.155; $41,562). Previous week, $14,875 with twofers.

Last week, $15,817 with twofers.

Toys in the Attic, Hudson (D) (50th wk; 392 p) ($6.90-$7.50; 1.065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $16.997 with twofers.

Last week, $15,386 with twofers.

Under the Yum Yum Tree, Miller's (C) (13th wk; 101 p) ($6.90-$7.50; 912; $30,486). Previous week, $10.528.

Last week, $10,454.

Unsinkable Molly Brown, Winter Garden (MC) (15th wk; 116 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $56,282.

Last week, $58,411.

Wall, Rose (D) (18th wk: 143 p) ($6.90-$7.50); 1,162; $46.045). Previous week, $11,287 with twofers.

Last week, $12,478 with twofers.

Miscellaneous

Faust, Part I, City Center (D) (1st wk; 8 p) ($3.95; 3,090; $80,000).

Last week, $63,400, house record for a straight play. Ends limited two-week run next Sunday (19).

Octoroon, Phoenix (D) (3d wk; 21 p) ($4.60; 1,150; $20,382). Previous week, $10.600.

Last week, $11,098.

Closed Last Week

How to Make a Man, Atkinson (C) (2d wk; 7 p) ($6.90-$7.50; 1,090; $43,522) (Tommy Noonan, Barbara Britton, Pete Marshall, Vicki Cummings, Erik Rhodes). Previous week, $2,150 for opening performance. Closed last Saturday at an estimated $225,000 loss (see separate story).

Last week, $506 for six performances.

Opening This Week

Once There Was a Russian, Music Box (C) ($6.90-$7.50; 1,101; $49,107) (Walter Matthau, Francoise Rosay, Albert Salmi, Julie Newmar).

Leonard Key, Morton Segal, Kenneth Schwartz, Mel Howard (in association with Justin Sturm) and Dick Randall presentation of play by Sam Spewack; opens next Saturday night (18).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. Indicate voice range.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address. Auditions today (Wed.) for open call singers; Equity dancers, Thursday (16); all calls for men at 10 a.m. and women, at 2 p.m.; at the 46th Street Theatre (226 W. 46th St., N. Y.)

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual character; baritone, 50, charming, personality, wide vocal range, handsome; soprano, 45-50, sophisticated, cold; man, 26, Ivy League type, cold singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre. Auditions Monday (20) for Equity dancers, boys with Ivy League appearance, at 10 a.m. and girls with secretarial appearance, at 2 p.m.; Tuesday (21) for open call dancers, same types and schedule; at the Lunt-Fontanne Theatre (205 W. 46th St., N. Y.).

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Parts available for two femmes, 40's, heavy appearance, must sing well. For appointment contact Lillian Stein, above number.

"Night of the Iguana" (D). Producers, Charles Bowden & H. Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630). Available parts: ingenue; leading lady, 25; two Mexican boys, 17; German character man, 60; German girl, 22; German man, 30; Mexican man, 25; character man, 35. Mail photos and resumes, above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40 W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman. Available parts: several girls, 16-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, military, regal; man, 40's, easygoing, aristocratic; buxom, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Call Me by My Rightful Name" (D). Producer, Judith Rutherford (31 Grove St., N. Y.; OR 5-1854). Parts available for man and woman, 40-50, as understudies. For appointment, contact Dorothy Fowler, above number.

"Country Girl" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available except George Elgin; however, a standby for that part is sought. Auditions today (Wed.), at 2-6 p.m., at ELT Rehearsal Hall (133 Second Ave., N.Y.) All applicants must bring Equity membership cards. Script is available at Drama Book Shop (51 W. 52d St., N.Y.).

"Double Entry" (MD). Producers, Albert C. Lasher & Paul Lehman & the Happy Medium (L & L Theatre Prods., 245 Lexington Ave., N.Y.; MU 5-7484). Available parts: Negro tenor, 18-23; bass-baritone, 35-50. Legit voices only. For appointment, call Joe Del Santi, LO 5-8559.

"Feast of Panthers" (D). Producer, John Bowman (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: character man for role of Oscar Wilde; femme, 26-30, slight, pretty, sensitive; man, 40-50, slim; man, 20-22, gracious; man tall, austere, hawk-like stare; man, 50-60, large, kindly; four interpertive dancers. Mail photos and resumes, above address.

"Hobo" (MC). Producer, Prego Productions (21 Ninth Ave., N. Y.; BU 8-3448). Available parts: base or baritone, 25-30; femme, 25-35, stylish; comedienne, 30-40; man, 30's, ladies man; character man, 35-50; man, 35-50, tough; Salvation Army femme; man, 35-50, businessman; Negro man, 35-40, plays guitar; comedian; man, large, comic; English vaudvillian; comedienne, 30-45; man, 21. All roles are singing. Auditions next Saturday (18) and Monday (20), Equity call, at 2-6 p.m. and non-Equity call, at 11 a.m.-2 p.m., at the Orpheum Theatre (Second Ave. and St. Marks Pl.).

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"Hamlet" (D). Producers, Philip Dean (52 W. 91st St., N.Y.; LY 5-0086). All parts available for this all-Negro production. Auditions for Equity performers tomorrow (Thurs.), at 3-6 p.m., Avon Studios (223 W. 43d St., N. Y.).

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Premise" (C). Producers, Theodore J. Flicker, Allen Mankoff & David Carter (154 Bleeker St., N.Y.; LF 3-5020). A second company of the improvisational group is being formed. Audition appointments being arranged by Zev Putterman, of above number.

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Part available for replacement for Juanita Hall. Contact Edward Blum, above address.

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. Mail photos and resumes, c/o Richard North Gage, above address.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-5446). Parts available for male and femme musical principals. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only, and Chicago auditions will be conducted March 10-12, at the Pat Stevens Studios (22 W. Madison St.).

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address. Ensemble auditions will be held late in February.

JONES BEACH, N. Y.

"Paradise Island" (MC). Producer, Guy Lombardo (c/o Mayor, 635 Madison Ave., N. Y.; PL 1-5420). Parts available for Hawaiian specialty acts and attractive femme singer-dancers. Mail photos and resumes c/o Arnold Spector, above address.

KALAMAZOO, MICH.

Deux Productions. Producer, Alexander Morr (P. O. Box 1832, Cleveland 6, Ohio). Parts available for male and femme musical comedy performers apprentices and ensemble. Mail photos and resumes c/o above address.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address.
agents only in the case of the leads, c/o above address.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TOURING

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: Tessie Tura, Weber, Uncle Jocko, Agnes, Hollywood blondes, Miss Cratchitt. Mail photos and resumes to Michael Shurtleff, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Big Fish, Little Fish" (C). Producer, Lewis Allen (163 W. 46th St., N. Y.; PL 7-5100).

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520).

"Far Country" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290).

"Hamlet" (D). Producer, Phoenix Theatre (198 Second Ave., N.Y.; OR 4-7160).

OFF-BROADWAY

"Five Posts in the Market Place" (D). Producer, Repertory Co. of the Gate Theatre (162 Second Ave., N. Y.; OR 4-7160).

"Rendezvou at Senlis" (C). Producers, Claude Giroux & Manny Azenberg (c/o Gramercy Arts Theatre, 138 E. 27th St., N.Y.; MU 6-9630).

"Roots" (D). Producer, Norman Twain (40 E. 72d St., N. Y.; TR 9-1190).

"Walk-up" (D). Producers, Ellie Horn & Bill Holzman (c/o 41st Street Theatre, 125 W. 41st St., N. P.; BR 9-4641).

"Worm in Horseradish" (C). Producers, Gerald Krone & Dorothy Olim (785 West End Ave., N. Y.; UN 6-1220).

TOURING

"Broadway USA-'61" (R). Producer, John Effrat (1619 Broadway, N.Y.; CO 5-6440).

"Sound of Music" (MD). Producers, Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; MU 8-3640).

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N. Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35. Mail photos and resumes, c/o Jeanette Kamins, above address.

"Young Doctors" (D). Producers, Lawrence Turman & Stuart Millar, for release through United Artists (729 Seventh Ave., N. Y.; CI 5-6000). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All applicants must bring SAG membership cards.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Defenders" (dramatic series). Producer, Herbert Brodkin (Plautus Prods., 44 E. 53d St., N. Y.; PL 1-2345). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All applicants must bring SAG membership cards.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Miscellaneous

American Mime Theatre. Managing Director, Paul Curtis (192 Third Ave., N. Y.; SP 7-1710). Parts available for Equity character man and young leading lady with movement background. Auditions Saturday (18), at 2 p.m., by appointment only. Call above number, 2-8 p.m. daily, for appointment. The repertory group plays concert, tv and off-Broadway engagements.

U.S.-Born Hindu Dancer, Nala Najan & Troupe In Strong Premiere

By ROBERT J. LANDRY

A Hindu temple dancer born in the U. S. of Spanish-Russian parentage made a successful Sunday debut (12) with his own company at Kaufman Auditorium, Manhattan. The musicians were nearly the only members of a 11-person troupe actually born in India.

Not yet 30, Nala Najan, as he calls himself, was sent to India at age 15 by Theosophists to study the dance techniques there. He has since done a certain amount of off-Broadway and television choreography in Manhattan, but the present recital was mostly put together with his own students, including Amrita, Saroja, Kamari, Deepa. All assume Hindu names in the tradition of yesteryear, when most classic ballet dancers pretended to be Russian. (Najan's family name is Roberto de Burghos.)

That Najan is a superb technician became clear after his first solo, "Varnam." But following intermission his display of nerve control over the ankle bells demonstrated his virtuoso status. This number is a certainty to bring audience outbursts wherever even a modicum of appreciation is present.

Just how such a troupe can get itself booked is not easily answered. However, the YMHA hall was a sellout, with standees Sunday, bespeaking a certain potential audience. Campus bookings would seem the natural market. The recital is generally absorbing, occasionally exciting and free of the tedium that has hampered some recent Hindu dance offerings seen in N. Y.

A second male dancer, Mohan Dev, a Polynesian, is a strong figure on his own, making several appearances, one as the puritanical prince who spurns the "Heavenly Courtesan" and loses-his-all when she invokes her revenge as a spurned goddess. Shrimathi Gini is the zoftic zowie with the I'll-fix-you, and a remarkable terp she is, in technical and pantomimic impact.

Only an expert could evaluate the ethnic authenticity of the dances. Suffice that the artistry speaks for itself. Indian dancing is reputedly hard to find these days, even in India.

This is group that ought to be subsidized one way or another. It is excellent, exotic and unusual.

Spur Mex Participation In International Legit

Mexico City, Feb. 14.

Rodolfo Landa, head of the National Assn. of Actors, has been named president of the Mexican Center, associated with UNESCO's International Theatre Institute. He has previously attended theatre conferences in Paris, Brussels and Tel Aviv.

Mexico plans an intensified program this year to become reincorporated in the international theatre movement. One of the projects is to be a Mexican folklore ballet troupe to participate in the Paris theatre festival in the Theatre of the Nations this summer.

Other plans for the program are for revision of the rules for prizes for talent, playwrights, directors, scene designers, and other theatre technicians, and a general drive to strengthen the Mexican theatre, especially in giving major incentives to new playwrights.

Lars Schmidt's 'Lady' in Dutch

Cabaret-Name Troupe May Open Way for Translations of B'way Musical Comedies in Netherlands

By HANS SAALTINK

Amsterdam, Feb. 7.

"My Fair Lady" has broken the ice for American musicals in the Netherlands. The Alan Jay Lerner-Frederick Loewe adaptation of Bernard Shaw's "Pygmalion" opened recently at the Carre Theatre here, the first Dutch version of a Broadway musical comedy to be presented on the Holland stage. It looms as another addition to the international string of successful "Lady" productions.

Adding to the favorable advance publicity emanating particularly from the American and British presentations of the tuner is the local appeal of actor-nitery performer Wim Sonneveld (playing Henry Higgins) and comedian Johan Kaart (as Alfred P. Doolittle). The role of Eliza Doolittle is played by 21-year-old Margriet de Grott, a newcomer from cabarets.

The musical is being presented by Swedish impresario Lars Schmidt, who owns the Continental rights, in partnership with Willy Hofman and Piet Meerburg. Sven Age Larsen, who staged the Scandinavian productions of "Lady," repeated that assignment for the local presentation and Erik Bidsted, who choreographed the show in Copenhagen, dittoed in that capacity here.

The Dutch translation is by Hubert Janssen and Alfred Pleiter (book) and Seth Gasikema (lyrics). The lyrics presented a particularly difficult problem, since exact translations obviously wouldn't be suitable. Thus, "The Rain in Spain Stays Mainly on the Plain" is "Het Spaanse Graan De Orkaan Doorstaan," the literal English translation of which is "The Spanish Grain Prevailed the Hurricane."

The musical has an all-Dutch cast except for American tenor Richard Prince as Freddy Eynsford-Hill. The sets, originated by Oliver Smith for the longrunning Broadway production, have been reduced in size to fit the Carre stage.

Phase 2 Coffee House Plays Down the Volume, Gets OK From Neighbors

Phase 2, a Greenwich Village espresso-entertainment spot, has turned down its volume dial. Soundproofing of the streetlevel coffee house has apparently appeased the residents of upstairs apartments. The occupants had complained to the landlord about the noise from the java joint, and action for the possible eviction of the management was launched.

While the spot was being soundproofed, the entertainment policy continued with earlier-than-usual evening performances. Applause was also eliminated in favor of quieter finger-snapping response by the audience. The soundproofing job evidently satisfied the landlord, who withdrew his eviction action.

The performance schedule is now back to normal and regular applause is again permissable. The current entry at the coffeehouse is a three-character offering titled, "Pass the Nuts," written by Norman Kline and co-produced by him and Don Gregory.

Phase 2 is one of the espresso spots involved in an effort to work out an acceptable formula for the employment of members of Actors Equity in coffee house presentations.

Plan Off-B'way Theatres, Cafe, Galleries, Studios

Two off-Broadway theatres, a cafe, an art gallery and drama studios are planned for a lower eastside site previously used as a firehouse. Ownership of the building, located on E. 12th St., has been acquired by James S. Lyons, of New Rochelle.

The project, according to a solicitation to prospective investors, will be financed at $75,000 to cover renovation of the building and a down payment of $16,000 on the property itself.

Katanga Tournee Group Due in April for Tour

Katanga Tournee, a group of 35 male dancers and instrumentalists augmented by a dozen jungle belles and six native children, will come to the U. S. from the former Belgian Congo. This should be in April, at an unnamed house, following break-ins in Montreal, Toronto and perhaps Chicago.

The booking recalls Luben Vichey's import of Les Ballets Africains from French Africa. The Katanga booking has been lined up by Mercury Artists, Inc. The troupe has previously performed in Brussels, London, Copenhagen and Paris.

Showmen think all the publicity at the United Nations and elsewhere about Katanga, part of the Congo, and the section where Patrice Lumumba was killed, is surefire.

'Make a Man' in $225,000 Flopola

An estimated $225,000 was lost on "How to Make a Man," which ended a seven-performance Broadway run last Saturday night (11). The William Welch adaptation of a Clifford Simak story also established what's believed to be a record low gross for a Broadway play in recent years. The take for six evening performances last week (there were no matinees) was $505.81.

The play, capitalized originally at $150,000 under the production auspices of Jay Garon, Morgan Wilson and Spice Wood Enterprises, folded last month after an unsuccessful tryout in Detroit. The property was then taken over by Dick Randall, who raised another $60,000 to reactivate the presentation for its Broadway bow Feb. 2 at the Atkinson Theatre.

According to Randall, the fresh capital was used up and about $15,000 more was sunk into the venture by the management. Although the program for the play lists it as a Randall presentation, it also states the vehicle is "A presentation of Play Producers, Inc., Richard Swirnow, president." The show, which opened to unanimous pans, played only one performance its opening week.

It resumed Feb. 6 for another six performances. Randall's deal for the takeover of the production called for repayment of the fresh capital first with the original backers then sharing in 25% of the profits, which means the show would have had to net $600,000 to enable repayment of the original $150,000 investment.

Randall was to have signed papers yesterday (Tues.) which will return him to the Broadway managerial lineup as co-producer of "Once There Was a Russian," opening next Saturday (18) at the Music Box Theatre, N. Y. The Sam Spewack comedy is figured to have had a substantial loss in a two-and-a-half-week out-of-town tryout, which ended last Saturday (11) in Washington. Randall is understood to have brought in fresh capital for the presentation by Leonard Key, Morton Segal, Kenneth Schwartz and Mel Howard, in association with Justin Sturm.

Royal Opera Board Will Run English Opera Group

London, Feb. 14.

Though retaining its own identity, the 14-year-old English Opera Group will henceforth be administrated and developed by the Royal Opera House, Covent Garden. The idea is to enable the English Opera Group to perform more often at home and abroad. It will also be able to draw on Covent performers to boost its casts.

The new board will consist of 10 members, five to be nominated by Covent Garden. Anthony Gishford will be chairman, wtih the Earl of Harewood remaining as president. Benjamin Britten will continue, with Peter Pears and John Piper as advisers on artistic direction.

Tony Quinn's Lincoln

Anthony Quinn, current in "Becket" will portray Lincoln in a reading of the speech before a joint session of the New Jersey Legislature, in Trenton, Feb. 21. Date marks the centennial of Lincoln's appearance before both houses shortly before his inauguration.

Appearance is part of the program of the state's Civil War Centennial Commission, of which Donald Flamm, former owner of WMCA, N.Y., is chairman.

Wary Optimism On Prospects Of Dean Road Setup

Echoes of the sale of the Broadway Theatre Alliance by Columbia Artists Management to the Harlowe Dean setup amount to a cautious note of optimism. The new-cited "ifs" center on whether the quality of shows available for the 81 one-nighters can be assured. That is widely considered the main rub, as it is with the road generally.

There is a money audience ready. The bigger stands are receptive. But choice of plays and casts remains a serious point of Main Street criticism, as always, not only in the one-night towns but in the major cities, including Chicago and the Coast.

If the quality of the merchandise continues always the prime consideration in roadshow economics, there is the hardly-less-pressing question of overhead. During the present season Alliance tours have required an advance agent ($300) and a company manager ($275), usually paid $25 each over minimum, or $625 weekly. The advance man's traveling expenses average $200 weekly and the company manager has some reimburses items, so about $900 a week is the overhead for these two members of the Assn. of Theartical Pressagents & Managers.

Stagehands vary as to number. With Alliance shows, they have usually travelled in a station wagon or bus. All part of overhead which the local guarantors must meet. Along with the rental of film theatres, the typical site used by one-nighters, crews are a main item. The difficulties of the jumps, with the irregular hours of arrival in new towns means that overtime charges under IATSE scale loom as a factor.

Talk has been heard of late that the goal of Harlowe Dean, the policy of no single ticket sale whatsoever, could initiate important economies. Publicity and advertising materials supplied from New York to the local sponsoring committees is also under scrutiny. One chairwomen speaks of $157 for 2,000 heralds, 50 window cards and 10 three-sheets.

It's doubtful if ATPAM would consider waiving its requirement of an advance man for each show, even if all engagements were 100% pre-sold. And there would almost certainly be union resistance to any other suggestion of payroll economies.

Ask British Trade Union Tie to Legit and Music

London, Feb. 14.

British factory workers will be able to buy theatre tickets at the plant if an idea of playwright Arnold Wasker bears fruit. The young author of "Roots" and other plays aims to eliminate what he calls some of "the unnecessary middlemen in the theatre, arts and music." He thinks that will bring culture to the workers at prices they can afford.

It all depends on how far-reaching is the Trade Union Congress decision to take more interest in cultural activities. Denis Winnard, secretary of TUC's Education Department, is working on a report on how trade unions and the arts can mingle to mutual benefit. The Education Committee and the General Council will huddle over his recommendations and the TUC will ponder them when it meets in the fall.

New Bard Season for Teeners

Theatre in Education to Play 65 Shakespeare Shows In 58 Schools in 44 Towns

The Shakespeare program of Theatre In Education, Inc., which plays mostly Connecticut highschools, will begin its sixth annual tour March 1. The non-profit organization, under the direction of Lyn Ely, will present scenes from Shakespearean plays in 58 secondary schools, of which all but four, are located in Connecticut.

The tour, to run six-and-a-half weeks, will include 65 performances in 44 cities and towns. The 58 schools represent an increase of 50% over the 39 visited last year. It's figured that by the end of the upcoming tour, 168,000 Connecticut students will have seen the Shakespearean offerings since Theatre In Education first began touring high schools in that state.

Scenes from "Romeo and Juliet," "Richard II" and "Midsummer Night's Dream" will comprise this year's program, which will be performed by an all-Equity troupe consisting of Page Johnson, David Lunney, David O'Brien, Roger Hamilton, Laurinda Barrett and Gwyda DonHowe. The scenes which will be introduced by a narrative text written by Marchette Chute, are being directed by Ernestine Perrie.

Many of the performances of the program, which runs 50 minutes to fit school assembly periods, will be at 8:30 a.m., with another a few hours later at a different school. On two occasions, the company will give three performances in one day.

The tour, beginning at the St. Jean Baptiste Highschool, N. Y., ends the afternoon of April 17 at the Hillhouse Highschool, New Haven. No admission is charged for performances, which the students are obliged to attend as a regular assembly. The program, incidentally, will be presented March 10 in Manhattan at the Highschool of Performing Arts.

According to Miss Ely, more than $125,000 has been raised by Theatre In Education in the last six years. Of that amount, 20% has been paid by the schools with the other 80% raised by the organization itself, which is sponsored by the American National Theatre & Academy. Financial support is provided by individuals, organizations and foundations.

Jeannie Carson, McGuire Doing 'Finian' in Britain

Glasgow, Feb. 14.

A revival of "Finian's Rainbow," presented in the United Kingdom by Peter Bridge and John Gale, will play an extensive provincial tour prior to London. The Harold Arlen, E. Y. Harburg and Fred Saidy musical will open April 3 at the Opera House, Blackpool, and play in a fortnight at Liverpool, Manchester, Glasgow, Edinburgh, Newcastle-on-Tyne and Leeds, before London.

The show will star British comedienne-singer Jeannie Carson and her American husband, Biff McGuire, whom she met last year when they appeared together in the musical in New York.

Theatre Building Boom in Mexico

Mexico City, Feb. 7.

Growing competition between the National Institute of Fine Arts and the Mexican Social Security Institute is causing a local theatre construction boom.

The Institute is building a theatre in the Peralvillo district for a repertory company to do popular plays for lower income groups. The plan is to give semi-professional actors a chance in this permanent company, which will be patterned somewhat after the Mexican Comedy Theatre.

Although Institute officials are reticent, the idea appears to be to set up theatres in worker neighborhoods for presentation of plays within grasp of these special audiences, at popular prices, probably 40-50c. It's also hoped that the operation will develop of new talent.

Another Institute project is to form graduates of its theatre school into a special company to present the classics. The first Mexican theatrical seminary is to be held in April or May, with elements from all parts of the republic participating. The Institute also plans to revive the Children's Theatre, presenting plays in school auditoriums for audiences totaling 300,000.

The Mexican Social Security Institute plans to form its own theatrical company. The group will concentrate on the Institute's Tepeyac, Xola and Legeria Theatres.

The SSI also plans the construction of a number of 300 to 400-seat theatres in worker districts for the presentation of lighter plays.

To Invite Civic Heads To Edinburgh Festival

Glasgow, Feb. 7.

Civic heads of 24 European capitals, including Moscow and six other Communist cities, will be invited to attend the opening of the 1961 Edinburgh International Festival. Four English Lord Mayors and the Lord Provosts of Glasgow, Aberdeen, Dundee and Perth will also be asked.

These guests will walk in procession to St. Giles' Cathedral for opening service of dedication Aug. 19. They will also attend the opening concert in the Usher Hall, city's 3,000-seat auditorium. Civic heads from Europe have attended the Festival opening on two previous occasions, in 1949 and 1958.

Googie Withers Opens In Melbourne in 'Wife'

Melbourne, Feb. 7.

Somerset Maugham's "The Constant Wife" is being presented in Australia for the first time. Googie Withers is the star. The Play, written in the 1920's, opened Jan. 28 at the Comedy Theatre here under the production auspicies of J. C. Williamson Theatres, Ltd.

Miss Withers will tour major Australian cities in "Wife" and Clifford Odets' "Winter Journey." John Sumner directed "Wife," in which Clement McCallin appears opposite Miss Withers.

London Legit Longevity; Whitehall Farce Champ, Tops 10 Years, 7 Mos.

London, Feb. 14.

Brian Rix's Whitehall Theatre company will become Britain's longrun farce champ on April 17. It will then have outstripped the tenure of the Aldwych Theatre company of the late '20s and early '30s, headed by Tom Walls, Ralph Lynn and Ben Travers, by one day. On April 17 Rix will have staged three farces, "Reluctant Heroes," "Dry Rot," and "Simple Spyman," which, between them, will have run for 10 years, seven months and four days. Next month "Simple Spyman" will enter its fourth year and the aggregate run of the trio of yock-raising blockbusters will total 4,300 performances.

But this is not merely a legit success yarn. During the successful Whitehall run, Rix, previously a small time stock company actor-manager, has provided 24 tv farces for the BBC from the stage of the theatre, which have been viewed by an average audience of 12,000,000. Ratings estimate that viewership of his "Reluctant Heroes" telecast reached 15,000,000.

Now Rix is launched a film series. His first was "The Night We Dropped A Clanger," and the second, "The Night We Got The Bird," was released yesterday (Mon.). A third, "The Night We Sprang A Leak," is upcoming. It will be seen, from the length of run of his legit productions and the titles of his pix, that Rix is not a man prone to interfere with a boxoffice formula.

Glenna Syse, Chicago Sun-Times drama critic, is in New York this week to survey the Broadway fare.

Shows Abroad

Continued from page 70

Tokyo 1961

sequence in which the Swan Lake is rather ludicrously used as music for a scene which might have come out of "West Side Story" is uncomfortably naive. There is one short but excellent act by the Kagami Family, in which the juggling and balancing itself is less remarkable than the props, as, for instance, when the boss of the act balances the business end of a sword on his tongue.

The only really novel scene involves Hidetoshi Nohmi and Shunji Fujimura as "Speed Maniacs." In a toy car, dexterously manipulated, they take the audience through a mad car ride with the aid of a film background of countryside flying past them and other traffic whipping towards them.

The three principals are all singers of the modern "pop" variety. Yoshiaki Takei, described as Tokio's peak vocal heart-throb, sings oldies indifferently. Mitsuko Sawamura also belts out vintage pop songs and Misao Kamigo is another delectable young lady who might well be more at home on a nitery rostrum.

The production moves swiftly, the orchestra handles the music well, and there is every evidence that what's being done is being done well. The main question is whether much of it is worth doing.

Rich.

Le Carafon
(The Pitcher)

Paris, Jan. 31.

Paquita Claude presentation of comedy-drama in two acts (eight scenes), by Marc Bernard. Staged by Andre Villiers; lighting, Roger Gaide. Stars Sylvie, Dora Doll; features Denys Julien, Lydia Vitaille, Suzanne Borv. Opened Nov. 17, '60, at the Theatre en Rond, Paris; $3 top.

Mrs. Saussine ..... Sylvie
Mrs. Picheral ..... Dora Doll
Bigot ..... Denise Julien
Mrs. Postre ..... Lydia Vitaille
Mrs. Reboul ..... Suzanne Borp

Marc Bernard's play is a fragile, cryptic character study that doesn't hold up for a full evening, especially in the sketchy presentation of this small arena theatre. It may have a fair run here, but is doubtful for export.

The yarn involves an old widow whose established standing in the neighborhood is apparently threatened by the arrival of another woman in the house. She breaks the newcomer's cherished liquor pitcher and, feeling that she's now scorned by the neighbors, writes a poison pen letter and commits suicide.

The widow's character isn't too clear, especially in her abrupt crackup. The dialog is good, but the comic scenes tend to resemble sketches. Sylvie is excellent as the old woman, and the direction is clever.

The Mystery of a Hansom Cab

Melbourne, Jan. 10.

Union Theatre Repertory Co., in association with Australian Elizabethan Theatre Trust, presentation of three-act comedy-melodrama by Barry Pree, based on the Fergus Hume novel. Staged by George Ogilvie and John Sumner; setting, Anne Fraser; musical director, Wendy Pomroy. Opened Jan. 9, '61, at Union Theatre, Melbourne; $1.35 top.

Street Singer ..... George Ogilvie
Felix Rolleston ..... Frederick Parslow
Earnest ..... Ron Finney
Judge ..... Graeme Hughes
Crown Prosecutor ..... Bryan Edward
Mother Guttersnipe ..... Joan Harris
Sal Rawlins ..... Mary Hardy
Clem Rankin ..... Robert Hornery
Mark Frettlby ..... Malcolm Phillips
Carlton ..... Dennis Miller
Julia Featherweight ..... Elaine Cusick
Brian Fitzgerald ..... Lewis Fiander
Madge Frettlby ..... Patsy King
Mr. Gorby ..... Leon Lissek
Rubina Habelton ..... Elaine Cusick
Rossana Moore ..... Marian Edward

With hokum melodramas the current vogue Down Under ("East Lynne" is in its eighth month in Melbourne and "The Drunkard" in its fifth month in Sydney), the Union Theatre Repertory has come up with one specially written. Fergus Hume, author of novel upon which its based, was an Englishman who settled in Australia during the 1800's, and wrote a number of unproduced plays, in addition to some 140 popular novels.

"The Mystery of a Hansom Cab" would seem fair game for dramatization into a melodrama and the gamble seemed a fair one when John Sumner, of the Australian Elizabethan Theatre Trust, commissioned 22-year old Barry Pree to do a stage adaptation. The play is a cumbersome mixture, however, it is a slow piece of mock melodrama with leanings towards revue.

The confused plot concerns a series of chloroform murders, the first of which takes place in hansom cab in Melbourne in the 1890's.

Every so often members of the cast, sometimes the entire company, burst into songs, unlikely and evergreen, such as, "I Do Like To Be Beside the Sea," "One of the Ruins that Cromwell Knocked About," "Painting the Clouds With Sunshine" (this done by five of the murderer victims in angel garb) and "Come into the Garden, Maude." These are by far best of the entertainment.

Most of cast are fair-to-middling, but a few individual performances are notable. Foremost is Lewis Fiander as the hero falsely accused of murder. Using a delightful Irish brogue, he is a tower of strength.

Solid work also comes from Patsy King as the lisping heroine, Frederick Parslow as the hearty villian and George Ogilvie as an appealing street singer-newsdealer.

The production may not have a great deal of lasting merit, but at least it varies the usual Down Under imitation of overseas successes.

Stan.

Il Rampollo
(The Infant)

Rome, Jan. 14.

Carlo Dapporto presentation of a revue in two acts by Scarnicci and Tarabusi. Stars Carlo Dapporto, Marisa del Frate; features Mario Ferrari, Jole Fierro, Tonino Micheluzzi, Elena de Merik, Evaldo Rogato, Wilma Zawar, Enzo Romei, Records Vocal Quartet, Bluebell Girls (12). Music, Franco Pisano; sets, G. Veccia; costumes, M. Monteverde; dances, Lee Sherman. Opened Jan. 13, 61, at the Teatro Sistina, Rome; $5 top.

Prince Gustavo ..... Carlo Dapporto
Sylvia Bennett ..... Marisa del Frate
Lady Eveline ..... Jole Fierro
..... Mario Ferrari
Lady Rose ..... Elena De Merik

Carlo Dapporto is one of the last of the dozen-odd leading men-comedians who ruled the musical stage in Italy some 10 years ago to continue the revue tradition despite its recent decline in local public favor. It is significant that only his great talent survives. The formula does not.

"Il Rampollo" is, despite the trappings, the large cast, the varied sets, the imported line, one of this country's finest actors, once more displays his perfect timing and delivery, time and time again rising above the ordinary material. The star's creation of a new addition to his roster of characters, the Sicilian Santuzzo Pipitone, is in this sense a highlight of the entire show which at the same time shows up its many deficiencies.

The G. Veccia settings and many of the costumes are standout achievements, while Franco Pisano's musical score is derivative and lacklustre, barely functional. The dances designed by Lee Sherman are a good effort, but the direction as a whole lags, and show as a whole is as usual in these parts overlong.

Marisa del Frate disappoints in the femme lead, lacking the needed personality and stature, and getting few chances to display her principal asset, her voice. The rest of cast provide colorful support, especially Jole Fierro and Mario Ferrari.

Hawk.

'Adam, the Creator' Tuner To Bow at Miller, M'w'kee

Milwaukee, Feb. 14.

The Fred Miller Theatre here has scheduled an original musical, "Adam, the Creator," based on the Czechoslovakian play by Karel and Josef Capek, for a three week engagement beginning April 25. As closing production of the season, it will have the latitude to run extra weeks if business warrants. The Miller, a three-season stock operation doing mostly straight plays, has produced established musicals profitably on four previous occasions.

The new show is a collaboration between Ray Boyle, Miller managing director, who adapted the play, and Milwaukee attorney, Sam Lawent, who wrote the music and lyrics. "Adam" will be the Miller's second filtration with an original work, the first having been "Last Days of a Young Man," a drama by James Andrews, in the 1959 season.

The current production is "Marriage-Go-Round," with Gloria Grahame.

G.M.'s of B'way

Continued from page 71

plus one on tour and another in rehearsal.

How They Rate

Bunched just behind them are Max Allentuck, with three shows on Broadway and one on tour; Walter Fried, with one on Broadway, one on tour and two trying out; Victor Samrock, with two on Broadway, one on tour, one trying out and one in rehearsal, Carl Fisher, with two on Broadway, and Herman Bernstein, with one on Broadway, plus theatre managerships in New York and Chicago.

Harris added to his general manager list, recently with the acquisition of "Advise and Consent," for producers Robert Fryer, Lawrence Carr and John Hermann. He succeeded the late Benjamin Stein, who had held the job for several years. Ira Bernstein, company manager of "Advise," also assists Harris on an overall basis as associate g.m.

Other Harris managerial assignments are "All the Way Home," for producers Fred Coe and Arthur Cantor; "The Miracle Worker," for Coe; "The Tenth Man," for Saint Subber and Cantor, and "Period of Adjustment," for Cheryl Crawford. "Wildcat" is presented by N. Richard Nash and Michael Kidd.

Schlissel is general manager exclusively for David Merrick, whose Broadway productions include "Becket," "Do Re Mi," "Gypsy," "Irma La Douce" and "Taste of Honey," with "La Plume de Ma Tante" on tour and "Carnival" in rehearsal. Until recently, he also managed Merrick's presentations of "Take Me Along" on Broadway and "Destry Rides Again" and "The World of Suzie Wong" on tour.

Allentuck, representing producer Kermit Bloomgarden, is managing "The Music Man," "Toys in the Attic" and "The Wall" on Broadway, and "The Music Man" on tour. Fried is g.m. for the Leo Kerz production of "Rhinoceros" on Broadway, the touring "Raisin in the Sun" for producers Philip Rose and David J. Cogan, plus two tryouts, the Leonard Key, Morton Segal and Kenneth Schwartz presentation of "Once There Was a Russian" and the William Hammerstein and Michael Ellis production of "Come Blow Your Horn."

Samrock has "The Best Man" for Roger L. Stevens, and "Under the Yum Yum Tree," for Frederick Brisson and Stevens, both on Broadway, plus "Five Finger Exercise," for Brisson and Stevens on tour; "Mary, Mary," for Stevens, trying out, and "Far Country," for Stevens, in rehearsal.

Fisher's two assignments, both for Robert E. Griffith and Harold S. Prince, are "Florello" and "Tenderloin." Until recently he also had "West Side Story" on Broadway, then on tour and then again on Broadway. Bernstein is general manager for "The Sound of Music" for Leland Hayward, Richard Halliday and Rodgers and Hammerstein, besides representing NBC as g.m. and booker of the Hudson Theatre, N. Y., and also booking the Erlanger Theatre, Chicago, which he operates in partnership with James Nederlander.

GENEVIEVE IN 'PARIS' MAY TOUR IN SPRING

"From Paris With Love," a revue in which French comedienne-singer Genevieve was to have begun touring last month, may be sent on the road this spring under the production auspices of Roger L. Stevens, Gilbert Miller and Ted Mills. The venture, budgeted at $130,000, was originally slated for presentation by Richard Earle and Stanton Shiffman, operators of the Carousel Theatre, Framingham, Mass.

The revue was conceived by Mills, the star's husband.

Parella Seeks $125,000 To Do 'Shooting Match'

Anthony Parella's planned Broadway production of Jack Perry's "The Whole Darn Shooting Match," is budgeted at $125,000. According to a solicitation to potential backers, the comedy, in which Joey Adams is to star, will go into rehearsal Feb. 20 under Jack Whiting's direction.

An out-of-town tryout is scheduled to begin March 16 in Philadelphia, with the Broadway opening April 5.

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SCULLY'S SCRAPBOOK

By Frank Scully

San Diego, Feb. 14.

It was a great day for the clan of Gaels. The Scullys were uniting in holy matrimony with the Wilsons. The mother of the bride was wearing a beige frock of Don Loper silk that some Sinatra from Sumatra had rejected and the father of the bride was decked out in a dark green uniform of a Knight of St. Gregory, embroidered with silver, and wearing a cocked hat with ostrich feathers. The Bishop of San Diego, too, was arrayed in his finest robes of office.

Poor bride! It didn't look as if she would finish anything but fourth in this race, but of course being a filly, young and beautiful, all would depend on how she ran. She ran like a thoroughbred, and finished first.

With a detachment that is my most outstanding virtue, I think as an attraction I finished second, as close behind her as Nixon was behind Kennedy.

Most Impecunious Knight

Though billed as "probably the most impecunious knight in the history of papal honors and a good thing for a change" I am as well dressed as the richest. Of course I have to watch that the sword doesn't trip me and with a bride on my arm I also have to watch that it doesn't trip her, but I keep my head in a crisis and accidents don't "happen" if you are alert to possible dangers.

There are about 260 of these knights throughout the world. The limit was set by Pope Gregory XVI at 300. Out of half a billion eligibles that's pretty exclusive pickings.

I have observed among the few knights I have met that they are well beyond the years of indiscretion and therefore not likely to bring disgrace on the church which has honored them.

One I met in Houston, M. E. Walter, vicepresident and editor of the Houston Chronicle, told me that what he likes about the bunch is they never have meetings and never pay dues. But they are supposed to show as papal guards for processions involving bishops, archbishops and cardinals, and are to march directly in front of the highest of these churchmen.

Just what yardstick is used in choosing these knights I have no idea. It would be difficult for me to find a good reason why I was picked beyond that I have the same wife I started out with and none of our five children has been clinked as juve delinks, nothing to hide under a bushel these days when kids can be picked up and booked for smoking on the wrong side of the street.

The $2 Hankie From Paris

Having got three of them through college and married is also something to point toward with pride. But frankly I felt nearer to tears as I walked down the aisle with this beautiful bride in her white brocade dress and veil, her bride's maids all dressed alike, except they all wore blue of different shades. The bride herself was wearing her great-grandmother's pendant of pearls and rubies, a hankie (something borrowed) that had cost me $2, a gift to her mother 30 years ago from a shop on the Rue de la Paix. The groom, dressed in conventional black with a modern substitute for a bowtie, like all grooms, was lucky to get a footnote at his own wedding. Tall, 6 foot 3, his bride 5 foot 3, they made a handsome couple.

The most touching part of the ceremony was when the bride left the altar and knelt before a statue of the Blessed Virgin, placed her bridal bouquet there and said some prayers while everybody else stood and looked on, many no doubt praying with her that her marriage would be a success. She knelt there several minutes. No one stirred, no one coughed. Beautiful!

All this took place in a new and beautiful chapel on the campus of the University of San Diego which has been transformed from an unwanted hill into a $80,000,000 plant in 10 years. On private initiative. And let either Mr. K., the one in the White House or the other in the Kremlin, match that for a performance.

U. S. D's first class of the law school passed the state bar exams with a score of 85%. The next one came through 100%. Let Harvard or Columbia match that.

The Scully clan gathered for 600 miles, from L. A. and Phoenix as well as Palm Springs, to pay tribute to the third member of the Scully Circus to be spliced.

Something left over from the days of barbarism insists that after such an impressive ceremony, everybody repair to a club, drink champagne punch and eat part of the wedding cake.

For the parents of the married couple and the married couple themselves there's the added ordeal of the reception line. Fortunately I managed to get the corner of the arm of a couch to sit on while a couple of hundred handshakers passed in review. It seems a law not to sit down on these occasions. Cake and cocktails must be enjoyed standing up. I call it the Varicose Set.

The end of the festival was none of our arrangement, but it fitted in beautifully even so. The Little Gaelic Singers came to perform at the College for Women at the University and while our wedding drew several hundred, the singers turned away hundreds. Of course everybody had seen them on Ed Sullivan's show and will be seeing them again, but seeing them alive and in the flesh is a much more charming form of entertainment.

They sang in Gaelic and English and while a few old favorites crept into the second half, the first half of their two-hour program had many unfamiliar tunes and lyrics. None of them was very profound, (the Irish save their profundity for novels) but they had the unmistakable Gaelic lilt and their dances, like the country dance from county Armagh, the three-handed reel and the Kerry dance, were like reading Plato for the first time, a sheer delight.

Another Mark Against Cromwell

Of course they sang "Cockles and Mussels" and "Danny Boy," "Dear Old Donegal" and "Mother Machree," but even these were sung with a simplicity that must have been much nearer the originals than our old pros employ today.

"The Londonderry Air," which is the original of "Danny Boy," is only a whisp of the Irish music which has been lost. When the great Irish families were reduced to practical slavery under Cromwell, their bards and harpists were left without patrons, forced to take to the hills like Blind Rafferty. Some held on by merging talents and becoming harper-composers-and-singers all in one but without rewarding audiences they soon faded and were gone. At the end of the 18th Century only 10 could be brought together in Belfast for a festival.

Padraic Colum and Herbert Hughes in our time went through county Donegal as minstrel boys, listening when not singing and learning much from oldtimers who sat by peat fires and sang what they remembered of old songs handed down from generation to generation. Some of these revived songs are in the repertoire of The Little Gaelic Singers.

I had heard they were all orphans but whether that is true or not they are grand little artists trained to simple perfection. It's good to see young people dancing with their feet again, not with their hips, their arms, their breasts, not writhing as if in agony of childbirth but gay and lively like happy children.

Austi Gaffney, baritone, sang some ballads alone and also with the children, notably "Let Mr. Maguire Sit Down," "Nora Lee" and "Moriarity." He got a lot of laughs from some of the lyrics and considering he and the children sang without mikes they had plenty of volume and came over superbly.

James McCafferty directed the music and Breandan DeGlin the dances. Bridie MacGuinness supervised the choir. The m.c. was Thomas Seaver, the only articulate Irish voice heard in these parts and not coming from the throat of a priest.

But I still think that Patricia Ann Scully, now Mrs. Harry Warren Wilson, stole the weekend show.

'Crazy Years'

Continued from page 2

will please male escorts. The newly-blond Duchess of Windsor and Elizabeth Taylor are already fighting for cowboy, low-riding hip belts and jazzy numbers saddle-stitched in rhinestones.

Now, Dior backstage problems begin. Saint-Laurent released from army and hospitals (after countless nervous breakdowns) is all ready to take over and resume his contract but he and Bohan are anything but congenial. Will Dior millionaire-backer Boussac have to open a second house?

"Les Annees Folles" (The Crazy Years), documentary film of the Twenties now running in Paris, inspired La Couture plenty. The Scott Fitzgerald Flapper is back with 30 years of improvement, new beauty tricks, and a 1961 build. Nina Ricci's Crahay admits sitting through the film night after night to get the atmosphere (he wasn't born then). He taught models how to clutch a coat sideways with one hand on the hip, wrap a cape with both arms crossed and enter a room gracefully slouching backwards carrying an ostrich fan. Patou models Mia and Pia — Swedish twins—(now on their way to Rome to shoot "Sodom and Gomorrah"), revived the Dolly Sisters with all their plumes and gimmicks on French tv.

The tubular torso breaking low over a Charleston flounce—the Firecracker Look—in weightless floating crepes and chiffons in candy colors, is the rage of Paris, even at Jacques Heim, the conservative president of the French Couture. At Pierre Cardin, everything flares wraps, spirals. Fabrics cross over, turn round "in here and out there." Even firemen's helmets —in tulle or chiffon (!)—flutter in the breeze. Technicians' delight, but manufacturers' nightmare.

Buyers afraid of drastic changes play it safe at Lanvin. Designer Castillo still likes to hug the body with pretty clothes, and top model Sylvia Casabianca—ex-fiance of Karim Aga Khan and engaged to glamor-boy tennis star Noel Grinda —is all waist and curves. As for Coco Chanel, the "Crazy Years" saw her at the top of her form—why change anything? Her stubbornness paid off, fashion is back to where she started it. Pale ice-cream color tweeds, winged chiffon dresses, she adds gold buttons and braid to give a military—or navy—flavor to her suits. (Does she want a Chanel army?). It was Shauna Trabert's debut on Coco's team. No Davis Cup made Tony more nervous.

Paris Couturiers hit the mark: 1961 outdates 1960. Maybe the "Crazy Years" weren't so crazy after all.

December Payroll

Continued from page 2

units stemming from TV Alliance group.

This would indicate between 75% and 80% of industry production staffs concentrated in free movie making. "There have never been so many employed by crafts and basic unions as now," one union exec confirmed.

Monthly statistics for 1960 industry employment follow:

January, 38,600; February, 38,200; March 33,900; April, 32,200 (low point of year); May, 32,900; June, 33,600; July, 36,900; August, 40,200; September, 40,100; October, 39,900; November, 41,700; December, 42,600.

Preliminary estimates have January this year still higher than December last year.

Literati

Walters Exits Chi News

Basil L. (Stuffy) Walters has resigned as editor of the Chicago Daily News, effective June 1. His successor will be Thomas H. Collins, latterly managing editor and before that features ed (scoping the entertainment sectors) of the paper.

Walters plans to enter business as a publishers' consultant in Indianapolis.

Ottawa Press Gallery

Doubt is heard in Ottawa of the future status of the Parliamentary Press Gallery where more than 100 newsmen cover federal government events for Canadian and foreign newspapers, magazines, radio and television. Uncertainty stems from a current trend of publications and airers to locate their parliamentary correspondents in private offices outside the gallery. Some gallery members anticipate eventual disappearance of the gallery while others see it existing but drastically reduced in size.

The gallery is located in the Centre Block of the parliament buildings where the Senate and House of Commons are also located. When the space was set aside half a century ago it was adequate but today the more than 100 members are virtually sitting in each others' laps. Charles King of Southam News Services wrote that 47 of the members are already in their own outside quarters. They include the Southam News Services, The Canadian Press, Toronto Globe & Mail, New York Times and the Times of London.

Still occupying free office space plus free telephone (except long distance) and stationery are big dailies like the Toronto Star, Toronto Telegram and Montreal La Presse. This is estimated to cost the Canadian taxpayer more than $100,000 a year including $18,000 salaries for five civil servants assigned to gallery chores.

Star's Pirate Crew

Toronto Star boasted on p. 1 that its team of seven covering Santa Maria "piracy" was the largest sent by any newspaper in North America. It comprised associate editor Robert Nielsen and reporter Alan Edmonds in Angola plus reporters Jeannine Locke (Lisbon), John Byehl (Belem, Brazil), Hyman Solomon (Puerto Rico), Lloyd Lockhart (Recife, Brazil) and Joseph Scanlon (Sao Paulo). One issue front-paged stories by five of them.

Fire's Repeat Visit

The headquarters of the 90-year-old weekly newspapers, News and Sentinel, have been destroyed by a fire in Colebrook, N. H., with a total loss estimated at between $75,000 and $100,000. The building also contained virtually all of the town's records, which had been housed there since the Town Hall burned some years ago.

Merle Wright, managing editor of the News and Sentinel, said the Littleton Courier immediately offered to aid in the publication of the burned-out newspaper.

Publishing In Japan?

Crowell-Collier may publish textbooks and encyclopedias in Tokyo global sales, prez Raymond C. Hagel told a press confab.

Lower printing costs are the inducement, Hagel said, plus a Japan-developed multi-plate, color printing process ideal for anatomical drawings in encyclopedias and medical texts.

As for sales in Asia, Hagel noted that the degree of piracy points up the need for such books.

CHATTER

Greater New York Anglo-Jewish Publications Inc. has changed its name to E. J. Lang Publications, Inc. A certificate to this effect has been filed in Albany by Weiss & Wiener.

A. W. Bramwell, publisher of the Chico, Cal., Record, was elected president of the California Newspaper Publishers Assn. at its annual meeting in San Francisco. Other officers named at convention of 600-newspaper organization include Ralph Turner, Temple City Times, first vice-president; Harry Green, John P. Scripps Newspapers, second vice-president, and Jack Craemer, San Rafael Independent Journal, secretary-treasurer.

Capitol Publishing Company, Inc., of New York, has made a name change to CYPO, Inc., according to a certificate filed at Albany by Paul, Weiss, Rifkind, Wharton & Garrison, 575 Madison Avenue.

Reporter Bill Arnott, who was Newspaper Guild's Ottawa local's first president, in '49, repeats this year, succeeding night editor Wilf Bell. Charles Whittem and Adri Boudewyn are v-p's Roy LaBerge, secretary, and Ted Hanratty treasurer.

Luther Nichols, book editor of Hearst's morning Frisco Examiner and a former assistant drama editor at the Frisco Chronicle, leaves the Examiner Feb. 15 to become western editor for Doubleday & Co.

Marquette University Byline awards go to these seven alumni: Edward S. Kerstein, of Milwaukee Journal; Thomas P. Coleman, of AP in N. Y.; John J. Ducas, executive vp of Gaynor & Ducas, New York-Beverly Hills, public relationists; Leo Kissel, news editor of the Milwaukee Sentinel; Eldon H. Roesler, president of Business Press and Editorial Service, Milwaukee; Clarence M. Zens, managing editor of Catholic Standard, Washington, D.C.

Bruce Phillips, Southam News Service Ottawa staffer, was elected 1961 president of the Ottawa Press Club succeeding J. P. Charbonneau, reporter with Le Droit. Other executives elected included Gordon Lomer of the Ottawa Journal as v.p., Langevin Cote of the Ottawa bureau of the Toronto Globe & Mail, secretary; Ben Malkin, editorial writer with the Ottawa Citizen, treasurer; Walter Smith, public relations officer in Ottawa for Canadian National Railways, corresponding secretary.

Jack Pearl, not the comedian but quondam "Gangbusters" tv scripter, adman and ex-m.e. of Saga and Climax magazines, is author of "Blood-and-Guts Patton," Monarch original paperback.

Carole O'Brien, assistant editor on Ladies' Home Journal, married Eduardo Gaffron Feb. 11 in New York.

Helen Valentine, first editor of Seventeen mag and later editor-in-chief of Street & Smith's Charm, has joined Good Housekeeping as contributing editor.

Orion Press has retained film publicist Mike de Lisio to do a special job on Italian author Danilo Dolci and his new book, "Outlaws," which will be released on March 1. De Lisio, longtime magazine contact for Metro, has recently worked on a freelance basis for Columbia and United Artists.

Canada Still Jogs U.S. Pubs

After Time had been caught in several errors of fact by Grattan O'Leary, chairman of Canada's Royal Commission on Publications, Reader's Digest was trapped in a flock of them. Unlike Time's, which were in the mag's "Canadian edition," RD's were in its submission to the commission, which claimed that its 450 articles a year were more than twice as many as published by any Canadian-owned mag; and that it was the first mag in Canada to publish in both the country's languages and until this year was the only one to do so.

Montreal Standard Publishing Co. pointed out that its Weekend Magazine (carried in dailies) carries more than 750 features a year and Toronto Star Weekly (separately sold) even more, while Maclean's (unlike them in a straight mag format, sans comics) carries well over half of 450 annually. It also noted that Canada's first bilingual mag was published in 1764—"some time before Reader's Digest"—and that there have been 30 in Canada. It said there were errors of fact or misrepresentations on 35 of the 68 pages in RD's submission, and ditto on 47 of the 75 pages in appendices to it.

Susan Strasberg

Continued from page 2

I had set out to take a percentage of a film which looked like it would m[illegible]ney, I wouldn't have done 'T[illegible]' Miss Strasberg said. "I did it because it was a marvelous [illegible]."

Actress declared European filmmakers are willing to take a chance and explained, "If someone had brought the 'Kapo' story to an American producer, he would have said you can't make this . . . no one wants to see it. But Ergas did see it; it happened; and the picture was made."

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Broadway

Vet performer Al Shayne off the critical list following a series of operations.

Lindy's has named its first press agent in its 40-year history. Mike Hall got the nod.

Lindy's new 100% bossman Jack Kramer has incepted a 2-4 p.m. "show biz breakfast."

General Artists Corp. prexy Larry Kanaga off today (Wed.) on a 19-day Caribbean cruise on the S.S. Victoria.

Jean Madeira who recently recorded the Klytemnestra role in "Elktra" for Grammophone in Germany will sing the part at the Met Feb. 13.

Jimmy Durante will head the show part of the Banshees' shindig tomorrow (Thurs.) at the Waldorf-Astoria in honor of the 65th anni of American Weekly.

Cronies of basso buffo Salvatore Baccaloni, now back with the Met Opera after several feature films in Hollywood, gathered Monday (13) at Leone's, in a tieup with Boys Towns of Italy.

"Oh Kennedy (We Stand On Guard For Thee)" is title of McGill U.'s annual political-satire revue, opened on Montreal campus Feb 2 and likely to have a public run after exams—a la "My Fair Lady" and others. Title, with word change, is last line of unofficial national anthem "Oh Canada". . . .

Leon Volkov, columnist for Newsweek, spoke at a meeting of Albany Chapter, Association of Industrial Advertisers, last week. A native of Russia and once a lieutenant colonel in the Russian Air Force—before he defected to the West—Volkov discussed Soviet foreign affairs and their influence on world conditions.

Albuquerque

By Chuck Mittlestadt
(*Diamond* 4-1596)

Don Blue new staffer at KGGM radio, replacing Gene Wheeler who exited station to go with indie one, KMGM.

Jazz deejay Joe Groves back as an afternoon staffer at KDEF after stint with station KLOS, rock and roll outlet.

John D. Robb, retired dean of college of fine arts, U. of New Mexico, named to head state's 1961 Heart Fund.

Oldtime vaude performer Clarence E. Willard, here last week, revealed he's now writing a book on subject of "auto relaxation."

Outspoken U. of New Mexico non-conformist prof, Dr. Morris Freedman, has just published book titled "Confessions of a Conformist."

Advance tickets, at $6 and $5, went on sale last week for the forthcoming telecast of the Floyd Patterson-Ingemar Johansson title bout March 13 at Tingley Coliseum.

Interest in daylight savings time is being hypoed for Albuquerque this summer by Heights Business Men's Assn. Campaign is being doped out.

Ed Pennybacker, who exited the post about three months ago to enter public relations, back as news director of Indie station KQEO. He's still working in PR on part-time basis, however.

Vern Rogers, former radio-tv newsman with KOB in Albuquerque, reappointed assistant editor of state-owned New Mexico Mag, despite change from Demo to Republican administration.

Pianoman Paul Muench elected for third consecutive year as prexy of American Federation of Musicians local 618. Secretary Vern Swingle, in for 11th term, renamed, along with other officers of local.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.; WA* 6-6955)

Hotel St. Paul's Gopher Grill has The Tamburitzans.

Key Club offering Roy Milton revue featuring Mickey Champion.

Key Club has Roy Milton Revue with the Hortense Allen Dancers.

Violinist Zino Francescatti was soloist with Minneapolis Symphony Friday.

Greek pianist Gina Bachauer was guest artist with Minneapolis Symphony Friday.

Kitty Kallen in fortnight engagement at Hotel Radisson's Flame Room through Feb. 15.

Carmel Quinn opens Thursday (16 at Radisson Hotel Flame Room in fortnight engagement.

Paul Swater, manager of Century here, recuperating in Mercerville, N.J., after chest surgery.

Nabbing first stock rights, Old Log Theatre offering "Send Me No Flowers" for two weeks through Feb. 14. Show closed on Broadway three weeks ago.

"Raisin in Sun" upcoming week of Feb. 20 at St. Paul Auditorium as fourth Theatre Guild offering.

St. Paul Winter Carnival p.a. Bill Greer hospitalized after breaking leg during speedskating races last week.

Charlie Ventura trio signed to new pact running through June 2 at White House in suburban Golden Valley.

St. Paulite Dave Daniels home from Broadway to play lead in St. Paul Civic Opera's presentation of "Show Boat."

Freddie's toppers this week are warbler Joanie Sommers and comic Ray Hastings. Count Basie opens next Monday.

Schubert club offering concert by 16-year-old piano virtuoso Lorin Hollander at St. Paul Auditorium tonight (Tues.).

Darkened for 10 days by $50,000 fire, Freddie's nitery scheduled to reopen this week with Count Basie in for one week.

Mel Tillis and Marijohn Wilkin appearing at Flame Cafe this week with Jimmy Driftwood moving in for six days Monday.

Minneapolis Armory scaled from $3.25 to $5 for closed-circuit telecast of third Floyd Patterson-Ingemar Johansson title go March 13.

Cab Calloway heads vaudeville show in conjunction with Harlem Globetrotters' appearance in St. Paul Auditorium Feb. 18, with two performances slated following day in Minneapolis Auditoruim.

Hong Kong

By Ernie Pereira
(*Tel.* 774156)

Stirling Moss in for a visit from Australia.

A Japanese products trade fair, featuring more than 6,000 exhibits, opened for one week.

Aussie tele star Caremlita and Duo Wagner, a German act, making nitery circuit here.

"Inherit The Wind" (UA) hailed by critics as the best picture to have been shown here this year.

Hong Kong has been chosen as the site for the first Asian Students Conference scheduled for September.

French actress dancer Mme. Francoise Arnoul, who starred in several pix, now visiting Hong Kong after a 10-day stay in Japan.

American authoress Mrs. W. Ford Barnes, who composed several poems, disembarked from the President Cleveland for her first look-see of the Colony.

Larry Logan, called the "Heifetz of the Harmonica," in from Taiwan for a two-week visit and to give shows. He is in Orient on a specialist grant from the State Dept.

The Hong Kong and Shanghai Banking Corp., which has branches in New York and San Francisco, made a record profit of $7,577,200 for the year ended Dec. 31, 1960. The previous year's profit was $4,935,910.

Macao's gambling casino in the Central Hotel to get a facelifting worth $87,000 in a bid to attract more tourists there. The tiny Portuguese colony will soon be introducing greyhound racing as a further attraction.

William C. G. Knowles, chairman of the Hong Kong Tourist Assn., named president of PATA (Pacific Area Travel Association), succeeding outgoing chief, Hawaii's Governor William F. Quinn. PATA's 1962 confab also takes place here.

Dong Kingman, one of U.S.' top commercial artists, has done it again. Cover of latest travel, publicity brochure of Hong Kong Tourist Association, showing view of the Peak and harbour is by Kingman whose drawing of Hong Kong had adorned one of Time's recent issues.

W. Somerset Maugham's nephew, Lord Robert Cecil Romer Maugham, a novelist-playwright, here now to gather material for a new book. He writes under name of Robin Maugham. One of his recent books "The Rough and the Smooth," was made into a film by Renown Film of London.

Asian Film Festival best actress Lucilla Yu Ming to star for MPGI (Motion Picture and General Investment Co. Ltd of HK) in a co-production deal with Toho Film Co. The film, to be made here, is titled "Hong Kong Night." Shooting starts end of month with arrival of Japanese film crew.

London

(*HYDe Park* 4561/2/3)

Greg Bautzer and his actress wife, Dana Wynter, in from Hollywood.

Harold Prince and Robert E. Griffith due in from N.Y. on Friday (17).

Clem Humphries, office manager of VARIETY's London Bureau, retiring this week after 38 year's service.

David Merrick in last week for confabs with Donald Albery on his upcoming Broadway production of "Oliver."

Gradually over the next 12 months, British Movietone News is to move out of the West End to Rank's Denham Laboratory.

Many Conservative and Labor MPs were guests at yesterday's (Tues.) Political Celebrities Luncheon given by the Variety Club.

G. R. A. Rice, owner of CFRN-Radio and CFRN-TV of Edmonton, Alberta, and Joan Shubert among passengers to arrive on the Queen Mary last week.

Louis de Rochemont inked Cleo Laine, the singer-actress, to appear in "The Roman Spring of Mrs. Stone," now rolling at Elstree with Vivien Leigh starring.

James Quinn, director of the British Film Institute, to give his impressions of his recent visit to India and Pakistan via next week's BBC program, "Talking of Films."

The Queen and the Duke of Edinburgh will attend the world preem of Carl Foreman's "The Guns of Navarone" at the Odeon Leicester Square April 27. The proceeds wil go to the Edwina Mountbatten Trust.

Paris

By Gene Moskowitz
(66 *Ave. Breteuil, Suf.* 5920)

Average cost of a French pic In 1960 was $200,000.

Louis Malle will do Brigitte Bardot's next film, "Private Life."

Mogador bringing back its perennial hit operetta "Violettes Imperiales."

The late Albert Camus' novel, "The Stranger," picked up by Italo pic producer Dino De Laurentiis.

Last year, 36 new directors made their first film features. Of the 86 completely French pix, only four were in color due mainly because of costs.

Louis Jourdan and Lili Palmer into French film. "Leviathan," based on a Julian Green novel, and a first pic for short film director Leonide Kegel.

A nude backside shot of Nicole Paquin in a French tv drama, "The Execution," has brought her film offers. Tele pic excited comment but no censorship.

The Prix Jean Vigo, the critic's award for the most unusual new pic of the year, went to Jean-Paul Sassy for his first feature pic, "Skin and Bones."

Emmanuelle Riva, star of "Hiroshima Mon Amour," joins the Theatre De France of Jean-Louis Barrault to play title role in reprise of Jean Giraudoux's "Judith," which has not been done for 30 years.

Henri Marchal, former head of public relations for Barclay Records, replaced Maurice Vandair as director of the local E.M.I. Music Publishing Co. It is the Editions Et Productions Musicales Pathe-Marconi.

Berlin

By Hans Hoehn
(760264)

"Ben-Hur," (M-G) gala-preemed at Delphi Palast.

About 56,000,000 records sold In West Germany last year.

Berlin's 11th Cultural Festival will run Sept. 24—Oct. 10.

The traditional Berlin Filmball will be held Feb. 18 at Berlin Hilton.

Theme song from "Never On Sunday" still heading local hit parades.

Top reviews given to Brigitte Bardot for her role In "The Truth" (La Verite).

"Fugitive Kind" (UA) declared particularly valuable by West German film classification board.

Rochus Giese, German top set designer, who also has some stagings to his credit, observing his 70th birthday.

American Ronnie Kahn producing "A Child's Game," a two-language vidpic for Tele-West. Don Cash is directing.

CCC is producing a remake of "The Four Poster" with Maria Schell and O. W. Fischer. Geza von Radvanyi directs.

Berlin's 1960 Youth Film Prize went to director Erwin Leiser for his Swedish documentary on Hitler, "Mein Kampf."

Will Tremper will soon start directing his second (after "Escape to Berlin") film, "The Russians Are Coming," for Stun-Film.

Erwin Leiser, producer and director of the Swedish documentary "Mein Kampf," was handed here the Berlin Youth Film Prize of 1960.

Playwright Johannes Mario Simmel ("The School Mate") is authoring a tv play on the divided city of Berlin for SFB (Berlin tv station).

West German film production amounted to 97 pix last year as against 106 in 1959. East Germany: 18 pix in 1960 as against 24 in 1959.

"Third Reich," German tv series on the Nazi era in 14 parts of which seven have been shown so far, keeps getting top reviews from local scribes.

Peter Goldbaum is producer, staging director and German translator of Somerset Maugham's "Golden Monkey," currently at Berliner Theatre.

Alessandro Blasetti shooting scenes here for "I Love, You Love . . ." (Laurentiis). Director is using no stars for his pic which Columbia is going to distribute.

U. S. tele producer Ronald Kahn went to N.Y. and returned to Berlin within 48 hours. Kahn is producing here "A Child's Game" for Tele-West, a German company.

Boston

By Guy Livingston
(423 *Little Bldg.; DE* 8-7560)

Sam Snyder's Water Follies inked terp team of Lawrence & Carroll for upcoming tour of S. S. and Japan.

Boston newspaperman author Leonard Lerner has his novel, "Miracle of Springhill," up for screenreading by Columbia.

Morrie Steinman, Universal press agent, bringing in Joan Blackman for personals on "Great Imposter," opening at Keith Memorial, Feb. 16.

"Blueprint For Robbery," story of Brink's holdup in Boston, in critical test at Walpole State Prison where it was shown and where eight members of the Brink's gang are serving life sentences.

Steuben's Tony Bruno heading 20-piece orch for Calvacade of Stars and for Hebrew Teachers College at Symphony Hall with Larry Best, Jeanne Reynolds and Jack Wakefield. Don Dennis was emcee.

Leonard Lerner, Hub newsman, whose book, "Miracle at Springhill," is being read by three film companies as a pic production possibility, honored by National Committee on Adventures in Reading by National Fellowship of Congregational Christian Women.

"Modigliani of Montparnasse" has its U. S. preem at the Boston Museum of Fine Arts at $2 admish for 31 performances in conjunction with exhibition of his paintings. Stanton Davis, Continental, set up unique playdate in which theatre equipment will be put in a 350-seat lecture hall auditorium at the museum.

Scotland

By Gordon Irving
(*Glasgow: DOuglas* 9999)

Ballet de Rio de Janeiro into King's Theatre, Glasgow.

Jimmy Young, pop singer, to Glasgow for guest tv stint.

Emile Ford set for vaude week at Empire, Glasgow, March 13.

Larry Marshall signed contract for further year with Scot commercial tv.

Summer season featuring local comedian Andy Stewart being planned for Empire, Glasgow.

"A Wish For Jamie," pantomine hit at Alhambra, Glasgow, being taken off Feb. 25 after limited run.

Johnnie Beattie, comedian, pacted for second summer season at Popplewell family's Gaiety Theatre, Ayr.

Kenneth More to Glasgow to launch new play "The Angry Deep." He's joint backer with Stephen Mitchell.

Scottish Equity members tossed reception for members of Japanese show, "Tokyo 1961," currently at King's Theatre, Glasgow.

Kenneth McKellar, Scot tenor, readying trek to Australia and New Zealand in April. Alec Finlay, comedian, and Jimmy Shand, dance-muse maestro, will accompany him.

Hollywood

Mike Gould joined Buck Ram's Personality Productions in exec capacity.

Oliver Treyz and Thomas W. Moore in for Coast talks with ABC-TV producers.

Danielle de Metz off to Paris for femme lead opposite Maurice Chevalier in "Angele."

George Burrows wings to Spain next month for looksee on "El Cid," to be released by Allied Artists.

Thornton named chairman of Board of Governors Ball Committee for upcoming Academy Awards.

Southern California Motion Picture Council kudosed "Exodus" with its "Certificate of Award" plaque.

Bob Hope first set for dais of Screen Producers Guild's March 5 Milestone Awards tribute to Adolph Zukor.

John Stone to be kudosed with Jewish War Veterans of U.S. first National Human Relations Medal for having made the "greatest contribution in the area of human relations in the field of mass media."

Chicago

(*DElaware* 7-4984)

Jimmy Cassidy at honky-tonk piano in Sheraton Towers' Brass Bull.

Matt Donohue, ex-Paramount here, joined sales staff of Valiant Films.

After a hiatus, the AGVA auditions are now back in Trade Winds Monday nights.

Paul Montague allied with praiser Abner Klipstein in behalf of "The Hostage," due Monday (20) at Civic Theatre.

Follmar's Log Resturant at the Illinois-Indiana line, which recently incepted a tab show, has taken on Bob Howe praisery.

Vet theatremen Basil Charuhas, Bill Galligan and Milt Levy planning a drive-In for west suburbia. Construction starts March 1.

Walter Simmons upped to Sunday editor for the Chicago Tribune, vice Lloyd Wendt. Latter shifted to the Trib-owned evening American as editor.

Folksinger-actor Alan Arkin in from Gotham to replace Howard Alk in the Second City revue. Latter stays as one of the three bosses, however.

George Sidney in over last weekend to boost "Pepe," bowing Friday (17) at the Chicago. Cantinflas, who stars, and biz partner Jacques Gelman, arrived yesterday (Tues.).

Morey Amsterdam's Palmer House suite looted of jewelry and two of his wife's furs, all valued at nearly $10,000. He was appearing at the Empire Room at the time.

Fred Schumacher, ex-Stardust in Vegas, new major domo at Mister Kelly's, vice Joe Castell who's been on sick leave. Latter due back soon in another exec capacity for the Marienthal freres three nitery properties.

Damascus

By Roger Bower
(25536)

Usamah Wryyes, chief engineer of Television Damascus, off to West Germany to study engineering aspects of German TV and trade ideas.

Meysa Betah, narrator on "Civilizations and Traditions," assumes additional duties as producer in January. Khaldoun Maleh continues as director.

New program schedule of Television Damascus calls for eight hours of programming Sunday through Wednesday and 12 hours Thursday through Saturday.

Douraid Laham, local comedy find of the year, off to Cairo and a film deal. While there he will huddle with agents who have become interested in his legit comedy, "Two in a Taxl."

Norma, dark-eyed dish warbling for Television Damascus, seeking leave-of-absence to finalize pending deals to appear in Italian night spots. Proposition hinges on suitable replacement.

Ghada Mardam-Bey and Harwan Chahine back from Munich and Selim Kataya back from Hamburg. Report German directors and technicians very enthusiastic over American equipment and material.

Yugoslav Puppet Team from Zagreb due to start tour of Northern Region of United Arab Republic for 20 days. Kickoff performance in Damascus. Also under consideration is Yugoslav Film Festival.

OBITUARIES

LEW SCHREIBER

Lew Schreiber, 60, executive in charge of long-range film planning at 20th-Fox and a pioneer showman of talking pictures, died Feb. 8 in Hollywood of cancer.

He had spent virtually his entire life in the entertainment biz, starting at the age of 16 as a vaudeville booker on Broadway and working his way to the top in Hollywood as one of the leaders of the film industry. When Joseph M. Schenck and Darryl F. Zanuck merged their 20th Century Productions—formed in 1932 and with which Schreiber was casting director—with the old Fox Films in 1935, he was asked by Schenck to help establish the new company and was named exec talent director. Later, he became exec assistant to Zanuck, production chief, and exec manager of the studio.

Schreiber was one of the William Morris alumni association when first he, William Perlberg, Rufus LeMaire, Eddie Buzzell and others from the Broadway legit and variety fields came to the Coast in the early days of the "Hollywood gold rush," with the advent of sound.

In Fond Memory of
S. JAY KAUFMAN
On His Birthday
February 15th
Florence Anglin Kaufman

A longtime general factotum for the late Al Jolson, along with the late Harry Wardell and late Lou (Eppy) Epstein, Schreiber quickly moved into the executive end of picture-making.

He was married to Joan Gale, of the musicomedy and vaude quartet. Like the Brox Sisters, the Gale Quadruplets had a vogue in the George White, Earl Carroll and Florenz Ziegfeld musicals until their retirement. June Gale married Oscar Levant and foils for the latter on his teleshows. Singergone-tv producer Barry Wood married Jane Gale, and Jean Gale affianced to George White.

The Brox Sisters, incidentally, also segued to Hollywood; Bobbie as Mrs. William Perlberg, and Lorrayne as Mrs. (the late) Henry Busse, and now married to Hollywood realtor Joe Hall.

As Jolie's aide, when the latter first made "The Jazz Singer," first talking pic, Schreiber was euphemistically identified as his valet, which was a very loose description. Schreiber was a songplugger with Remick's when he was 17, and thus came to Jolson's attention when latter made the historic talker.

In Loving Memory
Helena Fredericks
February 14, 1960

He went into the agency biz on his own but later joined the Morris office, bringing over with him his stable of talent, including at that time Gene Markey, Margaret Lindsay, Lyle Talbot, Robert Presnell and a few others.

Always close to both Mrs. Zanuck (Virginia Fox)—whom he frequently escorted when the producer was tied up at the studio—and DFZ, Zanuck called him to fill the casting director niche when he and Schenck set up 20th Century.

Schreiber's big break came when—while Zanuck was in service during World War II and William Goetz ran the combined 20th-Fox studio operation — the latter stepped out on his own with the late Leo Spitz. Schreiber moved up into No. 2 spot and served at 20th under the late Maurice (Buddy) Adler and ditto with the incumbent Robert Goldstein, brought over from London. Under the latter regime a reshuffling of duties was in process up until the time the film exec took seriously ill.

Besides his widow, Schreiber also is survived by two daughters, Susan and Linda.

IGNACE MORGENSTERN

Ignace Morgenstern, 61, a top French film producer-distributor who was in semi-retirement the past two years, died last week in Paris. He entered the French industry in 1925, working for Paramount. In 1944 he formed Cocinor, a leading production-distribution outfit.

Morgenstern produced Sacha Guitry's "Versailles," credited with being the top French grosser since World War II. He also was the first industryite to give a "New Waver" official sanction and monies via his son-in-law, Francois Truffaut, who turned out "The 400 Blows."

Of Hungarian origin, he produced the first Franco-Hungarian coproduction, "The Beauty and the Gypsy." He sold out to Edouard Tenoudji's Films Marceau two years ago but remained active through smaller companies. He was producing two films shortly before his death.

His daughter survives.

ALEX MURPHEE

Alex Murphee, 53, feature writer and former drama editor of the Denver Post, died Feb. 2 in a Denver hospital where he had been confined for a week with a liver ailment.

Murphee, who was on the Post staff for 15 years, specialized in covering music, ballet and allied art events and at one time served as drama critic handling stage and motion picture assignments. His interest in music and the theatre pre-dated his journalistic career which began in Texas in the early 1930s.

Born in Evangeline, La., he started his newspaper career with the Kilgore, Tex., Herald. Later he was a reporter on several Texas and Illinois newspapers including the San Antonio Express, Houston Press, Chicago Times and the Champaign-Urbana (Ill.) News Gazette. He was also co-owner of the Ballet Theatre School, Denver.

His mother survives.

MICKEY ALDRICH

Mickey Aldrich, 58, New York representative for tv packager Don Sharpe, died Feb. 14 in New York of a cerebral hemorrhage. He was stricken the previous night.

Aldrich started in show business as a page boy in the Keith-Albee office and later progressed to the Amalgamated Booking Agency and thence to the Eddie Sherman office as a booker. Following several years with that office, Aldrich joined Music Corp. of America and followed with the Martin Goodman Agency. As the Sharpe office, he serviced various teleshows controlled by this outfit and helped create specs.

Funeral services will be held Friday (17) from the Universal Funeral Chapel, N.Y.

LEAVITT J. BUGIE

Leavitt J. Bugie, 65, vet Cincinnati film salesman and executive, died Feb. 6 in that city. He survived two brothers, Harry A. and William F. Bugie, who had been active in distributing, operating and supplies branches of the industry.

After several years in the equipment field, Leavitt became a salesman for Universal Pictures. He later switched to 20th-Fox and became its Cincy branch manager from 1942 to 1947. In that period he served a term as chief barker of Variety Club's Tent 3. A nephew, Gordon Bugie, is a United Artists salesman in Cleveland.

His wife and a sister survive.

CHARLES McDONALD

Charles McDonald, 71, a director of the Cincinnati Baseball Club Co. and longtime concessionaire in that area, died Feb. 5 in that city after a relapse from an operation.

A native Chicagoan, he started in the theatre concession business in 1913 in Cincy and gradually expanded to the Reds' ball park, area race tracks and U. Cincinnati stadium. His wife, Mae, assisted in direction of operations until her death several years ago. He was a stockholder in the Reds for years and a board member in recent years.

Survived by a brother and two sisters.

SACHA GOUDINE

Sacha Goudine, former Diaghilev dancer, died recently in Barcelona, Spain, after a three-year illness. He was born in Tiflis, Russia, as Alexandre Goudinov. When Diaghilev died in 1929, he went to Buenos Aires and became an Argentine subject.

Goudine later returned to Europe and was soon named top dancer of the Liceo Opera House in Barcelona. He taught classical dancing and for a time toured Europe and Africa with a nitery troupe billed as "The Sacha Goudine Dancers." Illness forced his retirement in 1950.

His wife and four sons survive.

ALBANO VALERIO

Albano Valerio Luiz, 72, known in films as Albano Valerio, died Feb. 2 in Los Angeles. A native of San Jose, Cal., where he grew up to become a professional violinist, Luiz went to L.A. 45 years ago and quickly caught on as an actor.

He appeared as a male lead opposite Theda Bara and others in silents. One of his top roles was in "The Loves of Ricardo." He continued working in Hollywood after the introduction of sound, though no longer in leads. His last appearance was a bit part in "Can-Can."

Brother and two sisters survive.

JOHN T. GORDY

John T. Gordy, 56, died in Nashville recently of a kidney ailment after two months illness. Known in this territory as "Poppa John," he was leader of Dixieland Band; performed on WSM radio and television for more than 20 years; also at local clubs and college hops in Mid-South; recorded for Decca and RCA-Victor in past.

Survivors include wife, two daughters and son; latter is Johnny Gordy, regular tackle on Detroit Lions pro football team. Burial (8) in Mount Calvary Cemetery, Nashville.

MATHIAS B. SCHMIDT

Mathias B. Schmidt, 89, oldtime vaude trouper and early-day friend of Al Jolson, died Feb. 5 in Livermore, Cal. A native of Denmark, he came to the U. S. before the Spanish-American War, served in that war and then went to San Francisco with a minstrel troupe.

He was also a trumpet player, and at San Francisco old Wigwam Theatre met Jolson and helped him with his early songs. Later, Schmidt played with the Frisco Symphony.

Wife, three sons and daughter survive.

H. W. WATERS

Honoric W. Waters, 79, former general manager of the Canadian National Exhibition, died Feb. 6 in Toronto. Retired 10 years ago, he was g.m. of the CNE from 1926-33.

Joining the CNE staff in 1907, Waters later became assistant to the g.m., John G. Kent. He was appointed g.m. in 1926 following Kent's death. He represented the CNE for two years at the starting of the Wembley Exhibition in London, England.

Survived by his wife and two daughters.

ALPHONSE PICOU

Alphonse Picou, 82, vet Negro jazz man and composer of the New Orleans and Chattanooga stomps, died at the home of his daughter in New Orleans Feb. 8 after a lengthy illness.

Picou was perhaps best known for developing the clarinet solo in "High Society." A musician since 1894, he had played with a number of the city's best known jazz bands including the orchestra of the late Papa Celestin.

He was buried with a typical Dixieland funeral. His daughter survives.

VELMA MIDDLETON

Velma Middleton, 45, vocalist with Louis Armstrong's orch, died Feb. 10 in Freetown, Sierra Leone, Africa. She had been ill since Jan. 16 when she collapsed during an appearance with the Armstrong band on its African tour.

After breaking in as an amateur singer in school productions in St. Louis, Miss Middleton came to New York. She worked first with the late Bill Robinson and then joined Armstrong's band for its U. S. and overseas engagements.

LOU ELMAN

Lou Elman, 62, vet distribution man, died of heart complications Feb. 6 in Hollywood. Joining RKO in 1930, after an association with other film companies, he worked variously in outfits in Des Moines, Milwaukee, St. Louis and Chicago exchanges before going to Los Angeles, where he remained until firm was dissolved.

His wife and daughter survive.

JAMES LANCASTER JR.

James Lancaster Jr., 50, assistant director and brother of Burt Lancaster, died of a heart attack on set of latter's "Birdman of Alcatraz" at Columbia Pictures Studio in Hollywood Jan. 27. A retired N. Y. City police sergeant, he had worked on all his brother's pix since coming to the Coast six years ago.

Survivors also include his wife, father and a sister.

WILLIAM A. DUNCAN

William A. Duncan, 80, pioneer serial and western star, died in Hollywood Feb. 8. He was one of the first Broadway stars to swing over to motion pictures in 1910, and for years was a top fave in silents. He long teamed with his wife, Edith Roberts, in serials.

Surviving are his wife, two sons and daughter.

RAYMOND V. BRADBURY

Raymond V. Bradbury, 64, whose act billed at Bob Hammond's Birds was a longtime supperclub and theatre staple in this country and abroad, died Feb. 1 in Chicago. Besides Bradbury, the turn consisted of seven cockatoos.

Wife, two daughters and a son survive.

ALICE F. NORTON

Alice Footson Norton, 78, lyricist who wrote words for such standard tunes as "Let Me Call You Sweetheart" and "Meet Me Tonight in Dreamland," died in Nashville, Tenn., Feb. 4.

She also wrote "Backwoods Trail."

VINCENT A. TAYLOR

Vincent A. Taylor, 64, vet set decorator, died in Hollywood Jan. 27. Starting his career with the old Fox Films in 1920, he successively was with Warner Bros., Allied Artists, Walt Disney, and most recently with Ziv.

His wife and son survive.

CHRISTINE LA BARRAQUE

Christine Blanche La Barraque, blind singer who toured eastern vaude circuits before World War I billed as "The Lady With the Green Veil," died in San Francisco Feb. 10. She was in her 80's.

Three nieces survive.

LELA E. KNUDSON

Lela Evans Knudson, 57, silent film era pianist for the Balaban & Katz chain in Chicago, died there Feb. 7. She was a sister of ex-concert singer Princess Tsiamina.

Husband, son and another sister also survive.

John L. Day, 83, general manager for Paramount Pictures in South America for 20 years, died Feb. 6 in Melbourne, Fla. In good health until recently, he had been living in Florida sinuce his retirement from Paramount in 1944.

Father, 84, of Norman Botterill, president of Lethbridge (Alta.) Television Ltd., and former manager of radio station CKRM, Regina, Sask., died Jan. 24 in Red Deer, Alta.

Fernando Dias Giles, 70, retired Spanish Army bandmaster who composed many marches as well as music for revues and operettas, died recently in Barcelona.

Wife, 48, of Murray Bolen, former radio singer, director and producer and now v.p. of Benton & Bowles' Hollywood branch, died Jan. 29 in Burlingame, Cal.

Domingo Lanca Moreira, 48, said to be the top paid sports reporter for the Portugeuse and Brazilian radio-tv stations, died of cancer recently in Lisbon.

Marion Sitgreaves, veteran actress, died Feb. 2 at the Percy William Home, East Islip, L. I., where she had been a guest since 1955.

Edward G. Kolberg, 33, engineer for WGN-TV, Chicago, died there Feb. 6 in an auto accident. His parents survive.

Mother, 57, of playwright Loring Mandel, died Feb. 4 in Chicago. Also surviving are her mother, daughter and another son.

Mother of Gus Lampe, former entertainment director of Cocoanut Grove, L. A., died Jan. 26 in Syracuse, N. Y.

Florita Romero, 30, dancer, died in Hollywood Feb. 6. She formerly was under contract to Metro.

Jack Murray, 52, Columbia Pictures film editor, died of a heart attack Feb. 7 in Hollywood.

Mrs. Lillian R. Dodge, 84, retired organist and pianist, died Jan. 30 in Montpelier, Vt.

MARRIAGES

Dereth Wright to Aldrich Graves, Las Vegas, Jan. 29. Bride is daughter of composer Carter Wright.

Adrienne Ferraris to Dr. Dundar Tuzson, New York, Feb. 5. Bride is the daughter of John Ferraris of the Persian Room of the Hotel Plaza, N. Y.

Irene Lukachova to Ray Brock, Istanbul, Turkey, recently. He's a foreign correspondent, author and screen writer.

BIRTHS

Mr. and Mrs. Mark Gordon, son, Feb. 3, New York. Mother is actress Barbara Glenn; father is an actor-legit director.

Mr. and Mrs. Ted Goldsmith, daughter, New York, Feb. 2. Mother Caroline Goldsmith, is a publicist-promotion writer; father is a legit pressagent.

Mr. and Mrs. Maury LaPlante, son, Palm Springs, Cal., Jan. 18. Mother is actress Wendy Wilde.

Mr. and Mrs. Jules Chaikin, son, Hollywood, Feb. 6. Mother is actress Judy Howard; father's a trumpet player.

Mr. and Mrs. Sterling Hayden, son, San Francisco, Feb. 11. Father is an actor and writer.

Mr. and Mrs. George Vogel, daughter, New York, Feb. 5. Mother is actress Pauline Flanagan; father is an actor-stage manager.

Mr. and Mrs. Bart Swift, daughter, Stamford, Conn., Jan. 30. Father is director of sales development for Theatre Network Television.

El Morocco

Continued from page 1

sky plans to do all types of off-Broadway shows and also possibly some imports from the intimate theatres in London which has a number of "theatre societies" doing special attractions. The Krimsky-Beebe penchant was for "Naughty Nought" and kindred scenery-chewing beer-and-pretzels mellers.

Wolfgang Roth, New York designer, is working on the special interior for the converted El Morocco which will see the stage on the left side, i.e., where the bar used to be.

There will be a $5 admission, meaning reservations for such-and-such table. Dinner and drinks will be served until 10 minutes before curtain time when all cuisine will be suspended and only beverages served thereafter.

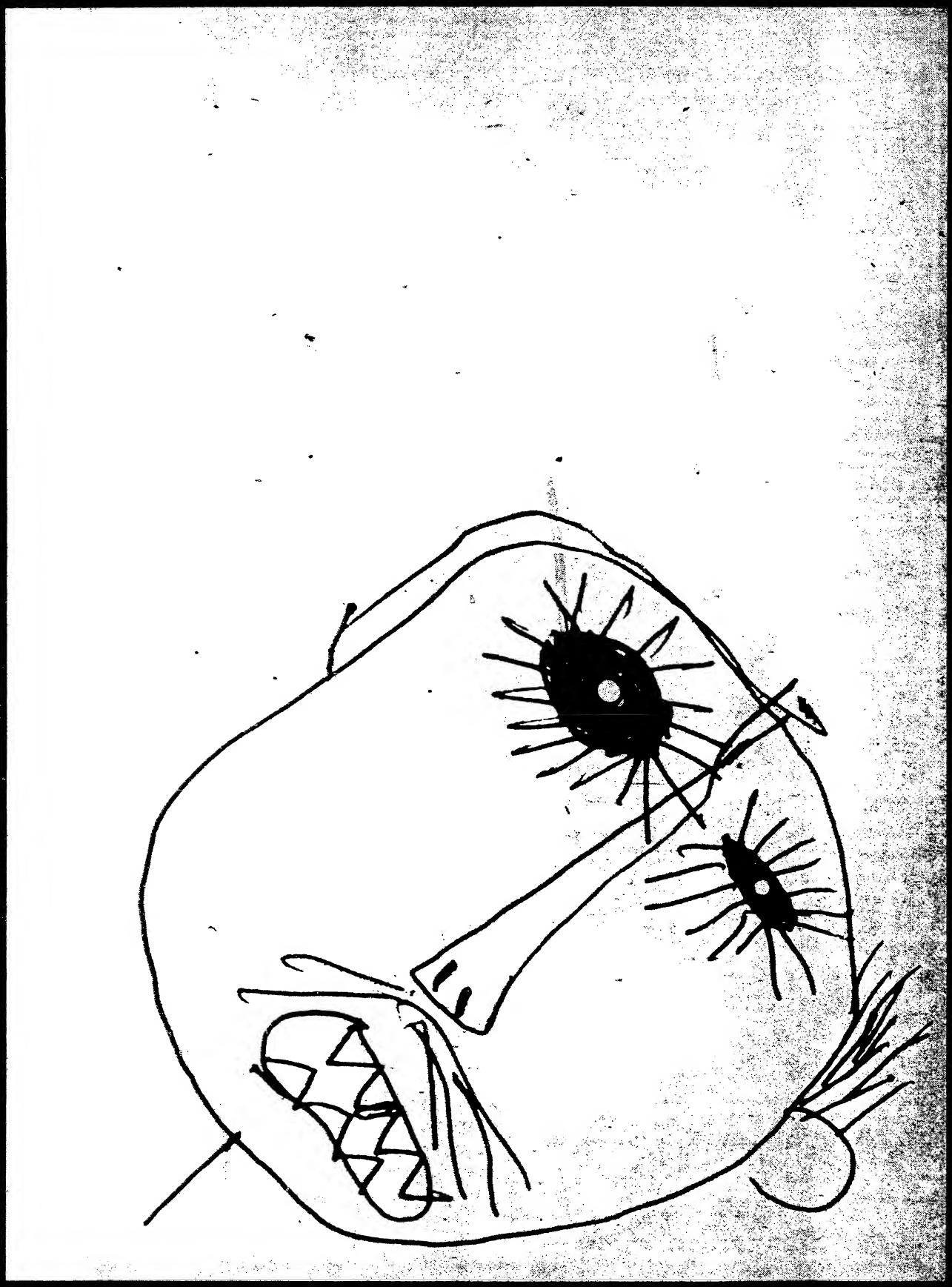
What is the present Champagne Room (some 60 capacity) will remain open, to be called the Club Room, for the leisurely diners, i.e., those who don't want to see the show.

The $5 admission for the table location, incidentally, is not an obligation for additional food and beverage expenditures although the idea will be legit-with-food service.

Krimsky's aim will be book musicals or straight comedy drama. He hopes to develop new people akin to such personalities he and Beebe had developed at their American Music Hall and Chez Firehouse (latter was the bar portion), among them Bretaigne Windust, John Latouche, Ted Fetter, June Walker, Richard Whorf, Richard Lewine, et al.

Ex-Morocco boniface Perona favors the new policy because it will complement his new bistro and shut out competition. Part of his exiting deal was no opposition; landlord Lavezzo has had a dozen or more bids from prospective nitery ops to take up where Perona left off.

Strollers Theatre portion will seat 200 in the main room; in addition to the 60 in the Champagne Room. Assisting Krimsky is the "21" accountant, Israel Katz, and that club's law firm, Carro & Stanbock, but there is no financial or other tie between "21" and the new operation.



CHILDREN IN FEAR

Parents scare children. Quite properly too—when the threat, the raised hand, the solid whack teach lessons that friendly persuasion fails to teach.

But sometimes discipline becomes needless cruelty, and Granada wanted to find out when and why. The programme was called "Children in Fear" and it brought together child welfare officers, doctors, lawyers and neighbours in an area where a case of child cruelty had recently come to light.

We hope that some of the millions of parents in England were better parents for having watched the programme.

GRANADA TV NETWORK, ENGLAND

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FEB 23 1961

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U.S. O'SEAS GOLD-EARNER: FILMS

Hagerty & 'Voices With Nice Faces'

Oberlin, O., Feb. 21.

James C. Hagerty gave a body of aluminum manufacturers here last week a fairly clear picture of his plans as new boss of ABC News. Abhorring "well-modulated voices and nice faces," he implied that he was going outside of radio and television to find most of his on-the-air newsmen.

"These voices and these faces all too often are merely relaying the reports gathered by the trained reporters of wire service facilities," the network veepee and former Presidential press secretary said. "They seldom, if ever, actually leave the radio or television studio to cover the news."

(It was feared at NBC and CBS, when Hagerty took his job a month ago, that he would first raid rival broadcasters for new men, but so far he's been negotiating chiefly with wire service and print newsmen located in Washington.)

The ABC News boss declared that the guys with the nice looking faces rarely have any association with the stories they are reporting. "They know it . . . and the American people are beginning to know it," he said. "Yet every day these voices report on the news . . . and give the impression that they have personal knowledge of these events."

He pledged to change the situation insofar as ABC is concerned. Hagerty addressed a convention of the Aluminum Assn. at the Elyria Country Club here.

See Shopping Centre Road Circuit; 700 Spots Now Have Auditoriums

By JESSE GROSS

A circuit of legit theatres in shopping centres throughout the U. S. is envisioned by Robert Ludlum, president of the Living Theatre of Bergen County, Inc. The corporation, which last summer operated the North Jersey Playhouse in the West Exhibition Hall of the Bergen Mall Shopping Center, Paramus, N. J., packaged a production of "Janus" for a recent three-week tour of southwest marts.

The presentation, in which Jack Carson starred the first two weeks and then Anne B. Davis the final frame, was sent out under the management of the Empire Producing Co., of Kansas City. George DeHaven Jr., head of the Empire firm, and Ludlum have an agreement whereby the Jersey operation will produce shows to be sent out by DeHaven and for which it will receive a weekly royalty.

Ludlum hopes ultimately to have

(Continued on page 21)

DOUBLE SILVER ANNI

Wasserman's Two Marriages: Edie And MCA

Lew Wasserman next July 5 celebrates his 25th wedding anniversary (with Edie) and a month later he marks a similar quarter-century with the Music Corp. of America with whom he started at the age of 23. At 48, Wasserman is among the youngest presidents of an American publicly-held multimillion-dollar corporation, in or out of the amusement industry.

Starting as an usher in his native Cleveland, he was tapped by MCA board chairman Jules C. Stein as a protegee, and 25 years later Wasserman is president and chief executive officer of the giant agency-producer-packager.

No 'Snow' on 55th St.?

During the general managerial wailing on Broadway last week over the continuing lethal effects of snow-clogged streets on legit boxoffice, someone happened to mention that the N.Y. City Center, with the Deutsches Schauspielhaus of Hamburg production of Goethe's "Faust, Part I," grossed $63,400, a straight-play record for the house.

After a slight pause, someone remarked, "Maybe it didn't snow on 55th Street."

Canadian Threat To Par Telemeter

Ottawa, Feb. 21.

Closed-circuit tollvision does not come under Canadian Broadcasting Commission regulations, but a special government-appointed committee is now looking into ways of bringing pay-see under those rulings. In that event, Paramount's Telemeter system (testing in Toronto) could be in trouble under the regulation that specifies 45% Canadian content in all tv programs as of April 1, 1961, going up to 55% a year later.

Committee, composed of representatives of the Canadian Broadcasting Corp., the Canadian Assn. of Broadcasters (indies) and the federal transport department, is also mulling community antennas as possible targets of tv regulations.

NO 'DRAIN' CURBS ON BIZ LIKELY

By VINCENT CANBY

Production overseas by U.S. film companies is not likely to be affected by moves of the U.S. government to stop the drain on the nation's gold reserves. At least, there is no "legitimate" reason why curbs should be put on major company filmmaking in exotic locales.

This was the opinion given in New York last week by an exec of the Motion Picture Export Assn. Exec pointed out that the major companies, in their capacity as distributors as well as producers, are among this nation's biggest money-makers overseas. In recent years the majors have been running up average annual gross billings abroad of about $300,000,000, two-thirds of which (the remainder after operating expenses, taxes, etc. are deducted) is remittable home.

MPEA man further pointed out that although there are no reliable figures on just how much the majors have been spending on production abroad in recent years, it's

(Continued on page 19)

A President Who Attends Movies

Washington, Feb. 21.

Exhibitors here are hoping it'll become a habit. President Kennedy, for the second time in two weeks, went to a local house to see a film.

Beneficiaries of the President's latest excursion were the prize-winning Indian pic, "The World of Apu," and the Dupont Theatre, which held a special showing for Capital dignitaries Thursday (16). Kennedy's attendance came in the wake of his earlier unannounced drop-in at the Warner to see "Spartacus."

Unlike the "Spartacus" episode, Kennedy was formally invited to "Apu" by Indian Ambassador H. H. M. Chagla. This gave the management time to sweep everything else off the marquee and advertise in big letters—"WELCOME MISTER PRESIDENT." It also gave Dupont's Gerald Wagner an opportunity to prepare some thank-you remarks on behalf of the performing arts generally, since Eisenhower was practically never in a theatre.

After the President was seated (Mrs. Kennedy stayed home) Wagner had this to say:

"Mr. President, history will show that the first 100 days of your administration included a prominent place for the theatre. For this, you have the appreciation of those of us who are associated with the performing arts."

High-Style Film Comedians Extinct Except for Handful of Britons?

What ever happened to high-styled comedy acting in the U.S.?

That's a question both film and telepix producers are pondering these days. When it comes to casting a mystery, western, adventure, family or gangster film or tv series, new personalities, particularly in the television area, blossom forth as the need arises. But try to find the Yank equivalent or even the genre, to give just a sampling, of Alec Guinness, Peter Sellers, Robert Morley, Alistair Sim, Peter Ustinov or Rex Harrison. When you start naming American actors with a somewhat similar style, such names as Cary Grant, Peter Lawford, and David Niven come to mind—but after you do a double take, you realize that they're British, too.

Memory runs back to former epochs in Hollywood when there were performers who could play urbane humor. Among them were Douglas MacLean, William Powell, Robert Montgomery, Ralph Bellamy, William Haines, Reginald Denny (though also British), Melvyn Douglas, the younger Adolph Menjou, ditto Maurice Chevalier, Spencer Tracy, Bing Crosby. One of their important casting traits was that they could enact sophisticated, wealthy guys.

To be sure, the name of Jack Lemmon will come up nowadays. He's certainly been identified with the few recent American comedies. But Lemmon's type of comedy is different. He plays a working class schnook type of role which equates with the parts portrayed by Britain's Ian Carmichael.

The subject of the lack of American thesps to play these sophisticated comedy roles came up because of the difficulty Pat

(Continued on page 24)

Bob Kennedy's Profits

Washington, Feb. 21.

Robert F. Kennedy will give to charity all money he makes from the projected film version of his labor racketeering book, "The Enemy Within." 20th Century-Fox plans production this summer.

The Attorney General will earmark his profits for charities helping retarded children. Kennedy has similarly given away earnings from the book itself, which was published last July.

Cannes Film Fest As U.S. Vidtaper

The Cannes Film Festival as a tv special is in work via Affiliated TV Inc., New York independent vidtape production company, by arrangement with Robert Favre-LeBret, director general of the annual Riviera romp who heretofore never granted exclusivity. Sidney Smith, president of Affiliated TV and ex-Henry Jaffee Enterprises (his "Sounds of America" from Disneyland for Bell Telephone on NBC Feb. 17 is his latest), will direct.

His outfit has exclusive worldwide rights to videotape all Cannes proceedings, functions, parties, etc. from May 3-15.

No Endorsement by Int'l Expositions Bureau Hits N.Y. 1964 World's Fair

The New York World's Fair, slated for 1964, is being hit by the refusal of several foreign nations to participate officially. Although this does not preclude unofficial exhibits or the entry of foreign firms from those countries, the official stance of most major nations is "hands off."

This is due primarily to the failure of the Bureau of International Expositions in Paris to endorse this event. The Seattle Fair to be held next year received a prior endorsement, and therefore precluded a second imprimateur within two years to the same country.

Those subscribing to the BIE edict include Britain, France and Italy, which had the largest pavilions during the 1939-40 World's Fair in New York.

N.Y. Fair prexy Robert Moses said that he is not disturbed by the failure of several countries to come aboard inasmuch as this is an undertaking by private citizens on a non-profit basis and not an official Government function.

WODEHOUSE'S TEST SUIT

On TV 'Grand' or 'Small' Rights To His and Kern's Songs

A 1959 NBC-TV "Toast to Jerome Kern" presentation has brought what may be a precedential legal action involving the use of show tunes on television. The issue concerns a determination of what constitutes small rights, in this case licensed by ASCAP, as opposed to grand rights, the use of which requires author approval.

P. G. Wodehouse, who wrote the lyrics for three of the tunes used in the Kern tribute, filed suit in N.Y. Federal Court last Friday (17) charging that the handling of the songs on the show constituted copyright infringement. Wodehouse alleges that the numbers, performed under an ASCAP license, were presented dramatically and therefore required a grand rights grant which had not been obtained.

The ASCAP license, which cov-

(Continued on page 21)

Communications Media Should Face Dangers of Sup. Ct. Censor Decision

By MORRIS L. ERNST

The market place of thought had a thorough going-over in the U.S. Supreme Court in the case of Times Film Co. against the censors of the City of Chicago. As a matter of fact, the court only considered one part of that market—not tv, not radio, not books, magazines or newspapers. It directed its attention to movies, which have all too long been considered an illegitimate child of freedom.

At the Constitutional Convention in Philadelphia in 1787 there was no discussion about censorship before or after publication. In fact, the 39 Founding Fathers were silent on the subject and not until a few years later did the First Amendment to the Constitution provide that *Congress* shall pass no law abridging freedom of the press. Apparently they believed that in the early, dangerous days of the Republic our national government should keep its hands off the censor business but that it would be wise to allow the states to wield their blue pencils as they say fit. There is no question that the states did in fact keep busy at that job. They confined their rampages, however, to the fields of blasphemy and there was no substantial move either in the state legislatures or in Congress to suppress sexually titillating material until psychotic Comstock pressed through Congress, in the 1870s, after less than a half hour

(Continued on page 78)

Tues. (21) report in N. Y. Times disclosed steps in Hollywood to form a united front against censorship by films, books, radio and tv broadcasting. This has been suggested heretofore by others, notably Morris L. Ernst, but in general each body goes its own way. Authors League of America and ASCAP have been fellow-witnesses in Washington on various occasions.

Preminger's 85%

Otto Preminger, who produced and directed "Exodus," will receive 85% of the net profits in his deal with United Artists.

The picture, made in Israel, is believed to have cost only $3,400,000, a small sum in comparison with the cost of other hardticket pix currently in circulation.

Italians Attack Adult Illiteracy Via TV Route; Program Proves Effective

Florence, Feb. 14.

Most effective attack as yet launched in Italy to combat adult illiteracy is a tv program entitled "It is never too late." The course was started three months ago after careful preparation and propaganda. By the time the first lesson was flashed on the screen, tv inspectors and coordinators had lined up two thousand listening posts—or classes—scattered all over Italy but mostly in the South and in out of the way places. Each of these posts was provided with a regular instructor, plus a brand-new receiver and free textbooks and copy books. This years' experimental course is aimed only at teaching the first two of the three "r's": reading and writing.

The lessons—beamed three times a week—last half an hour and come just before the late afternoon newscast. Pupils— mostly in the middle-aged group with a sprinkling of really aged—are expected

(Continued on page 17)

Calif. Indicts 11 Over 'City of Hate' TV-Show

Riverside, Cal., Feb. 21.

"Right to be Wrong" got a jolt in Riverside, Calif., when a Riverside grand jury indicted 11 radio and city officials over a "City of Hate" tv program which KTLA telecast on Dec. 11 and 13, 1959. Charge is a conspiracy to commit slander.

Pat Michaels, KTLA commentator, charged anti-Semitism was back of the law enforcement breakdown in Elsinore. State Attorney General Mosk investigated and said it wasn't true. Grand Jury subsequently clinked everybody from Michaels to the city attorney, Carl Kegley, who had once been deputy attorney general himself.

James Shulke, station exec, no longer with KTLA, got off the hook when his indictment was dismissed in the interest of justice.

Six attorneys, including the famed Jerry Giesler, are lined up to defend Michaels.

CONNIE GAY GOV. OF VIRGIN ISLANDS?

Greensboro, N.C., Feb. 21.

Connie B. Gay, a former North Carolina schoolteacher who has become a "Country-style" music station operator in Washington and elsewhere in the country, appears on his way to becoming governor of the Virgin Islands.

Gay, a graduate of State College in Raleigh, has been called to the Virgin Islands and is there now for a briefing.

Papers on Gay have been transmitted from Secretary of Interior Stewart Udall to the White House. The Virgin Islands come under the Interior Department's jurisdiction.

2/22

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COMDEN and GREEN

Well-known writers and lyricists, currently at the Empire Room. Commenting on youthful artists say:

"We were quite young (although) MOZART and PAUL ANKA both emerged as composer-performers at much earlier ages."

We believe it is not too early to mention PAUL ANKA in the same breath with musical immortals.

$17,000,000 Deal For Ambassadors & Sherman, Chi

Chicago, Feb. 21.

William Zeckendorf, the whirling dervish N.Y. realtor, after much maneuvering, finally unloaded the Ambassador East and West and Sherman Hotels here. Typically, the deal is ultra-complex, with a Tinkers-to-Evers-to-Chance quality about it.

Boiling it all down, the upshot is this: Chi builders John J. Mack and Raymond Sher now own, and come September will operate, the two Ambassadors, plush Gold Coast properties and longtime fave residences for stopping-off show trade nabobs.

The Sherman, mid-Loop commercial hospice with hefty convention biz, was bought by N.Y. accountant Joseph I. Lubin, but is to be re-sold in six months to a Gotham syndicate. However, Zeck-

(Continued on page 21)

Talent for White House Correspondents' Dinner

Washington, Feb. 21.

A roster of show folk, headed by Danny Thomas, will entertain President John F. Kennedy at the 34th annual White House Correspondents dinner this Saturday (25). With Thomas as m.c., the program will include: Julie London, Dorothy Provine of the "Roaring Twenties," ABC-TV series; Ralph Bellamy; Jerome Hines, Metropolitan Opera basso, violinist Mischa Elman; and the Piero Brothers, an Argentine comedy-juggling-and-acrobatic team. Eddie Pierce orch of Washington and U.S. Navy band will furnish music.

United Press' Merriman Smith lined up talent, working with Harry Kalcheim of William Morris, AFM prexy Herman Kenin, ASCAP prez Stanley Adams and Joe Margolis of Loew's here. Latter is producing.

About 1,500 White House newsmen, cabinet officers and other brass will be on hand for the affair at the Sheraton Park.

Royal Film Gala

London, Feb. 21.

Royal Film Gala attended by Queen Mother, Princess Margaret and Antony Armstrong-Jones netted record sum of $85,554, for industry charities.

National daily critics rated "Facts of Life" (UA) with Bob Hope and Lucille Ball as brightest command choice ever.

Brief stage interlude had various film stars introducing clips from their upcoming releases. Van Johnson, Joan Collins, Warren Beattie, Jeannie Carson, Norman Panama, Melvin Frank were among those presented to Royal Party.

Cultural Envoy or Independent Artist?

Mexican Circles Respect Van Cliburn But Curious About His Status in Cold War—Only USSR Music

Mexico City, Feb. 14.

America's Van Cliburn did sell-out trade at the Bellas Artes concerts on his two appearances here, the only artist to do so this season apart from Igor Stravinsky. There was general respect for Cliburn as a pianist, though some wonder about the role the 27-year old Texan is playing in international politicking. Mexicans asked: *"Does he perform only Russian music because he won a prize in Moscow?"* The answer seemed to be, yes. It was Russian music and Russian recognition which lifted him from a hard-to-book $300-a-night pianist to one now command-

(Hurok office in N.Y. clarifies that it was the Mexican Ministry of Culture through channels to the State Dept. that led to the concerts being arranged, and Cliburn accepting less than his regular fees. Actually pianist intended to play Brahms Second and a piece by Edward MacDowell, but Mexican preference led to his concentration on the Russian concertos for which he is most known. Cliburn has a number of expansions of pianistic repertory in prospect and is making his conductor debut under the tutelage of Bruno Walter.)

ing a $5,000 guarantee from Sol Hurok.

The politically sophisticated Mexican diplomatic set, who are partly the local musical elite, have heard that Cliburn may add the Brahms Second to his platform repertory, it being a favorite of his.

(Continued on page 17)

Saved for Culture

Washington, Feb. 21.

Culture buffs, relax. The top Congressional champion of the arts, Rep. Frank Thompson Jr. (D-N. J.), has rejected Democratic pressure to quit Washington and run for the New Jersey governorship.

Thompson, who has been behind virtually every bill promoting cultural pursuits for the last decade in Congress, has said he wants to stay in the U. S. House.

U.S. Humane Society All Stirred Up Over Televising of Rodeos

Washington, Feb. 21.

The Humane Society of the United States has launched legal action ultimately designed to ban rodeos from television.

Society petitioned U.S. District Court here for an injunction restraining NBC's Washington outlet, WRC-TV, from beaming rodeo shows into states where they are barred under anti-cruelty laws. It also sought a temporary injunction, which the court did not act on, against the Chevy-Roy Rogers show telecast Sunday (19).

The petition alleges that rodeos, "by their very nature cause cruel and inhumane treatment to animals. It said that they would be so considered under the laws of the District of Columbia, Virginia, Maryland and Pennsylvania—all within the range of WRC-TV.

Petition, signed by Society executive director Fred Myers, concluded that NBC, unless restrained, would present rodeo shows in violation of state laws, "the rights and interests of the persons residing in the areas reached and in violation of the statutes of the United States."

BREAKS IN AS CONDUCTOR

Van Cliburn Expends $1,800 to Privately Rehearse in L. A.

Los Angeles, Feb. 21.

Pianist Van Cliburn will make his debut March 5 in Carnegie Hall N.Y. as a conductor-soloist, playing Prokofieff's Third Concerto at the Dimitri Mitropoulous Memorial Concert. To prepare himself for his new role Cliburn personally expended $1,800 to rehearse the number three hours with the Los Angeles Philharmonic.

This concerto was long identified with the late Mitropoulos who subbed for an indisposed Egon Petri at the original Berlin premiere in 1924 and ever afterwards conducted the piece from the keyboard, as Cliburn is now essaying.

MILTON BERLE THIRD JEWISH GUILD PREZ

Milton Berle will be the third president of the Jewish Theatrical Guild. It was founded in 1924 by William Morris Sr. who served as its first chief officer. Eddie Cantor succeeded Morris in 1933 and has been prexy since.

Cantor and vicepresident George Jessel, in designating Berle to the chief officership of the nonsectarian Guild, cited Berle as "a lasting credit to the show business profession whenever called upon."

Jessel, who will toastmaster the Guild's tribute dinner to Danny Thomas April 30 at the Waldorf-Astoria, will introduce Berle as the new president at that time. As heretofore, proceeds from the dinner go to all theatrical and other charities on a nonsectarian apportionment.

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CANADA'S FEATURE 'BOOMLET'

Roger Corman And Small Slate to UA

Hollywood, Feb. 21.

Roger Corman has set a multiple-picture deal with producer Edward Small by which he will produce and direct a slate of films for the Small indie and United Artists release.

Initial film on the Corman-Small schedule will be "The Intruder," to which Corman has held screen rights for more than a year. Production is planned for spring.

Levy on Financing Of 'Marco Polo'; First Comes '3 Rooms In Manhattan'

Hollywood, Feb. 21.

Taking a swipe at present financing and selling methods, French producer Raoul J. Levy stated here that the $4,000,000 he will spend making "Marco Polo" will come from banks after he has secured signatures from important exhibitors and theatre owner groups guaranteeing minimum playing time and revenue in all parts of the world.

"We must modernize our financing to this new way of thinking. We have modernized our way of making pictures and all other approaches except selling, which we have to do now," he advanced.

He contended that under the normal plan a $4,000,000 pic must gross $12,000,000 for producer to make any kind of money on investment. Under his plan, $4,000,000 includes prints and advertising costs and needs only $6,000,000 to ride home.

"Polo" won't begin shooting in France until September with Alain Delon starred. Before then he'll roll "Three Rooms in Manhattan" (tent. title) with Federico Fellini directing in New York. It's story about Europeans in the metropolis.

AMERICAN OIL SHOOTS $750,000 TUNE FILM

Hollywood, Feb. 21.

Wilding Pictures, commercial film company, has completed a 90-minute color musical for American Oil Co., tabbed "The Big Step," turned out specifically for dealers, salesmen and suppliers and not skedded for theatrical release.

Believed to have cost around $750,000, film is premised around company consolidation on a national basis and was produced by WP's exec producer, James M. Constable. Direction was in hands of Danny Dare and Sobey Martin, and players included Janis Paige, Thomas Mitchell, George Murphy, Jack Haley, Andy Devine and John Carradine.

THIS CONCERNS YOU

Film Biz Bids Press Battle Censors

Dallas, Feb. 21.

Kyle Rorex, Texas executive director of Counsel of Motion Picture Organizations, is requesting the support of, initially, some 85 area newspapers, in the fight against censorship. Compo here in sounding the alarm that censorship must be attacked since it violates freedoms guaranteed under the First Amendment, to newspapers, too.

In his letter Rorex points out that: "Attempts to censor motion pictures have always been a problem for our industry, but, in the wake of the Supreme Court's 5-4 decision in the Chicago case, the problem became more acute as the edict opens the door for wholesale onslaughts against moives by zealots, professional reformists and politicians. The latter, through invoked statutes, would force the industry to contribute millions in annual tribute to local censor boards for the opportunity to have its pictures cut to pieces.

Importers Scoff At TOA's Seal Proposal: Would Kill 'Art' Boom

Theatre Owners of America proposal, reported last week, that all U. S. theatres agree to play only those features which have a Production Code seal, drew the expected reaction from members of New York's importing fraternity. In a word: Nuts.

No details were given on how such a plan might function. The indie distribs, most of whom specialize in "art" product, are unanimous in the opinion that no matter how the Code might be liberalized, it would be impossible to fashion an instrument that could encompass the kind of foreign product which has made the "class" art theatres the booming operations they are today.

They point to such current and recent hits as "The Virgin Spring," "Hiroshima, Mon Amour," "Breathless," "Rosemary," "The Lovers," and ask whether anybody or any organization, worried about morals and pressure groups, would have easily passed those films.

Dan Frankel, prexy of Zenith International ("Hiroshima," "Lovers," etc.) said simply: "impractical, impossible." Dick Brandt, Trans-Lux Distributing topper, called the plan "ridiculous." Later, recognizing the reasons which prompted TOA to come up with such a proposal, added: "Anybody who runs scared doesn't deserve to be in the film business anyway."

Aside from the practicality, there are other angles to be considered. One of these is cost. At the present time, any distrib who wants a Code seal has to pay a minimum of $500 in fees to get pic viewed and judged. How many indies, who sometimes run short-margined operations, are going to want to add such a "tax" to their present expenses?

Another is the anti-trust, or conspiracy-to-restrain-trade, angle. That is, should such a proposal be accepted by all theatres, might not it be possible for a non-Code seal pic distributor to sue when his film is denied any playdates? Such a suit, in fact, was recently threatened by a Canadian producer who, when his film was denied a Code seal, charged that such a denial prevented him from getting a major U. S. distrib who, in turn, would have given the producer playdates he could not get through an indie distrib.

Classify—Maybe

The indie distribs, at least those who don't double as theatre owners, take rather more kindly to the TOA proposal for a classification system. However, here too, they would like to know who would do the "classifying." Rather than have any enlarged Production Code Administration staff do it, they would like their own org, the New York-based Independent Importers & Distributors of America, to do the job. Better still, each distrib would like to do his own, which he can, of course, do now.

Back of the indie indignation anent both proposals is fact that the importers often are accused by the U. S. majors of having brought on the "sex and violence" wrath with their increasingly popular foreign pix. The importers, in turn, accuse the majors of turning out an ever-growing number of "sensational" films thinly disguised as morality plays by the dictates of the Code. The twain doesn't seem likely to meet.

'La Dolce Vita' Booking For Manhattan Pending; Astor's Sales Convention

Theatre outlet for the American premiere in New York of "La Dolce Vita" is expected to be finalized Friday (24), a spokesman for Astor Pictures reported Monday (20). It seems certain that this will be a dual theatre opening, with both a Broadway and East Side outlet participating.

Astor played host to its 25 franchise distribs at a one-day sales convention in New York Saturday (18), highlight of which were screenings of both "Vita" and another Astor Italo acquisition, "Rocco and His Brothers." Astor expects to launch "Vita" in the late spring and follow with "Rocco" in the late summer. Company also has acquired Roberto Rossellini's full-length color documentary, "India," and a third made-in-Italy pic, Titanus' "The Con Man," starring Broderick Crawford and Richard Basehart.

Astor will supplement its release sked for first half of this year with such other pix as "The Girl in Room 13," "Sin of Mona Kent," "The Yellow Polka Dot Bikini" (to be shot in New York and Florida) and "The State Department Murders" (to be shot in Washington).

Franklin F. Bruder, chairman of Astor, told salesmen that company will continue to develop its international contacts in setting up purchase agreements to buy and distribute films. The company, he said, has no plans to change its franchise setup and has rejected offers to turn their pix over to major companies for distribution.

"We are interested in building our own organization," he said, "not in supplying product for other organizations already established."

Other speakers at the meeting included Harry Goldstone, sales veep; Mario de Vecchi, veep of Astor International; Everett Crosby, Astor director; Anthony Tarell, treasurer; David Bader, veep of Atlantic Television, Astor subsid; George Foley, attorney, and Bill Doll, advertsing-exploitation veep.

GAUMONT BRITISH'S GENERAL CORP. TENDER

The offer made by Gaumont British of $3.14 per share for the 290,843 15% participating preferred ordinary shares of General Theatre Corp. not already owned by Gaumont is now unconditional. The stock has a par value of 95c.

According to an official statement last week acceptances have been lodged in respect of 85% of the shares which were the subject of the offer.

20th Buys Figaro, Gets Mankiewicz

Scarcity of top directorial talent was emphasized again this week with the disclosure that a key part of the deal whereby Joseph L. Mankiewicz agreed to pick up the reins on 20th-Fox's ailing "Cleopatra" was the purchase, by 20th, of Mankiewicz' indie Figaro Productions.

Price has not been revealed. One source said it would involve an outlay of "a good deal less than $400,000," however, since Figaro's assets included "marketable stocks and securities." Indie unit is said to control some story properties, as well as residual rights in two pix, "The Quiet American," and "Barefoot Contessa," which are being distributed to television by United Artists.

Deal, which allows Mankiewicz a fat capital gains bonus, is separate and apart from producer-director's earlier commitment to write and direct "Justine" for producer Walter Wanger and 20th.

Producer Status Pends For Publicist McCarthy

Hollywood, Feb. 21.

Twentieth-Fox and Frank McCarthy are discussing deal by which McCarthy would become producer for the Westwood studio. Exec's current pact as public relations director for 20th winds up March 2.

Jerry Wald, whose indie company releases through 20th, previously had requested McCarthy's services as producer and veepee.

Gets USSR Classroomer

Des Moines, Feb. 21.

After negotiations that started in April, 1959, a Russian science film has finally arrived at Drake University here and will soon be shown. The 16-millimeter classroom science film in color was produced by the Moscow Popular-Science film Studios. It is called "The Beginning of Life" and is narrated in English. "I would guess it has been prepared for the advanced Russian highschool student," Robert N. Johnson, assistant professor of education and director of audio-visual services at Drake University, has said.

Johnson's interest in obtaining the Russian science film began in early 1959 when one of his students —a "ham" radio operator, made contact with a Russian amateur radio operator who sent the American student a list of possible sources for obtaining educational films.

Unsure of Quorum For 20th's Board Meeting Due to G. Washington

Washington's Birthday today (22), being a legal holiday, may force a temporary postponement of the crucial 20th-Fox board meeting originally set to be held today, it was learned at press time yesterday (Tues.). Key to meeting is availability of a quorum.

Board, when it meets, is expected to act on a proposal to increase number of directors from 10 to 12, and then seat two reps of the large stock interests repped by brokerage interests headed by Carl M. Loeb, Rhoades & Co. and by Treves & Co.

Most likely candidates for the two new seats are attorney Milton S. Gould, of Gallop, Climenko and Gould, and John Loeb, of Loeb-Rhoades.

CAPRA, FORD ESTABLISH FRANTON PRODUCTIONS

Hollywood, Feb. 21.

Frank Capra and Glenn Ford have formed Franton Productions as a clearing house for their respective companies, Capra Productions and Newton Productions, to jointly undertake a program of theatrical indies.

Initialer is skedded to be "Pocketful of Miracles," set to roll in April on Paramount lot. Capra prexies new outfit.

SELLING 'WONG'

Stark May Unload Rights to Eliot Hyman

Independent producer Ray Stark is in process of negotiating sale of part or all of his interests in "World of Suzie Wong," Paramount release. He acknowledged in New York this week that a potential buyer is Eliot Hyman, who has varied theatrical (Seven Arts Productions) and television interests.

There's also another unnamed bidder for "Wong," which happens to be Par's biggest grosser of the year so far.

It's been known for some time that Stark has had a winner in "Suzie" and for reasons unknown he is angling for a quick payoff. His partner, Paramount, at one point showed interest in buying him out but nothing ever came of this.

At the rate it has been going, "Suzie" ought to gross over $7,000,000 in domestic film rentals, and appears to be equally strong abroad.

UPSURGE THIS YEAR LIKELY

By PAUL A. GARDNER

Ottawa, Feb. 21.

Canadian feature film production dropped from four to three last year, but looks likely to be up considerably in 1961. That's aside from pictures made in this country by U.S. producers: 20th Fox's Saskatchewan-shot "Canadians" starring Robert Ryan and Teresa Stratas, Greek-descended Toronto singer under contract to the Met; and Arch Oboler's indie "One Plus One," recently completed in Toronto. Oboler wrote, produced and directed, with cast topped by U. S. players Leo G. Carroll and June Duprez, supported by nearly 70 Canadian performers.

Three Canadian-made features of 1960 were:

"Abbey of Monte Cassino." Arthur J. Kelly Productions, Brantford, Ont. financed. Semi-documentary film, using actual footage of World War II Italian battle. Producer: Kelly; asst. producer: Curt Harrison; script, Agnes M. Anderson; narration, Hugh Benson, B. & W. and color. Technical work by Crawley Films. Distribution not yet known.

"Hired Gun." Dairy Productions, Toronto. Western. Screenplay, production, directing and editing by Lindsay Shonteff. Asst. producer: James Beggs; photographer, Herb Alpert; sound, Les Headley; continuity, Christine Murray; sets, Edgar Keenan; song, "Hired Gun," by Leslie Pouliot and Fred Tudor. Shot at Meridian Studios, Toronto, and in that area. Cast headed by Don Borisenko. Distributed by Astral Films, Toronto.

"Wings of Chance." Tiger Productions, Calgary, reportedly financed by Calgary-Edmonton oil men. Bush-pilot yarn based on "Kirby's Gander," novel by John Patrick Gillese. Exec. producer, Lorne H. Reed; producer, Larry Matanski; production manager, Jack L. Copeland; director, Edward Dew. Cast headed by Jim L. Brown and Frances Rafferty of Hollywood. Distributed by Universal.

This Year

Meanwhile these are the 1961 prospects:

"Barometer Rising" (working title) looms as the maiden feature film effort of Crawley Films of Ottawa, this country's leading industrial film producer. There are three writers working now on the scenario: Hugh MacLennan on whose novel it is based, plus Joseph Schull and Harry Horner. Horner withdrew from stage direction of "How to Make a Man," the recent Broadway flop. "Barometer" deals with the ghastly munitions ship explosion at Halifax during World War I.

Untitled second Crawley feature possibility is being worked up by Paul Almond, Canadian television dramatist-director whose credits include one for "Alfred Hitchcock Presents." Story idea is a joint try of his and Crawley's president. Another writer will join Almond on the next draft.

International Film Studios, Toronto, is presumably rolling a feature on March 1. It's described as in 3-D. Though only a fortnight off the title, even the author, is a secret. Other credits unavailable.

"The Mask." Taylor-Roffman Productions, Toronto. (Yvonne Taylor, president, is wife of Nat A. Taylor, head of Taylor Associates, which controls 20th Century Theatres, Twinex Theatres, Toronto International Film Studios and International Film Distributors. Hollywood-experienced Julian Roffman, v.p. and production chief, is also v.p. of Meridian Films Ltd. Ralph Foster, sec-treas., is also president of Meridian. Producer-director, Roffman. Ann Collings will be featured. Distributed by International Film Distributors.

"You Only Live Twice." Also slated to roll this year for Taylor-Roffman at above studios. Based on "The Well" by Sinclair Ross, Canadian novelist. Producer-director, Roffman; screenplay by How-

(Continued on page 24)

Russian Evaluation of Swap: Yanks Got More Than They Gave

Hollywood, Feb. 21.

Russian industryites were not too happy with the U.S. results from the first batch of Red films sent here under the U.S.-Soviet Cultural Exchange Program, Nicholas Napoli, prexy of Artkino, said here prior to returning to his Gotham headquarters.

Napoli, who's been importing Russian product for 32 years and who will bring in 16 features in 1961, said he was not an official mouthpiece for the Moscow industry. However, he added, the feeling among Moscovites is that they got the short end of the cultural (economic) exchange. He explained:

The Russians required 10 U.S pix, each at $60,000, giving seven of theirs, at same figure. Not only did majors on t'is side benefit by tune of $180,000, but lacklustre treatment in selling and exhibition, as compared to top bookings in Moscow situations, has Russians annoyed.

They'd like to make co-production deals with U.S., Napoli says, similar to France and Bulgaria. So far no takers, Artkino conveys feeling. Moscow filmmakers want to work closer with American pix producers, particularly in view of many outstanding efforts recognized internationally.

No U.S. pic was shown in Russia for 16 years until "Marty."

(While in Hollywood Napoli discussed with David Wolper second part of teevee "Race for Space" for Tidewater Oil. Mike Wallace is set to narrate. Shulton Co., makers of Old Spice, sponsored first chapter. American and Russ material is to be used, says Napoli.)

Moscow's Second International Film Festival to be staged July 7-21 has not yet extended any U.S. invitations. Most successful pic at initial filmfest was 20th-Fox's "Diary of Anne Frank." Spyros Skouras visited Moscow to accept honors.

Of seven Russfilms taken by majors on Cultural Exchange, Paramount is credited with best job for 4,000 dates on "Circus Stars."

Artkino's Russian imports for 1961, are broken down into three categories:

Documentaries, "A Day With the Russian," "Animal Trappers" (made by Popular Science, Russ company), and "The Day the War Ended."

Classics, "The Thieving Magpie," "Mu-Mu," story by Turgenev; "Vasily Surikov," story of 19th Century Russ painter; "On the Eve," combo of Russian-Bulgarian producers on life in Bulgaria at turn of century; "Fathers and Sons," story of life in Petrograd by Turgenev; "Sampo," fairy tale jointly made by Russian and Finnish producers.

Contemporaries: "Sun Shines for All," story of blind Russian World War II soldier; "To the Rumble of Wheels," life in modern Moscow with Aya Arepina, noted Russian star; "Age of Youth," dealing with dancer in Bolshoi Ballet; "My Daughter," "A Home for Tanya," life on modern collective farm; "The Morning Star," about the ballet, to be preemed at Vista Continental here in June, and "Born of a Century."

American Jewish Comm. Lists 200 Features

For the first time, 32 full-length feature pix, both from Hollywood and abroad, are included in the American Jewish Committee's new catalog of "films for human relations."

More than 200 films are described in the catalog. They stem from a variety of sources—universities, museums, commercial producers, educational associations, and government agencies.

"The motion picture is an ideal vehicle for intergroup education," the catalog says. "Films entertain, instruct and move the emotions; they make learning pleasurable and leave a lasting impression on the senses and the mind. They personalize complex problems and events, dramatize change and growth."

Sources and distributors of the films are listed.

U.S. Playoff in USSR

Washington, Feb. 21.

Illustrating the geographical circulation Russia is giving U.S. films obtained under the Soviet-Yankee cultural exchange agreement, Paramount's "Roman Holiday" is now showing in Yerevan, capital of Armenia, and 20th's "All About Eve," U's "Man of 1,000 Faces" and Todd-AO's "Oklahoma," are all being screened in Odessa.

Word comes from Turner Shelton, head of motion pictures of U.S. Information Agency, who said all films involved have successfully played Moscow and other central cities. Exact grosses are not made available by the Russians.

General Drive-In Net Up A Penny

Boston, Feb. 21.

Net earnings of $870,253, equal to $1.03 per share, was registered by General Drive-In Corp. for the fiscal year ended Oct. 31, 1960. Comparable figure for the preceding year was $860,167 or $1.02 per share.

Gross revenue for the 1960 fiscal period was $8,139,965 as compared with $7,921,477 for the previous year.

The company, whose shares were first offered to the public in June, 1960, operates 26 drive-ins and 24 indoor theatres. The company recently diversified its operations by entering the bowling center field. The first unit was opened in August, 1960.

Philip Smith, General Drive-In president, pointed out that extraordinary expenses entailed with starting the new operations toward the end of the fiscal year had been charged against 1960 earnings.

Pin French 'Breathless' With L.D.'s Condemnation; Brando's 'Jacks' A-III

Legion of Decency has given a C (condemned) rating to the new French import, "Breathless," being handled this side by Films Around the World.

Roman Catholic reviewing group objects to "grossly indecent and salacious treatment" in costuming, dialog and situations, which make the film "completely inacceptable from a moral point of view for a mass medium of entertainment."

Legion has also given an A-III (morally unobjectionable for adults) rating to Marlon Brando's first directional effort, Paramount's "One-Eyed Jacks."

Sheldon Smerling to NTT As New Executive Veep

Los Angeles, Feb. 21.

Sheldon Smerling, for past 10 years exec vp of Eastern Management Corp., of N. Y. and Newark, N. J., is joining National Theatres & Television Inc., in newly-created post of exec vp and chief operating officer of company. Duties will include a wide area of activities, including probably the circuit's growing drivein operations.

Exec, who moves to Coast shortly, has been in charge of EMC's drivein and conventional film theatres and radio broadcasting stations in middle Atlantic and New England states.

KEN HYMAN TO LONDON

Ken Hyman has been named a director and v.p. in charge of foreign operations of Seven Arts Productions. He'll headquarter in London starting March 1. Seven Arts, which is involved in production, coproduction and the financing of films and telepix, will also maintain its offices in Rome, Paris and Munich.

Hyman is the son of Elliott Hyman who is partnered with David Stillman and Lou Chesler in the Seven Arts operation.

UNION LABEL CHEER (AGAIN) FOR DOUGLAS

Kirk Douglas is the recipient of another attaboy from the AFL-CIO's Union Label and Service Trades Council as a result of his decision to switch the shooting of his Bryna production, "Montezuma," from Mexico to Hollywood.

Douglas' "Spartacus" received considerable support from the labor outfit because it was made almost completely in Hollywood. Only one sequence, requiring the use of a large Army, was filmed in Spain. At any rate, labor unions have been plugging "Spartacus" and helping to sell tickets to the hardticket engagements.

In a handout to the labor press, the Union Label Council—as part of its campaign to strengthen the job security of AFL-CIO members via an American-made, union-made pitch—applauds Douglas' decision to film "Montezuma" in California and also cited President Kennedy's recent appeal to "buy American to combat the gold deficit."

The Council points out that "Montezuma" "production costs would be halved by shooting across the river in Mexico but Douglas expressed his belief that there is no reason why film producers could not produce profitably in Hollywood and employ American union theatrical trades people who are the most accomplished in the world."

Terms Pend For Magna's Distrib Of Anglo Amalg

Magna Pictures Corp., which is expanding into general distribution in addition to handling Todd-AO pictures, is discussing an agreement whereby it would handle all the production of Anglo Amalgamated Film Distributors of London in the U.S.

First deal between the two firms involves the comedy "Watch Your Stern," made by the same team which delivered "Carry on Nurse." Plans are to release the film in May.

U. S. to Europe

Alan C. Collins
Barry Gray
Jim Moran
Arnold M. Picker
David V. Picker
Walter Reade Jr.
Max E. Youngstein

Europe to U. S.

Griffith Johnson
Isidore Ostrer

L. A. to N. Y.

Joey Bishop
George Burns
Kitty Carlisle
Roger Corman
Stephen Draper
Milt Ebbins
John Frankenheimer
Mike Frankovich
Moss Hart
Harold Hecht
Leo Jaffe
Peter G. Levathes
Jerry Levy
Dick Martin
Rose Mathias
William Perlberg
John Rich
Dan Rowan
Susan Strasberg
Mel Stuart
Ralph Wheelwright

N. Y. to L. A.

Anthony Buttitta
Bill Grandal
Richard Gehman
Meyer M. Hutner

New York Sound Track

Big turnout slated for the **Sol A. Schwartz** farewell luncheon this Friday at the Waldorf.

Publicity crowd around Manhattan much amused by **Murray Kempton's** quip in N.Y. Post to the effect that if the Mongolian hordes were at Riverdale he'd expect Mayor **Robert F. Wagner** to issue an "End of Western Civilization Week" proclamation.

The recent Queen's honor to Hoyts Theatres topper **Ernest Turnbull** is not the Order of Commander of the British Empire but it is "Commander, Order of the British Empire (CBE)," a small point, says **Cliff Holt**, publicist for the Aussie theatre chain, "but an important one protocol-wise."

Robert Ryan hoped his stint opposite **Katharine Hepburn** at Stratford, (Conn.) Shakespeare Festival might bring him a bid to Bardfest at Canada's Stratford, "but I didn't get the offer." So he told press in Toronto while there p.a.ing for his Saskatchewan-made "Canadian."

Herbert L. Golden, United Artists v.p. in charge of operations, returned to New York following a five-week tour of Tokyo, Hong Kong, Bangkok, New Delhi, Tel Aviv and Paris . . . Rumors about the Capitol Theatre becoming a legit house have again cropped up, but Loew's Theatres emphatically denies it has any such plans. Admittedly producers seeking a home for musical comedies have surveyed the house, but nothing positive materialized, said board chairman **Laurence A. Tisch**. "It will definitely continue to be operated as an important, first-run motion picture theatre," he declared . . ."Spartacus" is now playing 24 roadshow engagements in the U. S. and 13 abroad . . . **Tony Curtis** set to star in **Harold Hecht's** (by way of **Nicolai Gogol**) "Taras Bulba" for United Artists . . . Metro has set 225 new engagements for "Ben-Hur" during February, bringing the total number of cumulative engagements to more than 700 . . . Bache Market Letter sees Loew's Theatres "as an interesting speculation on management's ability to find more profitable use of the company's large real estate holdings." The Wall St. firm says "it's a type of situation which isn't exactly everybody's cup of tea, but we think it will work out well."

Unable to find a suitable magical lamp for use in **Joe Levine's** "Wonders of Aladdin," art director **Flavio Mogherini** designed one. Ordering four by sketch, the Florence, Italy, lampmaker made a fifth for his shop window. You guessed it: Embassy Pictures has made a licensing deal.

Due out March 2 via Doubleday is **John McCabe's** biography of the film comics, "Mr. Laurel and Mr. Hardy."

Joseph M. Schenck Enterprises bought film rights to "Goodbye, My Son," novel by **Arthur Woolson** which **Richard Brooks** will produce and direct . . . **Harold Hecht** has **Tony Curtis** set for "Taras Bulba" and is negotiating with **Anthony Quinn** (UA release) . . . **George Pal** purchased "The Circus of Dr. Lao." **Charles G. Finney** tome, for late 1961 or early '62 production . . . **Wanda Hendrix** into Harvard Films' "The Colonel of Bunker Hill" for UA release . . . **Elvis Presley** will do "Chautauqua" for first of his new four-pix deal with Metro, to be produced by **Edmund Grainger** . . . **John Sturges** formed Kappa Corp. for program of indie features, apart from his present Alpha Corp., in which he's partnered with Mirisch Co.

Rev. Malcolm Boyd, film publicist turned priest, will start reviewing pictures for "The Episcopalian," a monthly . . . his next book, due in fall via John Knox Press will be "Christian Images In Mass Culture."

Stuart Holmes, who portrayed a German officer in the 1921 version of "Four Horsemen of the Apocalypse," has bit in the new Metro production of same starring **Glenn Ford**. Meanwhile **Karl Boehm** takes over character he enacted in the **Rudolph Valentino** starrer.

Bob Goldstein, 20th-Fox production veepee, wings to Gotham today (Wed.) for special h.o. meets.

The late **M. A. (Moe)** and **Lily Jason Silver's** daughter, **Barbara**, got married in New York's Hotel Plaza Sunday (19), a second try for her. Groom **Gerald Rosenthal** is in the toy business.

Walter Reade Jr., Continental Distributing prexy, off to Europe to check various coproduction deals . . . **Ed Kingsley**, prexy of Kingsley International, has his 10th short subject Oscar nominee in the last nine years with "Day of The Painter," competing in the live-action category . . . New dubbing contract between Screen Actors Guild and the N. Y. distribs is expected to be announced tomorrow (Thurs.) . . . **Jim Hagerty**, Ike's former press secretary, dining at Manny Wolf's Friday (17) night and getting adjusted to the N. Y. scene.

Paramount pressagent says the role of "2E" in "Breakfast at Tiffany's relates not to an apartment, but to **Patricia Neal** (her first screen appearance in almost 10 years) whose character name is Emily Eustis Falsnson. First two initials are "2E"—pronounced Toohey. The intelligence is hereby acknowledged, but will it sell tickets? Holiday mag's **Caskie Stinnet** offers the item that a literary find along the Seine is a French reprint of "Pernod and Sam" by **Booth Tarkington**. Stinnet heads the note: "Absinthe Makes the Heart Grow Fonder."

Michael Mayer, IFIDA's exec director, returns Friday (24) from a short vacation in Hollywood, Fla. . . . **Samuel Ishikawa** has been named New York rep for Shochiku Films of America, U. S. distrib for Shochiku of Japan, one of that country's leading film producers . . . **Dick Bernstein**, Cornell '56, who collaborated on script of "Force of Impulse," plans to join ranks of the young producers with indie screen adaptation of "Entry E," by **Richard Frede**. Latter's "Young Doctors" is being produced by Columbia.

Billiard champ **William Mosconi** will act as "technical adviser" on **Robert Rossen's** forthcoming pool hall saga, "The Hustler," set to be shot entirely in New York this spring with **Paul Newman** as the cue addict . . . Add Incidental Intelligence: "The Millionairess" set a new, all-time, four-day house record at the 20th Century Theatre in Nairobi, South Africa . . . **Joe Solomon** has been named national sales rep for UMPO's Italian import. "Big Deal."

Subtitlist **Herman G. Weinberg** is working on **Emile Lustig's** newest German import, "The Good Soldier Schweik." Weinberg also did the titles for Continental Distributing's "Modigliani of Montparnasse," which opens at the Baronet here Tuesday (28) . . . Commented one local wag on the report that Lloyds of London had recommended **Marilyn Monroe** as **Liz Taylor's** replacement in title role of "Cleopatra": "Maybe Lloyds knows more about the script than we do."

Manos Hadjinakis, whose tunes in "Never on Sunday" gave him something of an international reputation has written music to a film based on Sophocles' "Antigone," with **Irene Pappas** in the lead. Producer is **George Tzavellas** . . . **Jules Dassin** is writing another picture in which he will not act but only produce and direct. It is about the great Anthenian statesman Pericles which will, it is hoped, be played by **Lawrence Olivier** and Aspasia played by **Melina Mercouri**.

United Artists execs **Max E. Youngstein**, **Arnold M. Picker**, and **David Picker** to Europe over the weekend to confer with company executives and foreign producers. They will spend 10 days covering London, Berlin, Munich, Rome, Paris, and Madrid . . . Singer **Helen Kardon** set for "The Agency Game," which Berkeley Films will make in London next month . . . Metro points out that if anyone doubted **Elizabeth Taylor's** boxoffice appeal, 1961 is providing proof of her appeal. "Butterfield 8" is the company's biggest regular release since "Cat on a Hot Tin Roof," also starring Miss Taylor. In between, she appeared in another hit, Columbia's "Suddenly Last Summer" . . . **Elvis Presley** to star in "Chatauqua" as the first of four Metro films . . . **Edward E. Colton** and **Theo** [illegible] are the speakers on mo-

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GORE: END O'SEAS TAX HAVENS

Fewer Seats for Bigger Pictures?

Preston (Bob) Tisch, president of Loew's Hotels and a key man in Loew's Theatres, in commenting on the company's theatrical circuit of the future, said this week there likely will be more units but the new ones will be lesser in size than the large-overhead houses of the past.

He said he goes along without too much reservation with the thought that whereas film production can do better with fewer but bigger pictures, exhibition would do well to concentrate on smaller houses which can create seating demand.

He offered this as a general observation. But his and others' opinions (the others being persons theatrically in the know) make it a sure bet that the new conventional theatres of the future are likely to be in the 1,000-seat class, far more so than the likes of the now-defunct New York Roxy.

Tisch added, by the way, that he doesn't see too many legalistic roadblocks in the way of Loew's expansion, despite the antitrust decrees, just so long as there is no stiffling of competition.

'Mouse That Roared' to $1,848,000; Jackter's Slants on British Click

Columbia's Rube Jackter, v.p. in charge of domestic sales, says exhibitors have become alert to box-office pictures whether they're "art" or "commercial" in concept (and initial evaluation). Theatremen are pursuing a "two-way-stretch" policy of booking product regardless of its origin, cast and subject matter—no longer buying merely features with the obvious Hollywood "sell" values but also the material from abroad which until recently was almost automatically barred by all except the art situations.

There's documentary evidence in support of the statement, centering on "Mouse That Roared," which was made in England under Carl Foreman's Open Road Productions. It was brought in at a negative cost of about $300,000 and opened in the States (specifically, at New York's pintsized Guild Theatre) in November, 1959. The star, Peter Sellers, was hardly known at the time.

U.S. Take To $2¼-Mil.

"Mouse" as of now has an actual national gross (rentals) of $1,848,000 and a projected gross of $2,250,000. In the New York exchange area alone the Col collections have amounted to $489,000, this coming from 248 theatres, and more is in

(Continued on page 15)

Birth of a Pattern

Kind of marketing given "Mouse That Roared" by Columbia is not one-shot policy. Since it paid off once—and perhaps the product shortage is helping the offbeat pictures—it will be given more than another whirl.

Already in line for the "Mouse" treatment are "I'm All Right, Jack" and "Please Turn Over."

Boston Press Likes Company?

Boston, Feb. 21.

Cantinflas at a Ritz luncheon yesterday (20) submitted to mass interviews. Previously, the Mexican player stated he would see the members of the Boston press one at a time and an elaborate schedule had been set up by John Markle, Columbia's exploitation chief.

Boston American columnist Alan Frazer itemed in his column, "My Boston," that "unlike Kennedy," Cantinflas would not meet journalists en masse. Shortly after publication of the item, Moreno had a meeting with Kennedy in Washington. Then, word came through he would scrap the single interview bit and take 'em all on together.

(Unclear to the home office of VARIETY *is whether the above Boston dispatch implies local approval of Cantinflas switching from individual to bulk interviews. This tradepaper finds group interviewing mostly a waste of time.—Ed.)*

Tax Advice Costly To Danny Kaye, Cy Howard; Must Pay On '52 Item

San Francisco, Feb. 21.

U. S. Court of Appeals here has unanimously affirmed a Dec. 17, 1959, lower-court decision which disallowed income tax deductions taken for 1952 by Danny and Sylvia Kaye and writer-producer Cy Howard.

The three, on advice of Beverly Hill accounting firm of Lefkowitz, Berke, Parker & Freedman, had tried to deduct 10% interest they paid on loans with which they bought certificates of deposit, their eventual objective being to sell the certificates for capital gains. Kayes bought $300,000 in certificates and Howard bought $387,500 worth. Kayes claimed $23,750 as interest deduction, Howard $38,750.

But U. S. Tax Court 15 months ago ruled interest "to purchase and carry certificates of deposit issued by banks was not real indebtedness and was not properly deductible." The tax court called the entire transaction "a sham."

Judges Walter L. Pope, Gilbert H. Jertberg and M. Oliver Koelsch, in last week's decision, agreed, saying:

"It is patent to us that from the transaction between partners and the brokerage firm with which they dealt there was nothing of substance to be realized by partners beyond tax deductions."

As a result, Kayes owe Internal Revenue Service $19,667 on 1952 taxes and Howard owes $33,452.

New York attorney Bernard Speisman represented the Kayes and Howard at their hearing, and the Internal Revenue Service was represented by Lee A. Jackson, of Washington, and Assistant U. S. Attorney Charles K. Rice.

CLOSE BENEFITS FOR 'RUNAWAYS'

Washington, Feb. 21.

"Yankee Movie Star, Come Home!" This is the craft unions echoing plea of Sen. Albert Gore (D-Tenn) who has just introduced a bill striking the tax provision which permits Americans living abroad to escape income taxes on $20,000 of his earned income.

"This particular provision appears to be particularly beneficial to film stars," Gore said, more in pain, than envy.

Bill has been sent to the Senate Finance Committee of which Gore is a member. He declared his measure is in line with President Kennedy's message to Congress calling for new measures to put an end to "foreign tax havens."

Under the present law, an American who temporarily resides and works abroad for 17 out of 18 months can escape U.S. income taxes on $20,000 of his earned income.

"This is a fairly large and growing loophole which should be closed," Gore said.

YOU CAN GO BACK

Bryan Foy Resumes at WB After 8-Years Away

Hollywood, Feb. 21.

Bryan Foy returns March 1 to Warner Bros. to head up his own production unit, following an eight-year absence during which he produced for Columbia Pictures and Paramount.

Foy has been with company off and on for many years, and directed studio's first all-talking pic "Lights of New York." Later, he was in indie production, headed a unit for 20th-Fox and joined Eagle Lion as production chief when that company was formed.

He now swings over from Paramount, where he recently completed "Blueprint for Robbery."

Foy's, Paramount's, Angles

Foy served as a "fee" producer for Paramount on "Blueprint for Robbery." Word is that he had proposed a women's prison pic to Par, and latter didn't get around to saying yes or no fast enough. Hence Foy setting up indie shop on old camping grounds.

However, it's also strongly indicated that the Foy-Par separation is in part due to the film company's new reluctance to go along with any more lesser-scale productions. Par execs are said to be inclining to the belief that the outfit is particularly geared to handle "A" product, and the exploitation stuff such as Foy turns out is not in keeping with this kind of setup.

British Underwriters Writhe On 20th 'Cleopatra' Claim; Mankiewicz Meeting Press

London, Feb. 21.

Joseph Mankiewicz, who's taken over from Rouben Mamoulian as director of 20th-Fox's much troubled "Cleopatra," is holding a press conference tomorrow (Wed.) to outline his plans for the Elizabeth Taylor starrer. It's expected that it could coincide with the issue of several writs by 20th against several insurance companies and syndicates of Lloyd's underwriters who are disputing their liability for losses sustained by the film company because of the holdup of "Cleopatra."

Lloyd's of London has suggested several alternative actresses to play the Elizabeth Taylor role, whose illness caused the delay. Among their suggestions were Marilyn Monroe, Shirley MacLaine, Rossana Podesta and Kim Novak but none of these was acceptable to Spyros Skouras or Walter Wanger, the film's producer.

Said Wanger: "Without Elizabeth Taylor there will be no Cleopatra. She's the greatest star in the world and every film she makes is a success."

20th-Fox is claiming a sum in the region of $3,000,000 for losses sustained by the film's holdup. Dispute centres round whether or not Miss Taylor was fit to start work on "Cleopatra." 20th-Fox argues that she was perfectly fit till she was afflicted with a tooth ailment. The insurance people contend that she was not, though they admit that the medical certificate supplied by the film company when the policies were taken out was offered in perfectly good faith. It is thought that the case will not come to court until about July, and, indeed, may well be settled out of court before then.

Wanger hopes to start shooting next month and, meanwhile, the leading players have been sent on vacation. In the case of Miss Taylor her Munich vacation was interrupted by the necessity to fly Eddie Fisher back to London for an emergency appendicitis operation. Meanwhile, Miss Taylor has been awarded "a substantial sum by way of damages and costs," against Associated Newspapers, publishers of the Daily Mail, and reporter Edward Scoring for an article which implied that the reason for the holdup on "Cleopatra" was that Miss Taylor was overweight and had to go on a diet.

Cantinflas Meets JFK

Washington, Feb. 21.

Mario Moreno, better known as Cantinflas, accompanied by Mexican Ambassador Carillo Flores, paid a "purely social" call on President Kennedy Saturday (18).

Although Cantinflas was in town for the opening of "Pepe" the night before at the Trans-Lux, pains were taken to keep the White House visit free of any plugs for the pic. Photographers had been alerted for the visit, but last-minute decision barred them from taking any pictures.

After the session, Cantinflas described Kennedy as a "very charming personality, a kind person—in other words a great guy."

Ambassador Flores said Kennedy regarded Cantinflas as "the expression of the Mexican soul because the people love him."

Before the opening of "Pepe" Friday (17), the Mexican Embassy held a reception in honor of Cantinflas.

Chides Industry For Closed Doors

Hollywood, Feb. 21.

American films may run a poor second to Europe because of refusal of Hollywood to admit new production talent to the industry. This is the warning of writer-producer-director George Seaton.

"Despite the obvious dead end to the road we are on," he said, "there has been but a very small crack in the illogical and short-sighted fortress created here."

Seaton, half of the indie Perlberg-Seaton Productions, believes the industry must undergo a rapid transfusion of young blood if field is to escape decay. The indie team has already taken an overt blow at the present exclusion practice by sponsoring a training project with UCLA whereby cinema art graduates can gain practical experience denied them elsewhere.

Among effects of present attitudes will be in-built bitterness of cinema art instructors forced to teach for their livelihood because the doors of practical experience have been closed to them.

Re-Tag Tisch Inns As Loew's Hotels; Boniface's Education In Showmanship

By GENE ARNEEL

Preston (Bob) Tisch, whose brother, Laurence A. Tisch, is acting president of Loew's Theatres, is now dividing his time just about evenly between the Tisch Hotels interests and Loew's Theatres. But Bob Tisch adds that there's no saying for now that he'll eventually become the permanent prez of the Loew's chain of exhibition outlets. He's a member of the board, which is chairmanned by Laurence, and he's president of Loew's Hotels.

As a matter of fact, says Bob Tisch, there's no immediate need to clarify the issue. He communicated an immediate "no" to the question as to whether there has been a decision as to his becoming chief exec, explaining that both the theatre end of Loew's and the hotel division are being operated closely together, he and brother Larry are in constant touch and, indeed, the theatre and hotel business enterprises can be run in a manner of complementing each other.

Along these lines, Bob Tisch said the Tisch inns in the future may all go under the banner of Loew's Hotels, whereas now the Tisch interests in hotels have been bearing the family name. Tisch group now includes the Americana, in Miami Beach, and the Traymore and Ambassador Hotels and the Colonial motel in Atlantic City.

Entrepreneur acknowledges that to change the corporate name would mean the loss of the family identity but notes that the Loew's nomenclature has been built up over the years and at great expense and certainly is meaningful.

Re Stockholders

He thinks there's no necessity for stockholder approval for bringing all Tisch and Loew's hotel enterprises under the Loew's flag but he thinks such stockholder acquiescence will be asked anyway.

Loew's Inc., in on the road to expansion in both the hotel and theatre business and, he emphasized, theatres are not to be sacrificed without a strong economic reason. He offered the thought that the circuit in five years from now may be enlarged to 150 theatres.

Disarmingly candid about his being a newcomer to the theatre business and still devoting only 50% of his time to it since Eugene Picker bowed out as president of Loew's, Tisch volunteered. "It wasn't until a month ago that I knew the meaning of day-and-date." But it's obvious he's becoming submerged in the exhibition business.

Interviewee related that just recently he realigned things in the Loew's circuit so that the division managers would headquarter in New York and the local managers would have more autonomy. This means that the division heads will be in a position of immediate contact anent matters of policy among themselves and the homeoffice echelon. And, also, that the locals will be encouraged to do certain managerial things on their own. Previous word in the trade has it that local Loew's theatres were enjoined from making the slightest change unless they had homeoffice approval.

Court Sanctions NT&T's 'Scent of Mystery' Deal; Sans Odor in Cinemiracle

The N.Y. Federal Court has approved the petition of National Theatres & Television to distribute "Scent of Mystery." The picture, produced by Michael Todd Jr., was originally shown with the Smell-O-Vision process.

NT&T, which made and distributed "Windjammer," first picture in Cinemiracle, is expected to remove the odor gimmick, convert the 70m Todd Process film to Cinemiracle and distribute the film under a different title.

Since the consent decree separating National Theatres from 20th-Fox prevented the former from going into distribution, court permission is required on each individual project. There was no opposition from the government.

Mandel on Code Review

Harry Mandel, president of RKO Theatres, has been named an exhibitor member of the motion picture Production Code Review Board.

He replaces Sol A. Schwartz on the six-man exhib unit of the Code, just as he succeeded Schwartz as head of the theatre chain.

Sanctuary
(C'SCOPE)

Another flashy, provocative sex epic in a story loaded with shady heroines. Too clumsily transposed from the Faulkner prose to rate quality label that, along with big campaign and risque repuiation. would spell huge, sustained b.o. But should attract enough attention for hot start and fair showing.

Hollywood, Feb. 15.

Twentieth-Fox release of Richard D. Zanuck production. Stars Lee Remick, Yves Montand, Bradford Dillman; features Harry Townes, Odetta. Directed by Tony Richardson. Screenplay, James Poe, based on novels and play by William Faulkner: camera, Ellsworth Fredricks; editor, Robert Simpson; art directors, Duncan Cramer, Jack Martin Smith; music, Alex North; sound, Charles Peck, Harold A. Root: assistant director, David Hall. Reviewed at the studio, Feb. 15, '61. Running time, 90 MINS.

Temple	Lee Remick
Candy	Yves Montand
Gowan	Bradford Dillman
Ira Bobbitt	Harry Townes
Nancy	Odetta
Governor	Howard St. John
Norma	Jean Carson
Reba	Reta Shaw
Dog Boy	Strother Martin
Lee	William Mims
Flossie	Marge Redmond
Swede	Jean Bartel
Mamie	Hope Du Bois
Jackie	Enid Janes
Connie	Dana Lorenson
Cora	Pamela Raymond
Randy	Linden Chiles
Gus	Robert Gothie
Tommy	Wyatt Cooper

Little more than the skeleton of its complex but perceptive, sensational but poetic, source material remains in the Richard D. Zanuck production of William Faulkner's "Sanctuary." Major liberties have been taken with the novel and its subsequent appendage, "Requiem For a Nun," to make the frank original often shockingly incisive and appalling in its thorough, penetrating examination of the South's (and some of humanity's) dirty underwear, suitable for the screen. The deletions are understandable and often mandatory, but too much has gone out of "Sanctuary." Not enough of the original flavor and vitality has been retained. Film emerges essentially a dubious "entertainment" in the lighter sense of the word.

How well "Sanctuary" will hold up as a boxoffice attraction is linked perilously with the prevailing climate of the motion picture marketplace, currently in a state of peculiar contradiction and uncertain flux. It is to hit the screen at a time when frank, "adult" themes are more and more abundant in spite of pressures exerted by powerful domestic audience factions to curb filmdom's inclination to depict the raw, seamy side of life.

"Sanctuary" is not a picture for children but, on the heels of a brisk, expensive campaign launched by the company, the 20th-Fox release should stimulate enough attention in the adult world to stir up a sharp initial wicket reaction. However, the picture does not have the stature to attain prestige proportions, and that will narrow its ultimate boxoffice horizon.

Rearranging and simplifying Faulkner's minute sensitive prose into a sound and clear dramatic screen structure was the almost herculean task faced by scenarist James Poe in sifting through the author's novels and his play, formerly adapted for the stage by Ruth Ford. That a gifted writer such as Poe somehow lost the dominant spirit and biting observation of Faulkner's basic tale illustrates the complexity, and almost argues against the feasibility, of the undertaking itself. In consolidating a number of Faulkner's individual, and widely divergent, characters into composite shapes, Poe has created inconsistencies in his people and unlikelihoods in relationships and situations. For instance, Yves Montand and Odetta are each a composite of three separate Faulkner characters of varying, almost contradictory, personalities. They do not stand up well in their revised form, and this is a major shortcoming of the screenplay.

Lee Remick stars as Temple Drake, the flexible young heroine of Faulkner's story. She is a more savory person in Poe's version, which eliminates some of the baser acts she commits in the novel. Screen sheds far less light upon her complicated moral makeup and upon the significance and ironies of her relationships with other characters.

In the screen story, Miss Remick experiences a rude sexual awakening at a remote country still to which she has stupidly been brought by a spoiled, superficial college lad (Bradford Dillman) following an unfulfilled one-sided fit of passion (his). It is here she encounters and is seduced in a corn bin by bootlegger Montand, then becomes his kept woman in a New Orleans brothel. When Montand is reported killed fleeing the law, Miss Remick resumes the life she led prior to her fall, is wed by the repentant Dillman, who feels responsible but refuses to face reality.

When Montand shows up five years later Miss Remick, now the mother of two but disenchanted with her marriage, prepares to run off with him, but is prevented from so doing when her maid (Odetta), aware of the consequences, slays Miss Remick's baby. The entire story is told in flashback from the point a night before Odetta is to hang for the crime, for which Miss Remick feels a sense of guilt and responsibility.

Miss Remick dispatches her role persuasively and vigorously, and conveys especially well the transition of the character through the abrupt changes in her life. It is not a perfect, not an unforgettable, piece of acting, but she is suited for the part, carries it off well enough, and further establishes herself as one of Hollywood's most important young talents.

The part played by Dillman has almost no dimension. Under this handicap, this fine young actor is stymied in his earnest attempts. Montand suffers equally, but for a different reason. His character, a three-ply composite, is vague and inconsistent, too self-contradictory to make sense. Odetta is another snowed under by character complication—on the one hand acknowledged to be drug addict and past prostie, on the other an unbelievably perceptive, self-sacrificing, almost motherly person. Harry Townes and Howard St. John are competent in major roles and support is good, notably in the cases of Strother Martin and William Mims.

Tony Richardson's direction is generally sound and even. The tempo does get a bit sluggish in spots, but that is mostly a result of a wordy, rather static, script.

Richardson handles the flashback aspect very neatly and crisply. Much of Faulkner's perception of nature's detail has been caught by the craftsmen on this picture. The Duncan Cramer-Jack Martin Smith sets, notably the repulsive still and its immediate environment, capture to a great degree the mood and atmosphere of the original work, a quality enhanced by the sensitive work of the sound team (Charles Peck and Harold A. Root) and cameraman Ellsworth Fredricks. Robert Simpson's editing is mechanically expert, but the drama itself has a tendency to lurch and swerve rather abruptly, indicating some anxious snipping to trim the film to 90 minutes.

Alex North's score underlines the story with a sinister, moody, macabre strain that fits. *Tube.*

Arretez Les Tambours
(Stop the Drums)
(FRENCH)

Paris, Feb. 14.

Jacques Letienne release of Bourdonnaye-Co. Lyonnaise production. Stars Bernard Blier, Lucille St. Simon; features Lutz Gabor, Anne Doat, Daniel Sorano, Beatrice Bretty, Paulette Dubost. Directed by Georges Lautner. Screenplay, Pierre Laroche from novel by Richard Prentout; camera, Maurice Fellous; editor, Michele David. At Paris. Running time, 100 MINS.

Mayor	Bernard Blier
Catherine	Lucille St. Simon
Major	Lutz Gabor
Dany	Anne Doat
Germaine	Beatrice Bretty
Toulousain	Daniel Sorano
Widow	Paulette Dubost

War film treats a small town in occupied France where people show their true colors in helping or washing their hands of resistance during the last World War. Cheap production has too much utilization of stock footage, and its familiar unfolding makes this mainly of dualer use abroad sans the depth for arty houses.

Film is about an easy-going middleaged mayor who helps people but finally emerges a hero when the chips are down. Director Georges Lautner cannot give it the punch or humanity to make it more than a conventional war film. Technical credits are okay with acting honors going to Bernard Blier for his deft portrayal of the decent mayor. *Mosk.*

The Absent Minded Professor

In the "Shaggy Dog" tradition, another boxoffice whopper for Disney. Enjoyable as an absurd, uncomplicated comedy-fantasy, but discerning filmgoers may discover deeper, more significant humorous nuances.

Hollywood, Feb. 17.

Buena Vista release of Walt Disney production. Stars Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk; features Ed Wynn, Leon Ames, Elliott Reid, Edward Andrews, David Lewis, Jack Mullaney, Belle Montrose; with Wally Brown, Don Ross, James Westerfied, Charlie Briggs, Alan Hewitt, Wendell Holmes, Wally Boag, Forrest Lewis, Alan Carney, Gage Clarke, Raymond Bailey, Leon Tyler. Directed by Robert Stevenson. Screenplay, Bill Walsh, based on story by Samuel W. Taylor; camera, Edward Colman; editor, Cotton Warburton; special photographic effects, Peter Ellenshaw, Eustance Lycett; art director, Carroll Clark; music, George Bruns; sound, Dean Thomas; assistant director, Robert G. Shannon. Reviewed at the studio, Feb. 17, '61. Running time, 90 MINS.

Prof. Ned Brainard	Fred MacMurray
Betsy Carlisle	Nancy Olson
Alonzo Hawk	Keenan Wynn
Biff Hawk	Tommy Kirk
President Rufus Daggett	Leon Ames
Shelby Ashton	Elliott Reid
Fire Chief	Ed Wynn
Defense Secretary	Edward Andrews
General Singer	David Lewis
Air Force Captain	Jack Mullaney
Mrs. Chatsworth	Belle Montrose
Coach Elkins	Wally Brown
1st Referee	Alan Carney
Officer Kelly	Forrest Lewis
Officer Hanson	James Westerfield
Reverend Bosworth	Gage Clarke
General Hotchkiss	Alan Hewitt
Admiral Olmstead	Raymond Bailey
General Poynter	Wendell Holmes
Lenny	Don Ross
Sig	Charlie Briggs
T. V. Newsman	Wally Boag

On the surface, Walt Disney's "The Absent Minded Professor" is a comedy-fantasy of infectious absurdity, a natural follow-up to the studio's successful "Shaggy Dog" story of last year, and a picture that is going to mop up at the nation's boxoffice. But its mass appeal goes deeper than that.

For beneath the preposterous veneer lurks a comment on our time, a reflection of the plight of the average man haplessly confronted with the complexities of a jet age civilization burdened with fear, red-tape, official mumbo-jumbo and ambitious anxiety. Deeply rooted within associate producer Bill Walsh's screenplay, is a subtle protest against the detached, impersonal machinery of modern progress. It is an underlying theme with which an audience today can identify. It is the basic reason why this film is going to be an enormously popular attraction.

The "Professor" (Fred MacMurray) is an easygoing, likeable smalltown practical chemist who comes up with a practical discovery—a gooey substance endowed with the elusive quality of anti-gravity. He dubs it "flubber" (flying rubber) and proceeds to put it to use in incongruous ways.

In the film's most hilarious passage, he applies it at half time to the gym shoes of a basketball team hopelessly outclassed by its opponents' height, whereupon the beaten boys promptly stage a bouncy aerial second half ballet climaxed by a winning point in which both ball and player go through the basket. He plants it in the engine of his Model T and goes zooming off to the clouds. Eventually he sky-drives to Washington where he plans to let the Federals in on his secret discovery, but the latter don't trust this flying flivver.

MacMurray, a seasoned film comedian, is ideally cast as the car-hopping prof, and plays the role with warmth and gusto. The preposterous spectacle of a grown man (and his dog) swooping through the air in old tin lizzie while the populance looks on in matter-of-fact acceptance is, in itself, a stroke of comic perception that somehow expresses all the absurdity of modern scientific acceleration, incomprehensible and beyond the intellectual scope of the normal individual. It is progress reduced to its simplest essentials—a Model T aloft via a bouncing rubber ball principle in reverse (the ball gains, rather than loses, altitude with each bounce).

Nancy Olson attractively supplies romantic interest. Keenan Wynn is a delight in a delicious satirical role—that of a money-mad loan tycoon who would sell his own alma mater for a buck (as he tells his son, "what do you want, some total stranger to close the college down, or a loyal alumnus?"). The son is played exceptionally well by Tommy Kirk.

Ed Wynn has a suitable bit as a fire chief, along with a long list of fine supporting performances, prominent among which are those of Leon Ames, Elliott Reid, Edward Andrews, David Lewis, Jack Mullaney, Belle Montrose, Wally Brown, Alan Carney and James Westerfield, latter in a classic bit of comic repetition as a down-to-earth cop.

The comedy is deftly and expertly handled by director Robert Stevenson, who has received tremendously skilled assists from lensman Edward Colman, editor Cotton Warburton, art director Carroll Clark, composer George Bruns and soundman Dean Thomas.

A lion's share of the credit for a film so dependent on the fantasy aspect must go to the special photographic effects team of Peter Ellenshaw and Eustace Lycett and to Joshua Meador's animation effects. This picture is a winner in every department. It is profoundly easy to enjoy, and there is more in it to enjoy than meets the casual eye. *Tube.*

Black Sunday
(ITALIAN)

Italo shock package, long on production, short on script-work. Since mood, tension and visual implication count most in a horror pic, this exploitable item should fare well at b.o., primarily with junior wicketeers.

Hollywood, Feb. 9.

American International release of Massimo de Rita production. Directed by Mario Bava. Screenplay, Ennio De Concini, Bava, based on "The Vij" by Nikolai Gogol; camera, Bava, Ubaldo Terzano; editor, Mario Serandrei; art director, Giorgio Giovannini; music, Les Baxter; assistant director, Van Caruso. Reviewed at Screen Directors Guild Theatre, Feb. 9, '61. Running time, 83 MINS.

Witch Princess Katia	Barbara Steele
Dr. Gorobee	John Richardson
Prince	Ivo Garrani
Dr. Choma	Andrea Checchi
Javutich	Arturo Dominici
Constantin	Enrico Olivieri
The Pope	Antonio Pierfederici
Innkeeper	Clara Bindi
His Daughter	Germana Dominici
Nikita	Mario Passante
Ivan	Tino Bianchi

There is sufficient cinematographic ingenuity and production flair in "Black Sunday" to keep an audience pleasantly unnerved. This in spite of a screenplay that reads, in translation from the original Italian, like a grade school imitation of Poe. Still, American International's little dish of Italo-concocted ghoul-ash is exploitable and entertaining enough to get a good play and reap a tidy profit, especially in the domain of the teenage dating party.

There's nothing very novel about the spooky setup in "Sunday," which was lifted, rather recklessly it might safely be conjectured, from "The Vij," a story by the noted 19th century Russian author, Nikolai Gogol. As confusingly and inconsistently pieced into melodrama by Ennio De Concini and Mario Bava, the film follows the exploits of a vain vampire witch and her undead henchman as they emerge from a two-century siesta to indulge in some bloodsucking in an eerie old Russian castle inhabited by a few descendants against whom they nurture a long-standing family grudge. After painstakingly vamping 'til ready for the prize transfusion, Miss Vampira succumbs to that age old occupational hazard of the plasma-gulping profession—crucifixation.

Most of the suspense and excitement stirred up in the Massimo de Rita production is accomplished by means of photography and artwork. The lens, under the perceptive guidance of director Bava, keeps zooming, swooping and snooping in and out of dark, forbidding corners of the castle and surrounding forest to hold the spectator's nerves at attention. And art director Giorgio Giovannini has supplied just the proper scenery and atmosphere to keep the screen alive with implied horror around every bush and behind every door.

Barbara Steele, in the dual role of the witch and her intended victim, at times seems a bit confused as to which of the two characters she is supposed to be at a given moment. She bears a strong resemblance to Jackie Kennedy and manages to be attractive in both parts, which may not have been the original intention. Others prominently entangled are John Richardson, Ivo Garrani, Andrea Checchi, Arturo Dominici and Enrico Olivieri, all of whom are competent.

Les Baxter's chilly score and Mario Serandrei's jumpy but suspense-inducing editing contribute to the prevailing funeral mood. *Tube.*

No Love For Johnnie
(BRITISH)

Excellent pic based on a controversial novel; glimpse of Houses of Parliament chicanery. Good, strong adult stuff which should prove sound b.o.

London, Feb. 14.

Rank (Betty E. Box) production and release. Stars Peter Finch; features Stanley Holloway, Mary Peach, Billie Whitelaw, Donald Pleasance. Directed by Ralph Thomas. Screenplay, Nicholas Phipps and Mordecai Richler, based on novel by Wilfred Fienburgh; camera, Ernest Steward; editor, Alfred Roome; music, Malcolm Arnold. At Leicester-Square Theatre, London. Running time, 111 MINS.

Johnnie Byrne	Peter Finch
Fred Andrews	Stanley Holloway
Pauline	Mary Peach
Roger Renfrew	Donald Pleasence
Mary	Billie Whitelaw
Tim Maxwell	Hugh Burden
Alice	Rosalie Crutchley
Dr. West	Michael Goodliffe
Charlie Young	Mervyn Johns
Prime Minister	Geoffrey Keen
Sydney Johnson	Paul Rogers
Flagg	Dennis Price
Henderson	Peter Barkworth

Wilfred Fienburgh, a Socialist member of Parliament wrote a novel, "No Love For Johnnie," just before he was killed in an auto crash. It was heady, controversial stuff and the film of his book adds up to just that. It can be taken as a cynical peek at what goes on behind the scenes in Britain's House of Commons or can be regarded as a scathing profile of a careerist who throws away all chances of personal happiness in pursuit of power. The film slickly combines both angles. Though not sensational in treatment, it has some earthy sex angles and is a strong, adult film which should hold intelligent audiences. Though it has no obvious stellar value for the U.S., "No Love For Johnnie" is a film worth the attention of any out-of-the-rut booker.

The hero is a heel. He is returned to Parliament for a drab, North of England constituency, but is disgruntled because he is not given his coveted job in the government. He is estranged from his wife, spurns the affection of the adoring girl in the apartment above, falls for a young blonde half his age, ruins his career because of his blind devotion to her, loses her, engages in a shabby plot to undermine his political party and finishes up with a tawdry hint of power by getting a minor government job.

Peter Finch, as the Member of Parliament, dominates the pic with a persuasive, plausible performance. Yet, the thesp's own likeable character projects a shade too much for him to be completely convincing as the arrogant opportunist. This is a man which the audience should detest, but only occasionally does. Nevertheless, with a great supporting cast, Finch steers this witty, knowledgeable script excitingly through some intelligent, dramatic moments.

There are some brisk, sexy sequences, such as when he is in bed with his young love. The parliamentary atmosphere is portrayed with skilled insight. There's a superbly captured episode at an offbeat Bohemian party. There also is a moment of tragedy when he is rejected by his constituents. Always there is an alertness in the direction by Ralph Thomas which provides some vivid entertainment.

Director Thomas has an extremely competent cast, apart from the sterling acting by Finch. Mary Peach is a newish, young blonde, who is slightly out of her league as the young love in his life. Yet but she still has enough charm to be acceptable. The other women in his life, Rosalie Crutchley, as his incompatible wife; and Billie Whitelaw, as the girl who yearns for him, are both firmly portrayed.

But it is in the smaller performances that the film's strength is revealed. Geoffrey Keen, as the Prime Minister; Paul Rogers, as his private secretary; Stanley Holloway, as a vet politician; Peter Barkworth, as a new member; Donald Pleasence as a political trouble-raiser and Hugh Burden, as his accomplice, all help the Parliamentary angle most stickly. Dennis Price, as a disillusioned photographer, and Fenella Fielding, as a scatty Bohemian party hostess, both contribute striking cameos.

These actors merely contribute, effectively, to a film that has been written, directed and photographed with a sense of purpose. There is an uneasy feeling that the producers have not quite made up their mind whether the pic is to be a savage commentary on political life or a shrewd portrait of a man at war with himself. But the end product is absorbing. *Rich.*

Hoodlum Priest

A low budget exploitation effort that zoomed out of its class to merit big picture treatment from UA. Biopic of ex-con rehabilitator Rev. Charles Dismas Clark is somewhat distorted and uneven, but is an earnest, hard-hitting film and satisfactory b.o. sleeper.

Hollywood, Feb. 21.

United Artists release of Don Murray-Walter Wood production. Stars Murray; features Larry Gates, Keir Dulles, Logan Ramsey, Don Joslyn; introduces Cindi Wood; with Sam Capuano, Vince O'Brien, Al Mack, Lou Martini, Norman MacKaye, Joseph Cusanelli, Bill Atwood, Roger Ray, Kelley Stephens, William Wardord, Ralph Petersen, Jack Eigen, Walter L. Wiedmer, Warren Parker, Joseph H. Hamilton. Directed by Irvin Kershner. Screenplay, Don Deer, Joseph Landon; camera, Haskell Wexler; editor, Maurice Wright; art director, Jack Poplin; music, Richard Markowitz; sound, William C. Berndt; assistant directors, George Batcheller, Eddie Bernoudy. Reviewed at Goldwyn Studios, Feb. 17, '61. Running time, 100 MINS.

Rev. C. D. Clark, S. J.	Don Murray
Louis Rosen	Larry Gates
Ellen Henley	Cindi Wood
Billy Lee Jackson	Keir Dulles
George Hale	Logan Ramsey
Pio Gentile	Don Joslyn
Mario Mazziotti	Sam Capuano
Asst. District Attorney	Vince O'Brien
Judge Canty	Al Mack
Angelo Mazziotti	Lou Martini
Father Dunne	Norman MacKaye
Hector Sterne	Joseph Cusanelli
Weasel	Bill Atwood
Detective Shattuck	Roger Ray
Genny	Kelley Stephens
Asst. D. A.'s Aide	William Wardord
Governor	Ralph Petersen
A Prisoner	Jack Eigen
Father David Michaels	W. L. Wiedmer
Warden	Warren Parker
Prison Chaplain	Joseph H. Hamilton

"Hoodlum Priest" certainly merits the revision it has inspired in United Artists' campaign blueprint. For out of the original concept of a modest exploitation feature there has arisen, through the intelligence and cinematic savvy of cowriter-coproducer-star Don Murray and staff, a film that is dedicated and uncompromising in its efforts to make a worthwhile point on the issue of society's stance toward the ex-convict and the condemned man. Though, in making its impassioned plea, the film is guilty of occasional distortion, it is earnest and hard-hitting enough to captivate, persuade, and even arouse an audience. Its relentlessly grim, depressing nature may be a negative factor with some customers, but there is sufficient emotional meat here to make it a successful boxoffice candidate and, in view of its minimal cost, a nice gift package for UA.

Biographically based on the offbeat activities of the Rev. Charles Dismas Clark, a Jesuit priest in St. Louis noted for his rehabilitation work with ex-cons, the screenplay by Don Deer (Murray's nom-de-plume) and Joseph Landon pinpoints Clark's problems against the tragedy of a confused, but far from hopeless youth who pays with his life for crimes of which he is not solely responsible. Along the way, Murray and Landon illustrate the necessity of meeting ex-cons on their own terms to urge them away from a life of crime, and even take a swipe at capital punishment, going right into the gas chamber to do so in the film's most powerful scene.

The picture, largely photographed in St. Louis, is burdened with loose motivational ends and has a tendency to skip over key expository details, demanding the audience take for granted developments that require elaboration to ring true. But it is a case of the whole justifying its parts. The moving parts are erratic, but the machine does its job.

Murray gives a vigorous, sincere performance in the title role. But the film's most moving portrayal is delivered by Keir Dulles as the doomed lad. Larry Gates manages to be effective as an attorney whose motivations aren't quite clear.

Good prominent supporting work is etched by Don Joslyn, Sam Capuano and Lou Martini. Most others in minor support are competent. Logan Ramsey is stuck with the film's most stereotyped character, a detestable journalist who accuses the hero of furthering crime. Cindi Wood, introduced to the screen in this picture, is a trifle uncertain in her romantic byplay.

Irvin Kershner's direction sustains a flow of excitement and expectation, and is particularly effective in its technique of handling transition without dialog. Richard Markowitz' music is unusually valuable in these speechless packages. The picture is alertly and discerningly lensed by Haskell Wexler, tautly edited by Maurice Wright. The lifelike settings, chosen and/or designed by Jack Poplin, are an integral part of the story's meaning. *Tube.*

L'Ours
(The Bear)
(FRENCH-COLOR)

Paris, Feb. 14.

Cinedis release of Intermondia-Filmsonsor-Titanus production. Stars Renato Raschel. Francis Blanche; features Daniel Lecourtois, Gaucha. Directed by Edmond Sechan. Screenplay, Roger Mauge, Sechan; camera (Eastmancolor), Andre Villard; editor, Jacqueline Thiedot. At Balzac, Paris. Running time, 85 MINS.

Medard	Renato Raschel
Chappius	Francis Blanche
The Bear	Gaucha
Director	Daniel Lecourtois

Edmond Sechan made the prize-winning 10-minute short about a boy and a goldfish "The Goldfish," and now for his first feature does a tale about a talking bear and his helpful keeper in a zoo. But this lacks enough whimsy and invention to sustain it. Hence, it looms mainly an okay kiddie pic. It does not have the stamina for some arty chances, but looms mainly as good supporting holiday fare.

A self effacing zoo keeper, harried by a tyrannical chief, one day finds a bear that can talk. Nobody believes him and he eventually has the bear, lovesick one, have an evening of love with a neighboring polar bear before getting his sadistic boss fired when he hears the bear talk.

Work is painstaking but inercuts with a man in bearskin and the real one, though a well-trained Russian circus animal, are obvious. Budget also looks strained for promising material on the animals being let loose are skimped over in a few shots. Renato Raschel is acceptable as the keeper while Francis Blanche overcharges his role as the bullying head man. Color is okay as are technical values. *Mosk.*

El Fantasma de la Opereta
(The Phantom of the Operetta)
(MEXICAN)

Mexico City, Feb. 14.

Peliculas Nacionales release of Producclones Brooks production. Stars Tin-Tan, Ana Luisa Peluffo; features Marcelo ChavezVitola, Ahtonio Brillas, Julian de Meriche, Armando Saenz, Eduardo Alcaraz, Luis Aldas. Directed by Fernando Cortes. Screenplay, Alfredo Ruanova. At Orfeon and Coliseo Theatres, Mexico City. Running time, 90 MINS.

This is a Tin-Tan spoof of "The Phantom of the Opera," with the comic relying heavily on his stock-in-trade comedy tricks, aimed at kids and simple folk. In some ways, Tin-Tan, is actually the people's comic here, now that Cantinflas has gone on to bigger things in Hollywood. He has a slick approach and timing that could be used to better advantage if more attention was paid to scripting and comedy situations.

In an atmosphere of song and dance plus comedy, the funster faces up to ghosts, ruffians, madmen and monsters. Ana Luisa Peluffo graces this one for female interest, and the cast is on the whole acceptable in spoofery. Exceptional standout is Vitola who, in her first role before the cameras, shows a deft ability for comedy.

Comic Tin-Tan turns out pictures one after the other, is building up his following at home and abroad. This type of fare is surefire to recoup budget investments in Mexican and Latin American markets. *Emil.*

Les Nymphettes
(FRENCH)

Paris, Feb. 21.

Thanos Film production and release with Christian Pezey, Colette Descombes, Claude Arnold. Written and directed by Henry Zaphiratos. Dialog, Bernard Chesnais, Roland Guinier; camera, Roger Duculot; editor, S. Frankiel. At Rotande, Paris. Running time, 85 MINS.

Lucien	Christian Pezey
Joelle	Colette Descombes
Mireille	Claude Arnold
Philippe	Jacques Perrin
Mario	Mario Pilar
Mother	Adrienne Servantie

Main hypo factor about this is the title which Vladimir Nabakov rendered known via his novel "Lolita." But girls in this are 16 to 20 years old without any of the offbeat allure of a Lolita. Film is a lacklustre tale about an idealistic young boy's search for a nice girl without the characterization, feeling or depth to make it of export value.

At best, this is an exploitation item. Direction cannot point up any true relationships. Technical credits are only passable with acting just fair. This looms primarily a local entry. *Mosk.*

Underworld, U.S.A.

Gangster meller about a moody, but essentially "decent" thief on a king-sized campaign to slay the four murderers of his father. Strong saturation entry.

Hollywood, Feb. 16.

Columbia Pictures release of Samuel Fuller production. Stars Cliff Robertson, Dolores Dorn, Beatrice Kay; features Paul Dubov, Robert Emhardt, Larry Gates, Richard Rust, Gerald Milton; with Allan Gruener, David Kent, Tina Rome, Sally Mills, Robert P. Lieb, Neyle Morrow, Henry Norell. Directed and screenplay by Fuller; camera, Hal Mohr; editor, Jerome Thoms; art director, Robert Peterson; music, Harry Sukman; sound, Josh Westmoreland; assistant director, Floyd Joyer. Reviewed at the studio, Feb. 16, '61. Running time, 98 MINS.

Tolly	Cliff Robertson
Cuddles	Dolores Dorn
Sandy	Beatrice Kay
Gela	Paul Dubov
Connors	Robert Ehhardt
Driscoll	Larry Gates
Gus	Richard Rust
Gunther	Gerald Milton
Smith	Allan Gruener
Tolly (12 years)	David Kent
Woman	Tina Rome
Connie	Sally Mills
Officer	Robert P. Lieb
Barney	Neyle Morrow
Prison Doctor	Henry Norell

"Underworld, U.S.A." is a slick gangster melodrama made to order for filmgoers who prefer stark fare explosive and uncomplicated. In this picture, the "hero" sets out on a four-ply vendetta of staggering proportions and accomplishes his mission with the calculation and poise of a pro bowler racking up a simple four-way spare. As in most gangster films, it is the tone of the acting and the tautness of the direction that count, and it is here that Samuel Fuller's Globe Enterprises production tallies its winning points. The Columbia release is ideally suitable for saturation booking.

Written and directed by Fuller, the yarn follows the wicked career of supposedly decent but hate-motivated, revenge-consumed fellow who, as a youngster, witnessed in horror the gangland slaying of his father by four budding racketeers. Through various hitches in an orphanage, a reformatory and prison, he matures into bitter manhood and ultimately embarks on his furious and primitive revenge. Working on both sides of the law, he succeeds masterfully in his deadly undertaking, but comes a cropper when he goes after an underworld kingpin for reasons removed from his original emotional scheme. Basically this is all conventional, traditional stuff, the type that will appeal to conventional, traditional audiences.

As the central figure, Cliff Robertson delivers a brooding, virile, finely balanced portrayal. It's a first-rate delineation atop a cast that performs expertly. Dolores Dorn supplies romantic interest with sufficient sincerity, and Beatrice Kay is persuasive as the decent, compassionate woman whose fervent, but unfulfilled, desire for motherhood gives rise to a vague mother-son relationship with Robertson. There are three top-notch gangster portrayals by Paul Dubov, Robert Emhardt and Richard Rust, a telling characterization of a top cop by Larry Gates, and a more than competent personification of Robertson as a lad by David Kent.

Fuller's screenplay has its lags, character superficialities and unlikelihoods, but it is crisp with right-sounding gangster jargon and remains absorbing. As director, he has whipped his cast into business-like shape and kept his camera (deftly manned by Hal Mohr) probing for character, even to the extent of considerable eyeballing.

Robert Peterson's sets range pertinently from slum squalor to penthouse luxury. Jerome Thoms' editing is tight and sure. The film's score by Harry Sukman underlines the story with meaning, including a prominent "Auld Lang Syne" theme via music box, a fitting ditty linked with the hero's personality. *Tube.*

Les Grandes Personnes
(The Adults)
(FRENCH)

Paris, Feb. 14.

Fernand Rivers release of Pomereu-International Films production. Stars Jean Seberg, Micheline Presle, Maurice Ronet; features Francoise Prevost, Annibal Ninchi. Directed by Jean Valere. Screenplay, Roger Nimier, Valere from novel by Nimier; camera, Raoul Coutard; editor, Leonide Azar. At Mercury, Paris. Running time, 95 MINS.

Michele	Micheline Presle
Ann	Jean Seberg
Philippe	Maurice Ronet
Gladys	Francoise Prevost
Severin	Annibal Ninchi

Sleek, stilted film is about a 19-year-old Yank girl who comes of emotional age while visiting with a doctor uncle in Paris. She gets mixed up with a worldly crowd. Her education is mainly in cropping her hair, dressing correctly and in the sex department. Surface characterization, over literary dialog and a soapy aspect make this primarily for exploitation use abroad. It might find hard going in arty theatres, but could conceivably be a hypo entry.

American girl, played by U.S. actress Jean Seberg, nurses a cancer woman back to health after an attempt at suicide over her sweetheart, a melancholy playboy who is trying to rekindle a defunct auto factory he owns. She adores the woman and hates the man, but naturally falls for him and has her first affair. Then it develops he really belongs to the woman. The American girl then goes home to Nebraska with her down-to-earth fiancee still dreaming of the love she found.

Characters are futile and uninteresting. Director Jean Valere and scripter Roger Nimier have been unable to display an insight into what makes them tick. It is all filmed in a glossy, conventional manner except for a torrid love scene which could be a hypo but nothing cannot do much with the one dimensional characters. Lensing helps give the pic a punch at times. Technical credits are very good. *Mosk.*

The Night We Got The Bird
(BRITISH)

Broad slapstick comedy made to a formula that often clicks with undemanding audiences in U. K. Lacks marquee appeal for U.S.

London, Feb. 14.

British Lion release of a Rix-Conyers production. Stars Brian Rix, Dora Bryan, Ronald Shiner; features Leo Franklyn, Liz Fraser, Irene Handl, John Slater. Directed by Darcy Conyers. Screenplay, Ray Cooney, Tony Hilton and Darcy Conyers from Basil Thomas' play, "The Love Birds"; camera, S. D. Onions; editor, Thelma Connell; music, Tommy Watts. At Studio One, London. Running, time, 82 MINS.

Bertie Skidmore	Brian Rix
Julie	Dora Bryan
Victor	Leo Franklyn
Ma	Irene Handl
Fay	Liz Fraser
Wolfie Green	John Slater
Chippendale Charlie	Reginald Beckwith
Dr. Vincent	Robertson Hare
Mr. Warre-Monger, J.P.	Kynaston Reeves
Clerk of the Court	John Le Mesurier
Cecil Gibson	Ronald Shiner
P. C. Lovejoy	Terry Scott
Bus Conductor	Basil Lord

Actor-manager Brian Rix has, in the last 10 years, made a corner in British stage farce at the Whitehall Theatre. Now, with a similar corny, unpretentious formula dedicated to raising slapstick yocks, he is moving into the pix business. "Night We Got the Bird" is the second in a series which promises to run quite awhile. Gags and situations are hit home with sledge-hammer wallops. Family audiences in Britain will revel in the cockeyed goings-on. With no marquee value for the States, this farce may be difficult to sell in America.

This one is based on a stage play, "The Love Birds," and has Ronald Shiner, for no valid reason, returning after his death, in the guise of a South American parrot, to haunt his widow and her new spouse. Shiner was a shady fixer of antique furniture which provides a hinge for the honeymoon of Rix and Dora Bryan to be constantly interrupted while they attempt to find a phony antique bed which Shiner sold under false pretenses. All this to escape the wrath of a local gangster. The "plot" needs no more explanation. In fact, precious little more could be provided.

It's simply an excuse for people to lose their trousers, Rix and Miss Bryan to pose as schoolchildren, a crazy car chase, a lot of jokes about sex, characters bumping into others, people falling into the sea, and so on.

The snare about this sort of film is that it cannot rely on the timing that can be given to similar material on the stage. So sometimes the gags misfire, but on the whole there is a fair amount of honest, vulgar laughter. Rix has wisely gathered around him some expert farceurs such as Shiner, Leo Franklyn, the inevitable Irene Handl, John Slater, Robertson Hare and Reginald Beckwith. John Le Mesurier and Kynaston Reeves, as clerk of a magistrate's court and a deaf, bumbling magistrate, respectively, provide some quieter fun to the knockabout stuff.

Technical credits are all satisfactory. *Rich.*

La Giornata Balorda
(The Strange Day)
(ITALIAN-FRENCH)

Paris, Feb. 14.

UFA release of Transcontinental-Euro Film production. With Jean Sorel, Lea Massari, Jeanne Valerie, Rik Battaglia, Isabelle Corey, Paolo Stoppa. Directed by Mauro Bolognini. Screenplay, Pasolini, Moravia, Visconti from story by Moravia; camera, Aldo Scavarda; editor, Boris Lewyn. At Paris, Paris. Running time, 85 MINS.

David	Jean Sorel
Mistress	Lea Massari
Amie	Jeanne Valerie
Sabine	Isabelle Corey
Trucker	Rik Battaglia
Lallus	Paolo Stoppa
Freja	Lea Massari

French producer Paul Graetz made this pic in Italy where it has been forbidden showing; hence, he promptly preemed it here. Film is a day in the life of a youth looking for work and finding mainly corruption and misery. However, this lacks the true rage and insight to make its irony moving, and it looms mainly as an exploitation bet.

Director Mauro Bolgonini, as is customary, has done this all in real settings. A 20-year-old good-looking boy has a child by a neighbor and goes out one day to find money to buy a job to have the child baptized and to marry the youngster's mother.

He hopes to get work through a shifty uncle who sends him to a shady jobber. Latter only gives him a job because of the insistence of his mistress who has a yen for the boy.

He finally nabs a ring from a dead man's finger to pay for his job, with a hopefully ironic ending as he plays with his child and future wife. Pic has a tendency to amble along with its social and economic critique somewhat blunted by Jean Sorel's one register thesping as the boy. But the girls and characters he meets are well limned. This would need a hard sell but its theme and general solidity could make it worthwhile. Technical aspects are fine. *Mosk.*

Lola
(FRENCH)
(Franscope)

Paris, Feb. 14.

Unidex release of Rome-Paris Films production. Stars Anouk Aimee; features Marc Michel, Elina Labourdette, Alan Scott, Annie Duneroux, Jacques Harden, Margo Lion. Written and directed by Jacques Demy. Camera, Raoul Coutard; editor, M. Georges. Previewed in Paris. Running time, 90 MINS.

Lola	Anouk Aimee
Roland	Marc Michel
Desnoyers	Elina Labourdette
Frankie	Alan Scott
Cecile	Annie Duneroux
Michel	Jacques Harden
Jeanne	Margo Lion

Still another first pic with the "new wave" characteristics of on-the-spot lensing, little known names and an improvised look. Its tale of small town bordedom and attempts to escape its grasp is done in a serio-comic manner and scattered shafts of insight do not quite bring off the tongue-in-cheek happy ending. But it has enough candor for foreign arty house possibilities.

A young man floats through jobs and hopes to leave a stultifying little town. He meets an old flame who dances in a club and has half-hearted affairs with Yank sailors while waiting for her first lover and father of her illegitimate son to come back. The boy falls for her again but up pops her old lover for a wry happy ending while the young man goes forth into the world.

A fading middleclass woman and her 14-year-old daughter looking for love are also entwined in these series of sketches that intermingle to give a cross section of life and desires.

But the mixture of melodrama, satire and poetics does not entirely jell. It is offbeat, with shafts of tender feeling and truth. But trying to touch on too many subjects make the film uneven.

Anouk Aimee has a pathetic quality as the mythomaniacal dancer who finally finds happiness while Marc Michel is properly aimless as the boy. But other roles are mainly one dimensional types. Lensing has the proper gray quality for this pleasant unusual pic. *Mosk.*

'Exodus': $3 Sat. Top

Milwaukee, Feb. 21.

"Exodus" the Otto Preminger production for United Artists opens its Wisconsin exclusive engagement at Milwaukee's Strand March 29 on hard ticket policy, $2.50 top, $3 Saturday.

Metro's "Ben Hur" is now in 45th week at the house.

L.A. Spotty; 'Ship' Sturdy $24,000, 'Savage' Fair 9G, 'Hand' Smooth 7G; 'Misfits' Tall 20G, 'Grass' Hot 11G

Los Angeles, Feb. 21.

First-run biz is spotty here this week although "Wackiest Ship in Army" looks boffo $24,000 opening session in three theatres. "Savage Innocents" is only fair $9,000 in a pair of situations on initial round. However, "Hand in Hand" is rated snappy $7,000 at Four Star.

On regular first-run holdover front, "The Misfits" is heading for stout $20,000 in five houses, second frame. "World of Suzie Wong" continues strongly in 10th stanza at Chinese with $14,000 likely.

"Grass Is Greener" shapes sparkling $11,000 in second Beverly session. "Exodus" again leads hardticket parade with a whopping $22,000 in ninth Fox Wilshire stanza. "Spartacus" looms brisk $15,500 for 18th Pantages round. "Pepe" is rated busy $14,500 for eighth at Warner Beverly. "Ben-Hur" is clickly in 65th round at the Egyptian.

Estimates for This Week

Four Star (UATC) (868; 90-$1.50) —"Hand in Hand" (Col). Snappy $7,000 or near. Last week, "Where Boys Are" (M-G) (8th wk), $5,300.

Hillstreet, Pix, Wiltern (Metropolitan-Prin-SW) (2,752; 756; 2,344; 90-$1.50)—"Wackiest Ship" (Col) and "Sword of Sherwood Forest" (Col). Boffo $24,000 or close. Last week, Hillstreet with Crest, "Psycho" (Par) (reissue) (1st wk, Hillstreet; 3d wk, Crest), $6,300. Pix with Warren's, "Carthage in Flames" (Col), "Passport to China" (Col) (1st wk), $5,100. Wiltern with State, Hawaii, "Go Naked in World" (M-G), "I'll Cry Tomorrow" (M-G) (reissue) (1st wk), $12,100.

Warren's, Hawaii (B&B-G&S) (1,757; 1,106; 90-$1.50)—"Savage Innocents" (Par) and "Blueprint for Robbery" (Par). Mild $9,000.

Los Angeles, Iris (FWC) (2,019; 825; 90-$1.50) — "The Hunters" (20th) and "In Love and War" (20th) (reissues). Fair $7,500. Last week, Los Angeles, "Teahouse of August Moon" (M-G), "Raintree County" (M-G) (reissues) (1st wk),

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,832,600
(Based on 23 cities and 252 theatres, chiefly first runs, including N. Y.)

Last Year $2,727,400
(Based on 22 cities and 232 theatres.)

'Impostor' Smash $14,000 in Denver

Denver, Feb. 21.

One newcomer, "Great Impostor," is giving biz a lift here but bulk of strength currently is coming from longruns. "Impostor" shapes smash in first round at the Centre but "Little Shepherd of Kingdom Come" is only light on opener at the Denver. "World of Suzie Wong" looms big in second at Orpheum while "The Misfits" continues potent in third at Paramount. "Spartacus" still is solid in fifth stanza at Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) —"Spartacus" (U) (5th wk). Stout $7.800. Last week, $8,000.

Blue Bird (Fox) (700; $1)—"Carry on Nurse" (Gov) (m.o.) (2d wk). Good $1,400. Last week, $1,600.

Centre (Fox) (1,270; $1-$1.45)—"Great Impostor" (U). Smash $14,000 or near. Last week, "Go Naked in World" (M-G, $6,500.

Denham (Indie) (800; $1.25-$2.50) — "Ben-Hur" (M-G) (45th wk). Okay $6,500. Last week, $7,000.

Denver (Fox) (2,432; $1-$1.25)—"Little Shepherd of Kingdom Come" (20th) and "Walk Tall" (20th). Light $10,000 or near. Last week, "Private Lives of Adam and Eve" (U) and "The Shakedown" (U), $8,000.

Esquire (Fox) (600; $1)—"Man in a Cocked Hat" (Indie) (2d wk). Trim $2,000. Last week, $2,400.

Orpheum (RKO) (2,690; $1-$1.25) —"Suzie Wong" (Par) (2d wk). Big $16,000. Last week, $21.500.

Paramount (Indie) (2,100; 90-$1.25)—"Misfits" (UA) (3d wk). Potent $11,000 or close. Last week, $14,500.

Towne (Indie) (600; $1-$1.45)—"Swiss Family Robinson" (BV) (9th wk). Stout $6,000. Last week, $6,500.

'Window' Drab $5,500, L'ville; 'Gold' Dull 4G

Louisville, Feb. 21.

Biz is below average on mainstem this week. Downtown Louisville Days (17-18), with inducements to shoppers, teed off lightly, because of heavy rain Friday (17). Stores and film houses recouped brisk trade Saturday with ideal weather. H.o.'s are still the best bets this week. "Suzie Wong" is fine in third at the Kentucky. "Swiss Family Robinson" in 5th at the Ohio is rated big. "Where Boys Are" in fourth at United Artists, looks trim. "Look in Any Window" is sad in first at Rialto.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1)—"Captain's Table" (20th). Fair $4,500 after last week's "Carry On, Nurse" (Gov) did $5,000.

Kentucky (Switow) (900; 75-$1) —"Suzie Wong" (Par) (3d wk). Fine $6,000 after second week's $9,000.

Mary Anderson (People's) (900; 75-$1)—"Gold of Seven Saints" (WB). Lean $4,000. Last week, "Inherit Wind" (UA), same.

Ohio (Settos) (900; 75-$1.25)— "Swiss Family Robinson" (BV) (5th wk). Big $6,000 after fourth week's $7,000.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Look In Any Window" (AA) and "Unfaithfuls" (AA). Bad $5,500. Last week, "Circle of Deception" (20th), $4,500.

United Artists (UA) (3,000; 75-$1.25)—"Where Boys Are" (M-G) (4th wk). Trim $6,000 after third week's $7,000.

'SAVAGE' SLIGHT 8G, ST. L.; 'SUZIE' SOCK 20G

St. Louis, Feb. 21.

Lone two newcomers are not getting far currently, "Little Shepherd" at the St. Louis, "Savage Innocents" shaping slow at Ambassador. "World of Suzie Wong" looms great in second week at the Fox while "Swiss Family Robinson" is smash in fourth at Loew's Mid-City. "The Misfits" is rated boffo in third at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Savage Innocents" (Par) and "It Happened in Broad Daylight" (Indie). Light $8,000. Last week, "Summer Place" (WB) and "Bramble Bush" (WB) (reissues), $10,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (3d wk). Down to $1,000. Last week, $1,500.

Esquire (Schuchart-Levin) (1,-800; $1.25-$2.50)—"Spartacus" (U) (9th wk). Fast $9,000. Last week, $9,300.

Fox (Arthur) (5,000; 60-90) — "Suzie Wong" (Par) (2d wk). Great $20,000. Last week, $30,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Swiss Family Robinson" (BV) (4th wk). Smash $10,000. Last week, $12,000.

State (Loew) (3,600; 60-90)— "Misfits" (UA) (3d wk). Boff $14,-000. Last week, $16,000.

Pageant (Arthur) (1,000; 60-90)— "Ben-Hur" (M-G) (9th wk). Okay $1,400. Last week, $1,500.

St. Louis (Arthur) (3,800; 60-90) "Little Shepherd of Kingdom Come" (20th) and "Tess of Storm Country" (20th). Sad $7,000. Last week, "Circle Deception" (20th) and "For Love of Mike" (20th), $6,000.

Shady Oak (Arthur) (760; 60-90) —"Please Turn Over" (Col) (4th wk). Okay $1,500. Last week, $2,000.

'Naked' Dim $5,000, Balto; 'Swiss' 7½G

Baltimore, Feb. 21.

Rainy weekend didn't help the situation and with only one new entry on the scene, biz is only fair currently. Opener is "Go Naked in World," shaping very slow at the Hippodrome. Best of the holdovers are "Swiss Family Robinson," nice in fifth week at the New; and "World of Suzie Wong," good in ninth round at the Charles.

"Misfits" is rated fair in third at the Stanton. "Spartacus" looks nice in fifth week at the Town. "Tunes of Glory" is steady in 14th session at Playhouse. "Exodus" is holding nicely in 10th frame at Mayfair.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Porgy and Bess" (Col) (rerun) (2d wk). Slow $1,300 after $1,400 in first.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (9th wk). Good $5,000 after ditto in eighth.

Cinema (Schwaber) (460; 90-$1.50)—"Virgin Spring" (Janus) (4th wk). Slow $1,800 after $2,000 in third.

Five West (Schwaber) (460; 90-$1.50)—"Tunes of Glory" (Lope) (9th wk). Oke $1,500 after $1,700 in eighth.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Go Naked in World" (M-G). Drab $5,000. Last week, "Wackiest Ship" (Col) (4th wk), oke $4,000.

Little (Rappaport) (300; 90-$1.50) —"Please Turn Over" (Col) (6th wk). Up to good $1,800 after $1,500 in fifth week.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (10th wk). Steady $6,000 after same in previous week.

New (Fruchtman) (1,600; 90-$1.50)—"Swiss Family Robinson" (BV) (5th wk). Pleasing $7,500 after $7,500 in fourth.

Playhouse (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (14th wk). Down to $1,600 after $1,800 in 13th week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Misfits" (UA) (3d wk). Fair $6,500 after $8,000 in second.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (5th wk). Up to $10,000 after $7,000 in previous week.

D.C. Thaws Out; 'Pepe' Sockeroo 18G, 'Circle' Good 12G, 'Misfits' Wow 15G

Washington, Feb. 21.

Mild weather is thawing out mainstem after its long siege with the snow. Biggest rouser this session is "Pepe" which looks boff at 600-seat Trans-Lux. Cantinflas was on hand for preem. "Circle of Deception" is rated fairly good at the Capitol in its initial lap, but "Sword and Dragon" looms mild at Palace. "Tunes of Glory" shapes for brisk opener at the Ontario.

"Suzie Wong" gained new legs in its ninth Town stanza. But the really boffo holdover is "Misfits" at Keith's in third session.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Swiss Family Robinson" (BV) (4th wk). Good $11,500. Last week, $12,500.

Capitol (Loew) (3,426; 90-$1.49)— "Circle of Deception" (20th). Good $12,000. Last week, "Village of Damned" (M-G) (3d wk), $6,000 in 5 days.

Keith's (RKO) (1,850; $1-$1.49)— "Misfits" (UA) (3d wk). Boff $15,-000. Last week, $18,000.

MacArthur (K-B) (900; $1.25)— "Virgin Spring" (Janus) (2d wk). Okay $5,000 after $6,500 opener.

Ontario (K-B) (1,240; $1-$1.49)— "Tunes of Glory" (Lope). Tall $11,000. Last week, "Grass Is Greener" (U) (7th wk), $3,100.

Palace (Loew) (2,390; $1-$1.49)— "Sword and Dragon" (Valiant). Mild $8,000. Last week, "Go Naked in World" (M-G) (3d wk), $4,500 in 5 days.

Playhouse (T-L) (458; $1-$1.49)— "Wild One" (Col) and "Pal Joey" (Col) (reissues). Fair $5,000. Last week, "One Summer of Happiness" (Indie), $2,900.

Plaza (T-L) (276; $1-$1.80)—"European Nights" (Indie) (2d wk). Brisk $6,500 after $6,900 opener.

Town (King) (800; $1.25-$1.49)— "Suzie Wong" (Par) (9th wk). Robust $8,000. Last week, $7,000.

Trans-Lux (T-L) (600; $1.49-$1.80) —"Pepe" (Col). Sock $18,000. Last week, "Wackiest Ship" (Col) (8th wk), $4,000.

Uptown (SW) (1,300; $1.25-$2.25) —"Alamo" (UA) (9th wk). Lean $2,000 for final two days. Last week, $5,500.

Warner (SW) (1,440; $1.49-$2.25) —"Spartacus" (U) (5th wk). Stout $15,000. Last week, same.

Broadway Grosses

Estimated Total Gross

This Week $657,100
(Based on 29 theatres)

Last Year $598,900
(Based on 28 theatres)

'Alamo' Boffo 17G, Philly; 'Pepe' 30G

Philadelphia, Feb. 21.

With a nice pickup over the weekend, all midtown wickets are jumping currently. Playing a popscale, "The Alamo" is heading for smash takings opening week at Stanton. "Pepe" is rated sock at Stanley, also playing with $1.80 top.

"Where Boys Are" looms lively in third Viking round. "Exodus" is rated wow in third week at Boyd. "Gorgo" is strong in second at Fox while "Misfits" shapes stout in third at Randolph. "Swiss Family Robinson" looms hefty in fourth at Midtown.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)— "Suzie Wong" (Par) (9th wk). Nice $8,500. Last week, $10,000.

Boyd (SW) (1,563; $2-$2.75)— "Exodus" (UA) (3d wk). Wow $29,-000. Last week, $33,000.

Fox (Milgram) (2,200; 99-$1.80)— "Gorgo" (M-G) (2d wk). Strong $13,000. Last week, $26,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (16th wk). Solid $10,000. Last week, $10,500.

Midtown (Goldman) (1,000; 99-$1.80)—"Swiss Family Robinson" (BV) (4th wk). Hefty $12,000 or near. Last week, $14,000.

Randolph (Goldman) (2,500; 99-$1.80) — "Misfits" (UA) (3d wk). Stout $14,000. Last week, $17,000.

Stanley (SW) (2,500; 99-$1.80)— "Pepe" (Col). Sock $30,000. Last week, "Wackiest Ship" (Col) (4th wk), $9,000.

Stanton (SW) (1,483; 99-$1.80)— "Alamo" (UA). Swash $17,000. Last week, "Cimarron" (M-G) (7th wk), $6,000.

Studio (Goldberg) (483; 99-$1.80) —"Love in City" (Indie) and "Naked City" (Indie) (3d wk). Nice $5,000. Last week, $7,000.

Trans-Lux (T-L) (500; 99-$1.80)— "Never on Sunday" (Lope) (12th wk). Big $5,000. Last week, $5,200.

Viking (Sley) (1,000; 99-$1.80)— "Where Boys Are" (M-G) (3d wk). Lively $11,000. Last week, $12,500.

World (R&B-Pathe) (449; 99-$1.80) — "Ballad of a Soldier" (Union). Hep $5,000. Last week, "Love Game" (Indie), 2,900.

'Savage' Slim $6,000, Seattle; 'Family' 9G, 5

Seattle, Feb. 21.

Big news here currently is the fact that "Ben-Hur," now nearing the end of its prolonged extended-run at Blue Mouse, already has topped all longrun marks here in its current (55th) week. "Exodus" replaces on March 1. "Swiss Family Robinson" still is solid in fifth stanza at Music Hall while "Spartacus" is rated good in ninth session at the much smaller Music Box. "Misfits" looms stout in third week at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (938; $1.50-$3) — "Ben-Hur" (M-G) (55th wk). Swell $8,500. Last week, $7,800.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Misfits" (UA) (3d wk). Stout $7,500 in 6 days. Last week, $14,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Savage Innocents" (Par) and "Blueprint for Robbery" (Par). Sad $6,000. Last week, "Circle of Deception" (20th) and "Sons and Lovers" (20th), $5,000.

Music Box (Hamrick) (850; $1.50-$3) — "Spartacus" (U) (9th wk). Good $8,000 or close. Last week, $7,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Swiss Family" (BV) (5th wk). Trim $9,000 or near. Last week, $11,400.

Paramount (Fox - Evergreen) (3,000; $1-$1.50) — "Suzie Wong" (8th wk). Good $5,000 in 5 days. Last week $7,200.

Cleve. Stout; 'Black' Big 16G, 'Naked' Hot 12G, 'Spartacus' Fancy 13G

Cleveland, Feb. 21.

Some new fare plus sturdy holdovers will make first-run picture a bright one here this stanza. "Black Sunday" is rated lively at the Allen while "Go Naked in World" is heading for pleasing takings at Stillman. "Misfits" shapes good in third round at State.

"Spartacus" is pushing much higher this session for a fancy total in ninth round at Palace. "World of Suzie Wong" looms sturdy in ninth at the Ohio.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50) — "Black Sunday" (AT). Lively $16,-000. Last week, "Wackiest Ship" (Col) (3d wk), $9,500.

Continental Art (Art Theatre Guild) (800; $1.25)—"Carry On Nurse" (Gov.) (m.c.) (10th wk). Satisfactory $2,300. Last week, $2,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"Never On Sunday" (Lope) (9th wk). Okay $3,400. Last week, $3,600.

Hippodrome (Eastern Hipp) (3,-700; $1-$1.50)—"Grass Is Greener" (U) (2d wk). Fair $7,000. Last week, $11,000.

Ohio (Loew) (2,700; $1-$1.65) — "Suzie Wong" (Par) (m.o.) (9th wk). Sturdy $7,500. Last week, $8,500.

Palace (Silk & Helpern) (1,550; $1.25-$2.75)—"Spartacus" (9th wk). Fine $13,000. Last week, $10,700.

State (Loew) (3,700; $1-$1.50)— "Misfits" (UA) (3d wk). Good $9,-500. Last week, $11,000.

Stillman (Loew) (2,700; $1-$1.50) —"Go Naked in World" (M-G). Pleasing $12,000. Last week, "Village of Damned" (M-G) (3d wk), $7,000.

Chi Holds Well; 'Pepe' Boffo $68,000, 'Boys' Hep 25G, 'Dalmatians' Big 32G, 2d, 'Alamo' Loud 21G, 'Misfits' 21½G

Chicago, Feb. 21.

Lenten season doesn't seem to be making much impact here yet as firstrun biz still holds up well. Only one important newie is on tap, but there are enough attractive holdovers to help keep things lively this session.

"Pepe" initialer at the Chicago looks to knock off smash $68,000. Only other new fare is Monroe's "Last Rebel" plus "Get Outta Town" tandem, digging for fair total. Oriental's "Where Boys Are" looks for hep first holdover round coin. "101 Dalmatians" shapes robust in ditto week at State-Lake.

"Alamo," on moveover popscale stand, shapes big in Roosevelt third. "Misfits" is good in same United Artists stanza. Ninth week of Woods' "World of Suzie Wong" looks bangup.

"Entertainer" is bright in second World session. "Never on Sunday," in third Surf moveover round, is rated exciting.

On the hard-ticket front, "Exodus" was capacity or near again for 10th Cinestage frame; "Spartacus" tallied an okay 19th McVickers term; and "Ben-Hur" clicked off a potent 61st Todd Theatre session.

Estimates for This Week

Carnegie (Telem't) (495; $1.80)—"Rikisha-man" (Fave) (3d wk). Hotsy $6,000. Last week, $7,000.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col). Smash $68,000 or over. Last week, "Go Naked in World" (M-G) (3d wk), $14,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (10th wk). Near capacity $25,500. Last week, $26,000.

Esquire (H&E Balaban) (1,350;

(Continued on page 10)

'Fever' Drab $3,000 In Mpls.; 'Suzie' Boff 10G, 'Exodus' Wow 16G, 4

Minneapolis, Feb. 21.

First blizzard of winter put chill on trade, cutting heavily into weekend take.

A group of four new pix are split between nabe and downtown houses. Top newcomer is "Tunes of Glory," sweet at St. Louis Park. Mainstem newies are "Ballad of Soldier" mild at World and "Fever in Blood," dull at Lyric.

Hard-ticket "Exodus," in fourth canto at Academy, continues wham and is brightest of holdovers. "Suzie Wong" also remains socko in third stanza at State. "Misfits" looks modest in third week at Orpheum.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (4th wk). No noticeable drop in biz at torrid $16,000. Last week, $16,300.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (9th wk). Quiet $6,500. Last week, $8,500.

Gopher (Berger) (1,000; $1-$1.25)—"Swiss Family Robinson" (BV) (9th wk). Looks okay $5,000. Last week, $6,200.

Lyric (Par) (1,000; 85-$1)—"Fever in Blood" (WB). Drab $3,000. Last week, "Gold of Seven Saints" (WB), $5,500.

Orpheum (Mann) (2,800; $1-$1.25)—"Misfits" (UA) (3d wk). Modest $6,000. Last week, $10,500. Will go a fourth.

St. Louis Park (Field) (1,000; $1.25)—"Tunes of Glory" (Lope). Boosted by crix raves and $1.50 weekend admish to lusty $6,000 or over. Last week, "Never On Sunday" (Lope) (7th wk), $2,800 in 6 days.

State (Par) (2,200; $1-$1.50)—"Suzie Wong" (Par) (3d wk). Looks socko $10,000. Last week, $16,000.

Suburban World (Mann) (800; $1.25) — "Millionairess" (20th). Hefty $5,000. Last week, "Left, Right, Centre" (Indie) (2d wk), $2,500.

Uptown (Field) (1,000; $1.25)—"Can-Can" (20th) (2d run). Good $4,000. Last week, "Facts of Life" (UA) (8th wk), $1,500 in 5 days.

World (Mann) (400; 85-$1.50)—"Ballad of Soldier" (Union). Mild $5,000. Last week, "Please Turn Over" (Col) (4th wk), $4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Suzie' Hefty 11G, Cincy; 'Family' 8G

Cincinnati, Feb. 21.

Cincy film biz shapes for a seasonal par session currently on lift from sturdy holdovers "Suzie Wong," "Swiss Family Robinson" and "Misfits." New entry, "Ballad of Soldier," at Capitol, is slow. Twin Drive-In is mild with "Circle of Deception." Hard-ticketer "Spartacus" is sturdy in ninth week. "Alamo" in ninth is rated fair.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Suzie Wong" (Par) (2d wk). Hefty $11,000 after $15,000 preem.

Capitol (SW-Cinerama) (1,400; $1-$1.25) — "Ballad of Soldier" (Union). Slow $3,000. Last week, "Behind Great Wall" (Cont) (2d wk), $3,200.

Esquire Art (Shor) (500; $1.25)—"Never On Sunday" (UA) (5th wk). Oke $1,200. Last week, $1,600.

Grand (RKO) (1,300; $1.75-$2.75)—"Spartacus" (U) (9th wk). Still sturdy at $8,000. Last week, ditto.

Guild (Vance) (300; $1.25)—"Please Turn Over" (Col) (9th wk). Oke $1,400. Eighth week, $1,300.

Hyde Park Art (Shor) (500; $1.25)—"Swan Lake" (Col). Limp $800. Last week, "Lesson In Love" (Indie), $1,100.

Keith's (Shor) (1,500; 90-$1.25)—"Swiss Family Robinson" (BV) (4th wk). Big $8,000 or near. Last week, $9,600.

Palace (RKO) (2,600; $1-$1.25)—"Misfits" (UA) (3d wk). Swell $8,500. Last week, $10,000.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Circle of Deception" (20th) and "Legions of Nile" (20th). Mild $2,500. Last week, "Little Shepherd Kingdom Come" (20th) and "Long Rope" (20th), $2,200.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Alamo" (UA) (9th wk). Fair $4,500. Last week, same.

SNOW SLOUGHS OMAHA; 'ROBBERY' LIGHT 4½G

Omaha, Feb. 21.

A weekend snowstorm will hobble biz at first-runs here this week although "Cinerama," bowing at the Cooper on an extended-run, hard-ticket basis, is brisk. Only other new entry, "Blueprint for Robbery," is light at the Omaha. Second weeks of "World of Suzie Wong" at Orpheum and "Where Boys Are" at State are both good and appear likely to go three. Third session of "Misfits," dropped to playing only Admiral, is a bit disappointing.

Estimates for This Week

Admiral (Blank) (966; $1)—"Misfits" (UA) (3d wk). Okay $2,000. Last week, at three houses, $9,500.

Cooper (Cooper) (687; $1.55-$2.20)—"Cinerama" (Cinerama). Sock $8,000 in initial stanza after house was redone.

Omaha (Tristates) (2,066; 75-$1)—"Blueprint for Robbery" (Par) and "Foxhole in Cairo" (Par). Lean $4,500. Last week, "Circle of Deception" (20th) and "Cossacks" (U), $2,800.

Orpheum (Tristates) (2,877; $1-$1.25)—"Suzie Wong" (Par) (2d wk). No complaint, considering weather, at $7,500. Last week, $14,000.

State (Cooper) (743; $1)—"Where Boys Are" (M-G) (2d wk). Sturdy $6,000 after $7,500 bow.

'Naked' Modest $5,500, Port.; 'Spartacus' 10½G

Portland, Ore., Feb. 21.

First-run biz continues to perk here despite the fact that the city is bogged down with long runs. "Exodus" continues solid for a fifth session at Music Box. "Spartacus" holds sturdy in third inning at Broadway. "Green Grass" still is smooth in third week at the Fox. "Go Naked in World" at Orpheum, only new entree, is only fair.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3)—"Spartacus" (U) (3d wk). Sturdy $10,500. Last week, $10,200.

Fox (Evergreen) (1,600 $1-$1.49)—"Grass Is Greener" (U) and "Shakedown" (U) (2d wk). Fast $6,000. Last week, $6,600.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (5th wk). Solid $12,500. Last week, $12,300.

Orpheum (Evergreen) (1,536; $1-$1.40)—"Go Naked In World" (M-G) and "Three Blondes In Life" (M-G). Fair $5,500 or less. Last week, "Can-Can" (20th) (3d wk), at pop prices, $4,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"Swiss Family Robinson" (BV) (5th wk). Hep $7,000 in 5 days. Last week, $10,100.

'Impostor' Aces In Hub, $40,000; 'Pepe' Big 21G

Boston, Feb. 21.

Biz is soaring this frame, and is a big pickup over last week when inclement weather hurt. Saturday, with a record high of 62 degrees, helped also. New product is sailing high. "Great Impostor" is standout with a great take at the Memorial. "101 Dalmatians" looks big at Met. "Pepe" is a winner at Gary with hotsy take in initial frame.

"Misfits" is still in high on third at Orpheum. Amazingly stout is "World of Suzie Wong" at Paramount in ninth week. "Exodus" carries the banner at the Saxon with capacity in ninth round. "Spartacus" is experiencing a shot in the arm in 17th round at the Astor.

Estimates for This Week

Astor (B&Q) (1,170; $1.90-$3)—"Spartacus" (17th wk). Big $10,000 as against $7,800 last week.

Beacon Hill (Sack) (678; $1.50)—"Tunes of Glory" (Lope) (9th wk). Good $7,500. Last week, $6,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (m.o.) (9th wk). Upswing to $8,500. Last week, $7,000.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (reissue) (14th wk). Closing weeks bally this to nice $7,800. Last week, $5,500.

Exeter (Indie) (1,376; 90-$1.50)—"Virgin Spring" (Janus) (8th wk). Seventh week was good $5,000. Last week, $6,000.

Gary (Sack) (1,277; $1.25-$2.50)—"Pepe" (Col). Hotsy $18,000. Last week, "Alamo" (UA) (9th wk), $4,500.

Kenmore (Indie) (700; $1.25-$1.50)—"Ballad of Soldier" (Union) (4th wk). Nice $8,800. Last week, $8,200.

Memorial (RKO) (3,000; 60-$1.10) — "Great Impostor" (U) and "Desert Attack" (Indie). Great $40,000 with lines. Last week, "Whackiest Ship" (Col) (3d wk), $13,000.

Metropolitan (NET) (4,357; 70-$1.10)—"101 Dalmations" (BV). Big $35,000. Last week, "Swiss Family Robinson" (BV), $15,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Misfits" (UA) (3d wk). Stout $17,000. Last week, $20,000.

New Fenway (Indie) (1,350; 90-$1.50)—"World of Apu" (Indie) (3d wk). Fairish $3,200. Last week, $3,800.

Paramount (NET) (2,357; 70-$1.10)—"Suzie Wong" (Par) (9th wk). Strong $14,000. Last week, $12,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"No Time for Sergeants" (WB) (Rerun) and "Gold of Seven Saints" (WB) (rerun). Oke $6,000. Last week, "Blueprint for Robbery" (Par) $5,000.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (9th wk). Still capacity at $28,000. Last week, same.

State (T-L) (730; 75-$1.25) — "Sunlovers Holiday" (Indie) and "Girl on Run" (Indie) (3d wk). Nifty $3,200. Last week, $4,000.

Holiday Helps N.Y.; 'Cimarron'-Stage Fast 145G, 'Circle' Fine 20G, 'Facts' Boff $55,000, 2d; 'Misfits' Stout 53G

Some new product and the first good weekend weather-wise that Broadway deluxers have experienced in many weeks is giving first-run biz a brighter tone this stanza. Numerous theatres, too, will be helped by Washington's Birthday (22) though, of course, not those with weeks ending last night (Tues.). Although public schools in New York City are not having a Feb. 22 holiday this year, youngsters from out-of-town are expected to swell attendance today.

"Cimarron" with new stageshow looks to hit fine $145,000 in first session at the Music Hall, concluding today. "Circle of Deception" shapes to get solid $20,000 on initial stanza at the Victoria.

"Facts of Life" is holding up great in second round at the Astor and arty Beekman with $55,000. "Wackiest Ship in Army" hit fast $27,500 in first holdover stanza, day-dating at the Forum and Trans-Lux 52d Street.

"101 Dalmatians" is holding up with a socko $32,000 or near in second Palace round. "Millionairess" was yanked at the Paramount after 11 days, with "Sanctuary" moving in yesterday (Tues.). Pic, however, continues strongly in second week at the 68th St. Playhouse.

"The Misfits" looks like big $53,000 in third stanza at the Capitol. It continues. "Swiss Family Robinson" is heading for bangup $11,000 in current (9th) frame at the Embassy. "Breathless" held with a great $18,000 in second round at the arty Fine Arts, after topping "Room At Top" and "Hiroshima" biz this past week.

All hard-ticket pictures are running ahead of last week because of the holiday and upped prices plus added shows in most cases. "Exodus" is pacing this group with a capacity $55,000 in 10th session at the Warner. "Pepe" looks like fancy $23,500 for ninth Criterion week.

"Spartacus" is headed for smash $26,000 in 20th round at the DeMille. "Ben-Hur" is likely to top $31,000, big, for current (65th) week at the State. "Alamo" shapes good $15,000 in 17th session at the Rivoli.

Astor (City Inv.) (1,094; 75-$2)—"Facts of Life" (UA) (2d wk). Session ending tomorrow (Thurs.) is heading for wow $37,000. Opener was $39,000. Stays, naturally.

Capitol (Loew) (4,820; $1-$2.50)—"Misfits" (UA) (4th wk). Third round finished yesterday (Tues.) was big $53,000 after $71,000 for second week. Holding, natch!

Criterion (Moss) (1,520; $1.50-$3.50) — "Pepe" (Col) (10th wk). Ninth stanza ended last night (Tues.) was fancy $23,500 or near after $27,000 for eight week including three shows on Feb. 13. Stays through April 2 or longer.

DeMille (Reade) (1,483; $1.50-$3.50)—"Spartacus" (U) (20th wk). This round concluding today (Wed.) looks like socko $26,000, with extra show, holiday scales Wednesday helping. The 19th week was $23,200. Holds indef at this galt.

Embassy (Guild Enterprises) (500; $1.25-$2) — "Swiss Family Robinson" (BV) (9th wk). This week ending tomorrow (Thurs.) is heading for big $11,000 or over after $12,000 for eight. Holds again, with "Shadows" (Lion Intl) opening March 3.

Palace (RKO) (1,642; 90-$2.50)—"101 Dalmatians" (BV) (2d wk). This round ending tomorrow (Thurs.) is holding with smash $32,000 or over after $38,000 for opener, helped, of course, by school holiday Monday (13). Stays.

Forum (Moss) (813; 90-$1.80) — "Wackiest Ship" (Col) (3d wk). Second session ended last night (Tues.) was fast $19,000 after $23,000 in first week. Continues.

Paramount (AB-PT) (3,665; $1-$2)—"Sanctuary (20th). Opened yesterday (Tues.). In ahead, "Millionairess" (20th) (2d wk), slipped to slight $15,000 in final four days after failing to measure up on opening week which got $32,000, below hopes.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cimarron" (M-G) with stageshow. Initial week ending today (Wed.) looks to reach nice $145,000, being aided by Washington's Birthday biz today. In ahead, "Where Boys Are" (M-G) and stageshow (4th wk), $125,000.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (18th wk). The 17th round completed last night (Tues.) was good $15,000 after $14,500 for 16th week. Continues until "King and I" (20th) (reissue) opens March 23. It will play hard-ticket, pic now being in 70m, Grandeur version.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (65th wk). Current stanza ending today (Wed.) looks like stout $31,000 for 11 shows after $29,000 for 64th week, helped by one extra show, Feb. 13.

Victoria (City Inv.) (1,003; 50-$2)—"Circle of Deception" (20th). Initial round winding up tomorrow (Thurs.) looks to hit solid $20,000. Holds. In ahead, "Young One" (Valiant) (4th wk-9 days), $8,000.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (10th wk). This week ending tomorrow (Thurs.) looks $55,000 because of holiday scale Wednesday (22), capacity. Last week, also capacity at $54,000. Stays indefinitely.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Make Mine Mink" (Cont) (10th-final wk). The ninth round ended Monday (20) was okay $5,500 after $6,000 for eighth week. "Modigliani" (Cont) opens Tuesday (28).

Fine Arts (Davis) (468; 90-$1.80)—"Breathless" (Films Around World) (3d wk). First holdover week completed Monday (20) was wow $18,000 after $18,500, one of biggest opening rounds here. Pic ran ahead of opening week in second frame but slipped a bit on Monday, offish at most houses.

Beekman (R&B) (590; $1.20-$1.75)—"Facts of Life" (UA) (2d wk). This stanza ending tomorrow

(Continued on page 10)

'Exodus' Whopping 30G, Det.; 'Misfits' Hep 22G, 'Family' Torrid 25G, 2

Detroit, Feb. 21.

Biz stays very hotsy this week, even though the marquees are unchanged. "Exodus" is smasheroo in second session at the Mercury. "Swiss Family Robinson" looks huge in second week at the Michigan.

"Misfits" stays wham in third round at the Palms. "Ben-Hur" rides rapidly into a second year at United Artists after grossing a wow $1,017,436 in first 52 weeks for a new record at this theatre.

"Spartacus" is tremendous in 16th session at Madison. "World of Suzie Wong" is bright in ninth week at Grand Circus.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49)—"Look In Any Window" (AA) and "Sniper's Ridge" (20th) (2d wk). Oke $10,000. Last week, $13,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Swiss Family Robinson" (BV) (2d wk). Sizzling $25,000. Last week, $28,000.

Palms (UD) (2,961; $1.25-$1.49)—"Misfits" (UA) (3d wk). Great $22,000. Last week, $24,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (16th wk). Smash $12,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (9th wk). Hotsy $15,000. Last week, $17,000.

Adams (Balaban) (1,709; $1.25-$1.50)—"Where Boys Are" (M-G) (4th wk). Great $7,500. Last week, $7,800.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (53d wk). Wonderful $12,000. Last week, $12,195.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (8th wk). Okay $12,000. Last week, $11,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Hiroshima Mon Amour" (Indie) and "The Lovers" (Indie) (2d wk). Oke $5,000. Last week, $5,500.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (2d wk). Smash $30,000. Last week, same.

Pitt Rosy; 'Impostor' Mighty $18,000, 'Suzie' Hotsy 20G; 'Misfits' 15G, 3d

Pittsburgh, Feb. 21.

Everything's coming up roses this round as all the deluxers report robust to sock grosses. The biggest noise is from the new entries, "World of Suzie Wong" at the Stanley and "Great Impostor" at the Fulton, with latter standout. "Impostor" is also getting heavy grosses from all the houses who are participating in the Compo-Marcus plan promotion, 70 theatres in three states being involved.

Holdovers are all hefty with "Misfits" again excellent at the Penn in third. "Can-Can" continues lofty in second at Gateway. "General Della Rovere" ditto at Squirrel Hill.

"Spartacus" is hardy in ninth at Nixon and "Alamo" shapes good, also in ninth at the Warner.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Great Impostor" (U). Mighty $18,000, one of biggest at this house in weeks. Last week, "Circle of Deception" (20th), $3,000.

Gateway (Associated) (2,100; $1-$1.50)—"Can-Can" (20th) (2d wk). Lofty $9,500. Last week, same.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Spartacus" (U) (9th wk). Boffo $10,000, and will stay till March 18. Legit will take over March 20 with "Majority of One."

Penn (UATC) (3,300; $1.-$1.50)—"Misfits" (UA) (3d wk). Excellent $15,000. Last week, $20,000.

Squirrel Hill (SW) (834; $1.25)—"General Della Rovere" (Cont) (2d wk). Trim $3,000. Last week, $3,100.

Stanley (SW) (3,700; $1-$1.50)—"Suzie Wong" (Par). Big $20,000 or near. Last week, "Swiss Family Robinson" (BV) (4th wk), $11,800.

Warner (SW) (1,516; $1.25-$1.80)—"Alamo" (UA) (9th wk). Still hardy at $7,500. Last week, ditto.

LOS ANGELES

(Continued from page 8)

$3,800. Iris, "Apartment" (UA) (reissue) (3d wk), $3,900.

State (UATC) (2,404; 90-$1.50)—"Go Naked in World" (M-G) and "I'll Cry Tomorrow" (M-G) (reissue) (2d wk). Drab $3,000.

Beverly (State) (1,150; $1.49-$2.40)—"Grass Is Greener" (U) (2d wk). Sparkling $11,000 or near. Last week, $15,000.

Baldwin, Orpheum, Loyola, Hollywood, El Rey (State-Metropolitan-FWC) (1,800; 2,213; 1,298; 756; 861; 90-$1.50)—"Misfits" (UA) (1st wk, El Rey; 3d wk, others) and "Magnificent Seven" (UA) (2d wk, Baldwin; 1st wk, El Rey), "Operation Bottleneck" (Indie) (3d wk, Orpheum, Loyola, Hollywood). Stout $20,000. Last week, $29,000. El Rey, "Elmer Gantry" (UA) (reissue) (3d wk), $1,800.

Vogue (FWC) (810; 90-$1.50)—"Angry Silence" (Indie) (3d wk). Dim $2,000. Last week, $2,300.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Union) (3d wk). Hefty $8,600. Last week, $8,700.

Crest (State) (750; $2)—"Psycho" (Par) (reissue) (4th wk). Light $2,200.

Warner Beverly (SW) (1,316; $1.50-$3.50)—"Pepe" (Col) (8th wk). Busy $14,500. Last week, $15,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (9th wk). Whopping $22,000. Last week, $22,300.

Hollywood Paramount (State) (1,468; $1.25-$3.50) — "Cimarron" (M-G). Started 9th wk Sunday (19) after fair $6,500 last week.

Chinese (FWC) (1,408; $2-$2.40)—"Suzie Wong" (Par) (10th wk). Fine $14,000. Last week, $15,400.

Fine Arts (FWC) (631; $2-$2.40)—"Never on Sunday" (UA) (13th wk). Lush $8,000. Last week, $8,100.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 17th week Sunday (19) after nice $13,500 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (17th wk). Okay $9,500. Last week, $10,800.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (18th wk). Brisk $15,500. Last week, $15,900.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (65th wk). Clicky $18,500. Last week, $21,100.

'Grass' Rousing $27,000, Frisco; 'Exodus' 23G, 2d

San Francisco, Feb. 21.

Frisco first-runs are strong here currently, with "Grass Is Greener" and "Exodus" both smash. "Swiss Family Robinson" and "Village of Damned" are continuing excellent, former in fifth round. "Spartacus" still is smash in ninth stanza at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Grass Is Greener" (U) and "Shakedown" (U). Smash $27,000. Last week, "Suzie Wong" (Par) (8th wk), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Swiss Family Robinson" (BV) and "Raymie" (BV) (5th wk). Dandy $10,000 in 6 days. Last week, $14,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Misfits" (UA) (3d wk). Nice $10,000. Last week, $17,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Village of Damned" (M-G) and "Incredible Petrified World" (M-G) (2d wk). Neat $11,000. Last week, $24,000.

St. Francis (Par) (1,400; $1-$1.50)—"Mighty Crusaders" (Indie) and "Wicked Go To Hell" (Indie). Dull $8,000. Last week, "Angry Silence" (Indie), $8,000.

Orpheum (Cinerama) (1,456; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (8th wk). Okay $13,500. Last week, $12,000.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (9th wk). Smash $15,500. Last week, $16,700.

Stagedoor (A-R) (440; $1.25-$1.50)—"Tunes of Glory" (Lope) (6th wk). Good $4,400. Last week, $4,800.

Vogue (S. F. Theatres) (364; $1.50) — "Virgin Spring" (Janus) (9th wk). Hep $2,800. Last week, $3,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Stella" (Indie) (reissue). Good $2,600. Last week, "Porgy and Bess" (Col) (reissue) (2d wk), $2,500.

Coronet (United California) (1,250; $1.50-$3.50)—"Ben-Hur" (M-G) (61st wk). Good $13,000 or near. Last week, $14,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"Exodus" (UA) (2d wk). Potent $23,000. Last week, $25,000.

NEW YORK

(Continued from page 9)

(Thurs.) looks to hold with great $18,000 or near after $20,000 initialer. Stays.

Fifth Ave Cinema (R&B) (250; $1.25-$1.80)—"Virgin Spring" (Janus) (m.o.) (2d wk). Current session finishing tomorrow (Thurs.) is heading for big $7,000 up from $6,500 for first.

55th Street Playhouse (Moss) (253; $1.25-$2) — "Don Quixote" (M-G) (5th wk). This stanza ending tomorrow (Thurs.) looks like smash $9,000 after great $9,500 in fourth week. Pic spurted in fourth round, first it was playing only in one first-run in N. Y.

Normandie (T-L) (592; $1.25-$1.80)—"Hand-in-Hand" (Col) (3d wk). Second frame ended Sunday (19) was good $7,000 after $10,000 for initial week.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (10th wk). Ninth session ended Monday (20) was sockeroo $13,000 after $14,000 for eighth week.

Guild (Guild) (450; $1-$1.75) — "Two-Way Stretch" (Indie) (5th wk). Fourth stanza ended Sunday (19) was great $12,000, same as third week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Union) (9th wk). Eighth stanza concluded Monday (20) was big $9,500 and ahead of $9,000 done in seventh week.

Paris (Pathe Cinema) (568; 90-$1.80) — "General Della Rovere" (Cont) (14th wk). The 13th round finished Sunday (19) was okay $6,500, same as last week. "Love and nchwoman" (Union) opens Feb. 27.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (19th wk). The 18th week finished Monday (20) was smash $15,500 after $16,000 in 17th round.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65) — "Millionairess" (20th) (2d wk). First holdover session ending tomorrow (Thurs.) looks to hold at solid $9,800 after $13,000 for opener. Stays, of course.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kaye) (5th wk). Fourth week concluded Monday (20) was lofty $12,500 after $14,000 for third.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Wackiest Ship" (Col) (3d wk). First holdover week finished yesterday (Tues.) was sturdy $8,500 after $12,000 for opener.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Sanctuary" (20th). Opened yesterday (Tues.). In ahead, "Left, Right, Centre" (Indie) (2d-5 days), dull $2,300 after $7,500 for first week.

World (Perfecto) (390; 90-$1.80)—"Male and Female" (Mishkin). First stanza ending tomorrow (Thurs.) looks to reach giant $20,000 and maybe a new house record. Last week, "Summer of Happiness" (Times) and "Live in Peace" (Jacon) (reissues) (3d wk), $6,000 for an unusually solid run on reissue. "Male" is getting great trade via grind until 2 a.m. and the $1.50 scale starting early in afternoon.

'Impostor' Smash Newie In Prov.; 14G; 'Alamo' 8G, 'Dalmatians' Fat 9G

Providence, Feb. 21.

"World of Suzie Wong" is leading the list in second stanza at Strand with smash takings. Public schools' mid-term holiday week is helping all around. Sock newies are topped by Albee's "Great Impostor," smash in first. "101 Dalmatians" is neat at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 65-$1.25)—"Great Impostor" (U). Socko $14,000. Last week, "Gold of Seven Saints" (WB) and "Sign of Zorro" (BV), $4,000.

Elmwood (724; $1.25-$1.75)—"Alamo" (UA) (2d wk). Good $8,000, First round was $7,000.

Majestic (SW) (2,200; 65-90)—"101 Dalmatians" (BV). Big kiddie draw helping to neat $9,000. Last week, "Circle Deception" (20th) and "Love of Mike" (20th), $7,000.

State (Loew) (3,200; 90-$1.50)—"Misfits" (UA) (3d wk). Good $7,500. Second was $10,000.

Strand (National Realty) (2,200; $1.25-$1.50)—"Suzie Wong" (Par) (2d wk). Smash $20,000. First week, $19,000.

CHICAGO

(Continued from page 9)

$1.25-$1.80) — "Savage Innocents" (Par) (3d wk). Okay $7,200. Last week, $8,500.

Loop (Telem't) (606; 90-$1.80)—"Nature's Paradise" (Falcon) (5th wk). Nice $7,500. Last week, $8,000.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (19th wk). Good $14,500. Last week, $14,000.

Monroe (Jovan) (1,000; 65-90)—"Last Rebel" (Indie) and "Get Outta Town" (Indie). Oke $4,200. Last week, "Tall Men" (20th) and "Soldier of Fortune" (20th), $3,500.

Oriental (Indie) (3,400; 90-$1.80)—"Where Boys Are" (M-G) (2d wk). Fast $25,000. Last week, $37,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Alamo" (UA) (m.o.) (3d wk). Big $21,000 or close. Last week, $28,000.

State-Lake (B&K) (2,400; 90-$1.80)—"101 Dalmatians" (BV) (2d wk). Robust $32,000 or near. Last week, $40,000.

Surf (H&E Balaban) (685; $1.80)—"Never On Sunday" (Lope) (m.o.) (3d wk). Loud $6,900. Last week, $7,700.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (61st wk). Great $18,500. Last week, $17,000.

United Artists (B&K) (1,700; 90-$1.80) — "Misfits" (UA) (3d wk). Good $21,500. Last week, $31,000.

Woods (Essaness) (1,200; 90-$1.80) — "Suzie Wong" (Par) (9th wk). Big $16,500. Last week, $19,500.

World (Teitel) (606; 90-$1.50) — "Entertainer" (Cont) (2d wk). Fast $5,000. Last week, $5,800.

National Boxoffice Survey

Holiday Ups Trade; 'Misfits' Champ, 'Exodus' 2d, 'Suzie' 3d, 'Spartacus' 4th, 'Pepe' 5th

Washington's Birthday holiday is helping biz at first-runs around the country this session. Continued milder weather in numerous keys covered by VARIETY also is bolstering trade. New champion at the wickets is "The Misfits" (M-G), which was second last week. It is edging out "Exodus" (UA), which was No. 1 a week ago. "Exodus" is finishing second currently.

"World of Suzie Wong" (Par) is pushing to third spot, closely behind "Exodus." It was fourth last session. "Spartacus" (U), fifth a week ago, is capturing fourth position.

"Pepe," (Col), with some new dates on popscale, is winding in fifth spot. "Swiss Family Robinson" (BV) again is finishing sixth, attesting to its amazing staying ability.

"The Alamo" (UA) is pushing to seventh position with some great biz on lower-scaled runs. "Ben-Hur" (M-G), now playing in only some 10 big key cities, is finishing eighth. "Where Boys Are," also from Metro, will land in ninth position.

"Grass Is Greener" (U), long high on the list, is taking 10th place. "Ballad of Soldier" (Union), just getting around to any big extent, is taking 11th money while "Tunes of Glory" (Lope), in much the same category, rounds out the Top 12 pictures.

"Never On Sunday" (Lope), 10th last week; and "Virgin Spring" (Janus), a runner-up last round, are the runner-up pix for the week.

A whole batch of new films are being launched this stanza but not all are measuring up to hopes. Standout is "Great Impostor" (U), which shapes as a potentially great entry. It is mighty in Pitt, socko in Providence, smash in Denver and terrific in Boston.

"101 Dalmatians" (BV) also looms as a winner. It is robust in Chi, neat in Providence, big in Boston and great in N.Y. "Breathless" (Films Around World) shapes to become a big grosser, especially at arty theatres. It is doing nearly as smash trade in second week in N.Y. as the near-record opener.

"Goliath and Dragon" (AI) is rated good in K.C. "Look in Any Window" (AA), okay in Detroit, looms sad in Louisville.

"Circle of Deception" (20th), good in Washington, looks fair in Cincy and fine in N.Y. "Black Sunday" (AI) is lively in Cleveland.

"Go Naked in World" (M-G), drab in L.A. and Balto, shapes fair in Portland and good in Cleveland. "Savage Innocents" (Par), light in St. Louis, looks mild in L.A.

(Complete Boxoffice Reports on Pages 8-9-10.)

Add: Theatre Hazards

Laconia, N.H., Feb. 21.

It was nice to have the big piles of snow removed from in front of the Colonial Theatre, but it wasn't intended that part of the house should also be removed.

A piece of city snow removal equipment ripped away half of the front section of the marquee at the theatre. Manager Ralph Morris said he could not estimate the damage until a technician had examined the wreckage.

'Suzie' Powerful 20G, Buff.; 'Family' Big 15G

Buffalo, Feb. 21.

Main strength here currently is coming from holdovers, with "Black Sunday" at Paramount, one of few newcomers, only fair. "Misfits" shapes fancy in second at the Buffalo while "Swiss Family Robinson" is rated sturdy in second at Lafayette. Biggest holdover, however, is "World of Suzie Wong," great in second at the Centre. "10 Commandments" is rated fair on reissue at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49)—"Misfits" (UA) (2d wk). Fancy $16,000 or near. Last week, $20,000.

Center (AB-PT) (3,000; 70-$1.25)—"Suzie Wong" (Par) (2d wk). Powerful $20,000 or close. Last week, $25,500.

Century (UATC) (2,700; 70-$1)—"10 Commandments" (Par) (reissue). Fair $7,000. Last week, "Wackiest Ship" (Col) (4th wk), ditto.

Lafayette (Basil) (3,000; 70-$1)—"Swiss Family Robinson" (BV) (2d wk). Sturdy $15,000. Last week, $20,000.

Paramount (AB-PT) (3,000; 70-$1)—"Black Sunday" (Indie) and "Code of Silence" (Indie). Fair $10,000. Last week, "Circle of Deception" (20th) and "Sniper's Ridge" (Indie), $7,000.

Teck (Loew) (1,200; 75-$1.25)—"League of Gentlemen" (20th). Good $4,000. Last week, "Alamo" (UA) (8th wk), $3,500 at $1.49 top.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (16th wk). Nice $2,000. Last week, $2,500.

Harold Winston Moving

San Juan, Feb. 21

Harold Winston, manager of Columbia Pictures International here since 1953, has been appointed general manager of Screen Gems de Mexico. He will supervise sales of Screen Gems' telepix throughout Latin America.

Winston, who has been in the business since 1938, has managed distribution for Columbia in Trinidad, Uruguay, and Rio. He is replacing John Mason 3d.

'Misfits' Giant $22,000, Toronto

Toronto, Feb. 21.

"The Misfits" is heading for a wow session at Loew's this week. "Esther and King" okay at Imperial. "World of Suzie Wong" in third frame is lusty at Hollywood to pace holdovers. "Wackiest Ship in Army" shapes satisfactory in second stanza at Carlton. "Spartacus" looks hefty in ninth at Uptown.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Wackiest Ship" (Col) (2d wk). Okay $8,000. Last week, $10,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (9th wk). Sturdy $6,000. Last week, $6,500.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (3d wk). Lusty $14,000. Last week, $16,000.

Hyland (Rank) (1,357; $1-$1.50)—"Two-Way Stretch" (20th) (8th wk). Fine $5,000. Last week, $5,500.

Imperial (FP) (3,343; $1-$1.25)—"Esther and King" (20th). Okay $10,000. Last week, "Savage Innocents" (Par), $7,000.

Loew's (Loew) (2,748; $1-$1.50)—"Misfits" (UA). Wham $22,000. Last week, "Grass Is Greener" (U) (4th wk), $10,500 in 8 days.

Tivoli (FP) (935; $1.50-$2.50)—"Alamo" (UA) (15th wk). Steady $7,000. Last week, same.

Towne (Taylor) (693; $1-$1.50)—"Never on Sunday" (Lope) (4th wk). Fine $6,500. Last week, ditto.

University (FP) (1,360; $1.50-$2.75) — "Ben-Hur" (M-G) (62d wk). Consistent $8,000. Last week, same.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (9th wk). Hefty $10,000. Last week, ditto.

Texas a Focal State

Austin, Tex., Feb. 21.

Groups pushing racial integration in film theatres recognized Abraham Lincoln's birthday Sunday (12) with queue stand-ins in 13 cities throughout Texas. Chandler Davidson was chairman of the pro-integration students for direct action.

Demonstrations are known to have been conducted in San Antonio, Dallas, Houston, Shreveport, La., New York City, Chicago, Los Angeles, San Francisco, Cambridge, Mass., Ann Arbor, Mich., Oberlin, Ohio, and Champagne, Ill.

More than 400 participated in the demonstration here.

ALLIED'S PRECEDENTAL PREZ

Brother Exhibs the New Foe

[ALLIED STATES QUITTERS MULTIPLY]

Mid-Central Allied Independent Theatre Owners has withdrawn as a unit of Allied States Assn. This action follows closely on the heels of the exit of the Indiana unit. Last year the New England and Western Pennsylvania units resigned, but the latter subsequently rejoined.

Meanwhile, mid-south and the Iowa-Nebraska-South Dakota units are expected to submit their walking papers any day. The withdrawals stem from the bitter internecine warfare in the national exhibitor organization.

In revealing the exit of the mid-central unit, secretary-treasurer Paul E. Stehman said that Allied, as now constituted, is not serving the best interests of the independent theatreowner and that dissolution of the organization is indicated.

However, Marshall Fine, the new president of national Allied, said there is no intention to dissolve the national group and that it will continue to represent the members of the defected units. Fine indicated that no overt efforts will be made to woo these units back nor will Allied engage in a direct recruiting drive to obtain new members and units. He said he hoped the organization's deeds would serve as sufficient inducement to encourage exhibitors to join Allied.

'Go Naked In the World' Newest Censor Uproar In Bluenose Burg

By MATTY BRESCIA

Memphis, Feb. 21.

For reasons which psychologists have never attempted to explain, Memphis has a peculiar fondness for broadside attacks upon films. Latest evidence of this local holier-than-thou propensity was a meeting of nearly 200 persons in city chambers with Mayor Henry Loeb presiding. Meeting was in the wake of a Baptist preacher blasting the recent Metro release, "Go Naked In The World" on hearsay plus title since he had not, self-admittedly, seen the film.

Reformers cried at meeting that Memphis was being subject to a "wave of filth" and that ways must be discovered to protect "other people's morals" (naturally their own needed none) from current "adult" releases.

Most of the discussion was tired rehash of things said before but one aspect was of possible general interest. The reformer mentality wants films of which it does not approve excluded altogether and is unimpressed by "for adults only" classification tactics adopted by exhibitors.

(See separate story of Fort Lee, N.J. experiences of one theatre operator with a crusading Catholic parish priest and his fellow critics of "adult" themed pictures.—Ed.)

"Why not pass a law to keep children under say 16, out of the theatres showing this type of film," Rev. Joe Hiett of the First Methodist Church asked. Such a resolution was proposed and passed. However, city barrister Frank Gianotti, who attended as the legal guide for the group, popped to his feet and told the group, "I'm not sure this could be done." This was one of several attempts made by Memphis' city attorney to advise the gathering that censorship laws, as interpreted by the U. S. Supreme Court, might preclude the kind of rigidity some were trying to push through this meeting."

Some Comparison!

Several of the leaders openly disagreed with Gianotti's views in a heated discussion. Rev. Jerry Autry of the Baptist Church stated: "We pass laws against dope and prostitution, so why not against movies?" He drew a salvo of applause from his followers when he asked Gianotti "How long will it be, at this rate, before the vice squad can't even arrest a prostitute?"

Mrs. Wright Tippet, a layperson connected with Colonial Park Methodist Church, tried to remind the reformers that the late Lloyd T. Binford, king of the Memphis censors until his death, had brought ridicule upon the city. She said that "Banned In Memphis" had long been a great advertising banner outside theatres in nearby towns. As far as could be judged her admonitions were wasted.

At the suggestion of Mayor Loeb, Dr. Caudill, pastor of the First Baptist Church, was named temporary chairman to enlist the support of a committee of Jews, Catholics and Protestants to "review pics and announce their approval or disapproval in the press, radio and tv."

Mrs. Judson McKellar, successor to Binford as chairman of the Memphis Censor board, told those attending the session that "as head of your censor board I issued invitations to this meeting to every theatre owner and Film Row manager and the only one present here today is John Eaton of the Normal Theatre." (It's nabe house.)

Mayor Loeb, who participated in a tv panel session before newsmen after the meeting, told the group that a similar meeting such "as this one should be held monthly." This proposal was passed by the group.

During the tv program, Clark Porteous, staffer of the Press-Scimitar, asked mayor why he favored a "proposal which would increase the size of the present board of censors from five to seven members, when they (the board) have virtually stopped censoring pictures because of Supreme Court rulings."

Loeb said, "Don't sell the board short. They were able to talk theatre owners and distributors out of bringing movies to town that would cause trouble, though not successful in the present case ('Naked') that is causing all this trouble."

"Go Naked" wrapped up a terrif two week run at the State with theatre officials stating that "business was unusually good because of the adverse publicity." (Memphis, like most Dixie film markets, never reveals actual boxoffice figures.)

THIS A NEW TREND? ADMIT TAKE OKAY

Burlington, N. C., Feb. 21.

Managers of the two Burlington picture houses, say they generally had a good year in 1960, and that patrons can expect a brighter and more entertaining year ahead. Source: E. C. Qualls Jr., manager of the State Theatre, and Iredell Hutton, Paramount Theatre manager.

Qualls listed the top 10 releases which played at the State last year as follows: "Ben Hur," "On the Beach," "Solomon and Sheba," "Home from the Hill," "Please Don't Eat the Daisies," "The Unforgiven," "Huckleberry Finn," "The Apartment," "Portrait in Black" and "Elmer Gentry."

Paramount Theatre's top 10 grossers were: "Journey to the Center of the Earth," "Big Fisherman," "Toby Tyler," "Thunder in Carolina," "Psycho," "Strangers When We Meet," "Hell to Eternity," "G. I. Blues," "North to Alaska" and "Swiss Family Robinson."

FINE ADMITS OWN BIZ YEAR GOOD

For the film companies which have become thick-skinned in the past 30 years by the sharp attacks of officials of Allied States Assn., the remarks of Marshall Fine, the young, new president of the exhibitor organization, should be as soothing as a tranquillizer.

Enunciating Allied's "new frontier" at his first press conference last week, the Cleveland exhibitor said that Allied's new policy will be governed by "discussion rather than belligerency." Allied's prime objective, he stressed, will be to stimulate business and not to conduct a private war with the film companies.

The position of the once-fiery exhibitor organization represents a sharp about-face from the tough, no-holds-barred tactics of the Allied organization dominated since its founding by the now-retired former general counsel and board chairman Abram F. Myers. Fine and the new guiders of Allied policy, to a large extent, represent a new generation of exhibitors. They have just emerged from a tough fight for control of the organization and have detached themselves from the firebrands, a number of whom have in consequence resigned from the organization.

In keeping with Allied's new policy of talking rather than shouting at the film companies, the org has let its so-called "white paper" campaign slowly peter out. This was a favorite project of Myers and the firebrands. The "white paper" contained charges against the film companies alleging violations of the consent decrees and laxity on the part of the antitrust division of the Dept. of Justice in enforcing the decrees. It called for a new government investigation of the industry.

Also permitted to fade away was Allied's Emergency Defense Committee, Allied's so-called watchdog unit which periodically issued biting blasts at the film companies for alleged trade practice misdeeds.

Fine acknowledged frankly that the aims and methods of the new administration will be different from those of the past regimes. "There will be no attempt to go to the government," he emphasized. "This you can put down in capital letters."

Not only will Fine's comments come as a surprise to the distributors, but his statement about the condition of his business will stamp him as a maverick among his fellow theatreowners. "I've had a good year with my theatres," he said simply. Veteran observers of the industry scene can't remember the last time an exhibitor has made such as remark, particularly a member of Allied.

As part of the new "conciliatory" approach, Fine spent several days in New York holding meetings with the sales chiefs of the film companies. The talks, he disclosed covered a wide area of exhibition-distribution relations. Some vague suggestions were made but nothing specific was discussed, he added. Of primary concern he noted, were the questions of the product shortage and orderly release.

During his Gotham visit (he'll come to N.Y. four or five times a year), Fine met with Albert M. Pickus, president of Theatre Owners of America. Both leaders went to great efforts to stress that the meeting was merely a social get-together for an informal discussion of broad problems facing the industry and that there was no talk of a possible merger. In a prepared statement, both officials said: "We both subscribe to the theory that more is to be gained by working together on mutual industry problems, than by going separate ways. We are hopeful that our new relationship will provide a means of coordinating such common industry efforts in areas where the policies of our separate organizations coincide."

With Allied committed to the soft sell, Fine was asked how the policies of Allied and TOA differed. He said the basic difference was that Allied's policy called for conferences with distribution officials on trade practice disagreements while TOA's constitution bars the organization per se from representing a member in such talks.

Crusading Priest Keeps Ft. Lee Exhibitor in Constant Peril; 'Good Will Gestures' Sneered At

About a year ago, Mal Warshaw, who has worked for film companies in N. Y., obtained a GI loan and decided to strike out on his own as an operator of an art house. He obtained a lease on the Grant-Lee Theatre in Fort Lee, N. J. Then his troubles began.

The mere announcement that he intended to bring to the community a series of "art" films propelled Warshaw into a running battle with a local Catholic priest and the city council. The priest, Rev. Joseph J. Donovan, in a letter to the mayor and the council requested an investigation of the proposed showing of "art films" in the borough of Fort Lee.

Subsequently the mayor and the council voted an ordinance to license and regulate shows and exhibitions generally in Fort Lee. The ordinance, under local rules, went through two stages, but eventually it was left to die. In the meanwhile, Warshaw became a cause celebre, subject to attack by the Catholic community and defended by Protestant and Jewish groups and the American Civil Liberties Union.

Despite harrassment, with one councilman even asking for the passage of a censorship bill although it might be invalidated later by the courts, Warshaw opened his theatre. He played both American and foreign product. Some of the films, although festival prize winners, were sharply denounced by Father Donovan. In a letter to Warshaw, he wrote:

"I am very dissatisfied with the immoral and indecent motion pictures you have been showing at the Grant-Lee and I object to them. The ones now showing ("One Summer of Happiness" and "The Miller's Beautiful Wife") are good examples of what I mean. The two now playing are filthy and condemned by our Legion of Decency. Parents and Catholic clergy are trying to save our good people from this kind of pornography and you are providing them with it."

According to Warshaw, he adopted an "adults only" policy for his theatre no matter what picture he played. Since he only operated in the evening, he took the position that every picture that played the theatre was an adult picture. He sold no children's tickets. If a parent showed up with a child, the theatre's policy was carefully explained by the cashier. If the parent wanted to assume the responsibility, the child was admitted free. Warshaw also used the "adults only" rating in all his advertising.

Got No Credit

According to Warshaw, he was criticized for employing the "adults only" policy on the ground that this action served as a come-on for gullible children. Until he received the letter from Father Donovan recently, Warshaw said he only heard of the raps indirectly. The complaints were addressed to the city council or were in newspaper interviews.

Referring to the Grant-Lee in a letter to the city council, Father Donovan is quoted as saying: "We are now faced with a moral problem which can only undermine our moral fibre, but also invite unsavory individuals into the borough from neighboring cities and states. No matter what others may say, the films being shown in our borough are immoral filth—not art."

Warsaw contends that he has been subjected to all sorts of undercover harrassment, including telephone calls from cranks using unprintable language to charge him with playing "dirty" films. Despite the quality of the films he played during the last year, pictures that have played the top theatres in the country, Warshaw maintains that the constant attack tends to stigmatize his theatre as a "sex house" in the minds of many.

Name Still Mud

In an effort to establish a rapport with the community, the theatre operator came up with the idea of a Saturday afternoon "fine film series for young people." He approached local superintendents of schools for support of this project, urging them to select the pictures suitable for showing to children. Except for the superintendent of schools in Leonia, N.J., Warshaw said he was turned down by the other educators on the ground that they did not wish to offend the crusading priest. At any rate, Warshaw got his series going, playing such films as "Cry, the Beloved Country," "The Devil's Disciple," "12 Angry Men," and "All the Kings Men." The series of four films, shown on successive Saturday afternoons accompanied by specially selected shorts, cost $2 or 75c for a single admission.

Get Thee Behind

Father Donovan, who has continued his attack on the Grant-Lee Theatre, said he would never encourage young people to go to the theatre. "Our Legion of Decency pledge holds us to stay away from theatres that normally show objectionable films. They just every once in a while show wholesome films to try and win good will," Father Donovan is quoted in the Bergen Evening Record.

Earlier the pastor in a letter to the mayor and city council of Fort Lee said in part: "It's about time we do something about this filth at Grant-Lee. Frankly I'm sick and tired of listening to these wishwashy and non-interventionist statements proclaiming that we have no right to regulate morals of our town. We certainly have! And you certainly have as the governing body of our Borough. Away with this pussy-footing and hands off nonsense. Let us all begin to protect our people just as He endowned me with this authority and obligation when He sent me to my parishioners here in Fort Lee."

ALLIED ARTISTS' DROP IN HALF-YEAR NET

Hollywood, Feb. 21.

Allied Artists' net profit for the 26 weeks ended Dec. 31, 1960, dropped to $363,000 (before taxes) from $846,000 for the like period in 1959, Steve Broidy, prexy, revealed here last week at a meeting of the exec committee of the board of directors.

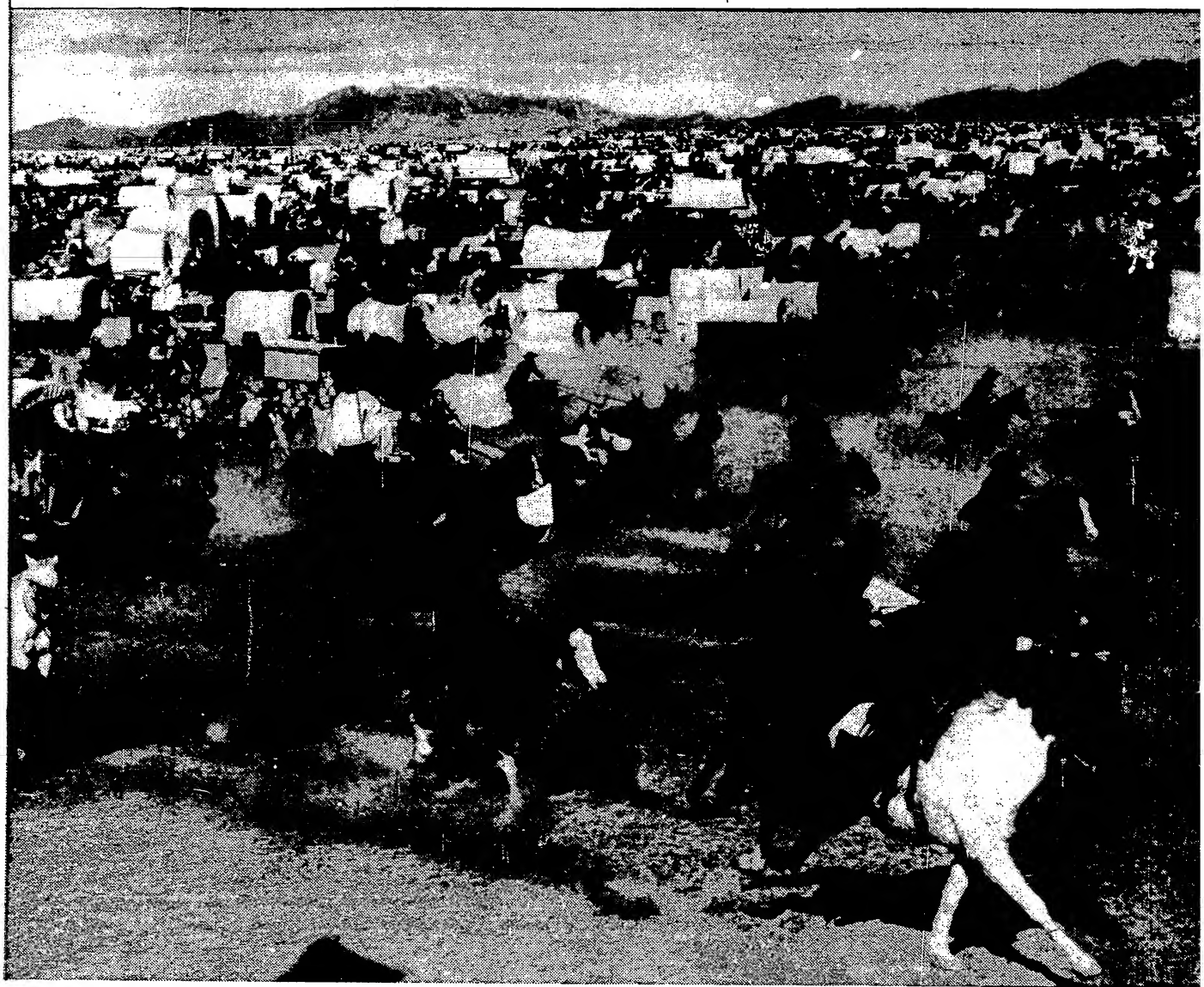
Because of prior year losses, no provision for Federal income taxes was required for the 1959 period, and only $51,000 was required for the 26-week period ended Dec. 30, 1960. This resulted in a final net profit for the 1960 period of $312,000.

Gross income for the 1960 period was $7,560,000, compared to $9,035,000 in the 1959 period.

Exec committee authorized payment of the quarterly dividend of 12½c per share on the 5½% preferred stock, payable March 15, 1961 to stockholders of record March 3, 1960.

Broidy reported that Samuel Bronston's "El Cid," which Allied will distribute in the Western Hemisphere, will be ready for first roadshow dates in November. Company also has four other pics completed and being prepared for release this spring and summer: "Operation Eichmann," "Dondi," "The Big Bankroll" and "Armored Command."

LAND RUSH, OKLAHOMA—1889



BOX-OFFICE RUSH, N.Y.—1961

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CIMARRON

CinemaScope METROCOLOR

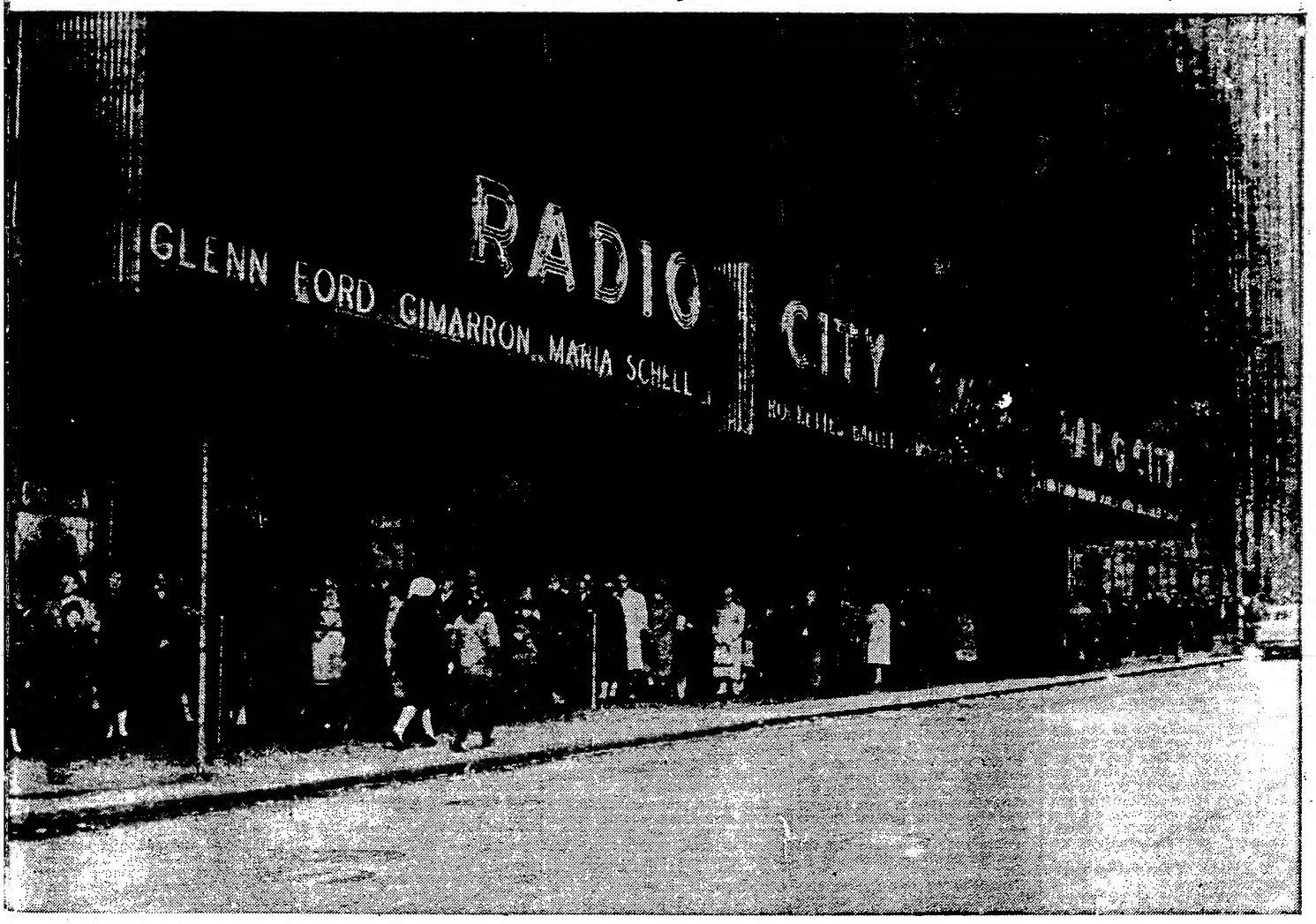
starring

GLENN FORD • MARIA SCHELL • ANNE BAXTER • ARTHUR O'CONNELL

RUSS TAMBLYN • MERCEDES McCAMBRIDGE co-starring VIC MORROW • ROBERT KEITH • CHARLES McGRAW

with HENRY (HARRY) MORGAN • DAVID OPATOSHU • ALINE MacMAHON • LILI DARVAS • EDGAR BUCHANAN

Screen Play by ARNOLD SCHULMAN · Based on the Novel by Edna Ferber · Directed by ANTHONY MANN · Produced by EDMUND GRAINGER



Strong Support for Marchi-Savarese; 'License Fees Have Become a Tax'

Albany, Feb. 21.

A forthright memorandum by Commerce and Industry Assn., of New York Inc., in support of the Marchi-Savarese film fees bill, declared that the proposed fee schedule had been "discussed with and approved by the Division of Budget."

Also, that the net effect of the change, while re ing the overall license payment, "still would leave the Motion Picture Division with an income between $50,000 and $80,000 over and above all costs attributable to it, direct, indirect and remote."

The Budget Division's okay of the revised rates would appear to clear the way for Governor Nelson A. Rockefeller to sign this year's measure—if it passes the Legislature.

The single-page statement, considered by Capitol Hill observers to be an unusual example of cogency and persuasiveness, listed these industry organizations as approving the measure: Motion Picture Assn. of America, Independent Motion Picture Distributors, Metropolitan Motion Picture Theatres Assn. and Independent Theatre Owners Assn.

Emphasizing that the bill would "encourage motion picture distributors to supply more films and more recently released films to neighborhood theatres which are in desperate financial straits and need this impetus to keep in business," the memorandum said it also would "offer some relief to the distributor level of the industry, and modernize the 40-year old obsolete licensee schedule."

Plusage of 300%

The result of the present fee schedule—$3 per thousand feet for original film, and $2 per thousand feet for prints, is that "collections have exceeded cost of operation of the Motion Picture Division (State Education Department) by as much as 300%" the memorandum asserted.

"In short, the license fee has become a tax"—to quote.

Marchi-Savarese bill would amend Section 126 of the Education Law to "revise the 40-year old schedule of fees by raising modestly the fee for the original film which is actually reviewed from $3 to $3.50 per thousand feet, and by decreasing the service fee for additional prints from $2 to $1 per thousand feet, plus $3 for each entire print copy."

The present fee schedule "was devised for an era of multiple original films and at a time when very few copies were made and brought into the State," the memorandum pointed out. These prints were shown "over and over again filtering down through the first, second and third-run houses over extended periods of time."

"To meet television competition in recent years, and save the motion picture industry from virtual annihilation," continued the memorandum, "a modern technique, known as "saturation booking," was introduced.

Under this technique, "as many as 120 prints of a single film may be brought into the State for a quick three-day to one week runoff, immediately after this runoff all but ten of these prints are sent elsewhere in the country."

"For that brief stay, each of the other 110 prints pay the full duplicate print service charge."

If the present fees can be reduced, "the marginal theatres can be included in saturation bookings, secure the benefits of mass advertising which accompanies such bookings, and the business would pick up sufficiently to keep them going," the memorandum commented.

Keeping neighborhood theatres in business "will aid in preserving local retail centers clustering around them."

"Finally, assistance to the distributors who pay the fees, will aid to a degree another level of the movie industry. All but one of the major distributors in the country have their home offices right here in New York, where we are trying to create a better business climate," the memorandum observed.

The proposed fee change would take effect June 1.

In vetoing last year's March-Savarese act—which increased the charge for original film from $4 to $4 for each 1,000 feet, but reduced the fee for duplicate prints from $2 for each 1,000 feet to $6.50 for the entire copy," Rockefeller wrote that the revenues the State would then receive "would not suffice to cover the administrative costs of the licensing function."

3 Sets of Pickets In St. Paul; Reds Seen 'Provoking'

St. Paul, Feb. 21.

Pro-integrationists, anti-integrationists, and anti-Communists rubbed shoulders here recently in peaceful three-hour demonstration at Paramount's Riviera and Paramount Theatres.

About 65 Macalester College students picketed the theatres protesting chain's southern segregation policies. Carrying signs reading "We Protest Paramount's Jim Crow Theatres in the South" and "Boycott for Integration," students emphasized they had no complaint against either local showhouse but were directing their attack at Leonard Goldenson regime of the chain.

At same time, four members of National Society for Preservation of White Race integrated with white supremeasts, paraded placards opposing racial equality.

Demonstration was further confused by a third group of pickets consisting of two men who stood alongside picket line passing out literature. Pair denied affiliation with either group but said they simply "disliked communists." One of pair was quoted as saying that students "are against the House Un-American Activities Committee, and I am for it."

Students distributed pamphlets reading "We, as part of nationwide demonstration of United States National Student Assn., encourage you to boycott this theatre chain until the southern theatres integrate." Other pickets retorted "Question of racial intermarriage is inevitably involved in the desegregation issue." Leader of the anti-Red foursome said "We think the commies are behind this stuff. I don't see a single Negro here."

At High School Level

High Point, N.C., Feb. 21.

Last week over 100 Negro high school students picketed the Paramount here and marched along downtown streets in observance of what several termed "Freedom Day."

The line marched three or four times in front of the Paramount Theatre which is operated in a city-owned building and, until recently, the only white theatre with a Negro balcony. The theatre has been the scene of a number of demonstrations but on a smaller scale. Approximately a dozen students have asked to purchase tickets to sit in the white section and, upon being refused, stood in line at the ticket window for several hours.

A sign carrier at the head of the long march proclaimed "segregation is the scar on American prestige." Others carried signs back and forth in front of the theatre reading "we picket for tickets," "integration is of paramount importance," and "the presence of segregation is the absence of democracy."

'Stand-In' To Nashville

Nashville, Feb. 21.

Four downtown theatres—Crescent, Tennessee, Paramount and Loew's Vendome—have been hit by "stand-ins" from Negroes.

So far the houses have remained segregated. Managers have varied their "defense"; some close the box office; others remain open and sell tickets to white persons in the obby.

Police have been patroling the areas, but report no violence or arrests.

Loew's is the only theatre with balcony for Negroes—with separate entrance, exit and box office.

Oscar Shorts Nominees

Hollywood, Feb. 21.

Five cartoons and four live-action subjects have been nominated for the Short Subjects Awards in upcoming 33d annual Academy sweepstakes by special nominating committee comprised of all active members of this Academy branch, plus three members chosen from each of the nine other branches. Warner Bros. and Walt Disney Productions lead with two apiece, former in the cartoon bracket and Disney one in each class.

Nominations in all other categories for the Oscar derby will not be made known until Feb. 27. Nominations include:

Cartoon subjects: "High Note," Warners; "Munro," Rembrandt Films, Film Representations Inc., William L. Snyder, producer; "A Place in the Sun," George K. Arthur-Go Pictures Inc., Frantisek Vystrecil, producer; "Goliath II," Disney Productions, Walt Disney, producer; "Mouse and Garden," WB.

Live-action subject: "A Sport Is Born," Paramount, Leslie Winik, producer; "Day of the Painter," Little Movies, Kingsley-Union Films, Ezra R. Baker, producer; "Islands of the Sea," Disney Productions, Disney, producer; "The Creation of Woman," Trident Films Inc., Sterling World Distributors Corp., Charles F. Schwep and Ismail Merchant, producers.

WRITERS GUILD'S 14 FOR FINAL VOTING

Hollywood, Feb. 21.

Screen membership of Writers Guild of America-West has nominated 14 films as finalists in the Guild's 13th Annual Screen Writers Awards competition. An unusually high number of the 14 finalists—eight, to be exact—are films on which more than one scripter participated.

Nominees were selected from 179 entries submitted by Richard Collins, general chairman of the awards dinner which will be held March 24 at the BevHilton. Entries are in three categories — best-written American comedy, best-written American drama and best-written American musical. Voting for final choices in the three classes will be wound up by March 3, with the three winners, as well as winner of the Guild's Laurel Award, to receive their honors at the March 24 dinner.

Writers of source material upon which the 14 nominated films are based will receive nomination certificates which currently are being prepared.

Films and the nominated writers are:

Comedy — "The Apartment," written by Billy Wilder and I. A. L. Diamond; "The Facts of Life," written by Norman Panama and Melvin Frank; "North to Alaska," written by Martin Rackin, John Lee Mahin and Claude Binyon based on the play, "Birthday Gift," by Laszlo Fodor from an idea by Hans Kafka; "Ocean's 11," written by Harry Brown and Charles Lederer based on a story by George Clayton Johnson and Jack Golden Russell; "Please Don't Eat the Daisies," written by Isobel Lennart based on the book by Jean Kerr.

Drama—"Elmer Gantry," written by Richard Brooks from the novel by Sinclair Lewis; "Psycho," written by Joseph Stefano from the novel by Robert Bloch; "Sons and Lovers," written by Gavin Lambert and T. E. B. Clarke from the novel by D. H. Lawrence; "Spartacus," written by Dalton Trumbo based on the novel by Howard Fast; "The Sundowners," written by Isobel Lennart from the novel by Jon Cleary.

Musical — "Bells Are Ringing," written by Betty Comden and Adolph Green based on their musical play; "Can Can," written by Dorothy Kingsley and Charles Lederer from the musical play by Abe Burrows; "G. I. Blues," written by Edmund Beloin and Henry Garson; "Let's Make Love," written by Norman Krasna, with additional material by Hal Kanter.

Krasna last year won the Guild's Laurel Award, given to the screen member who, in the opinion of the executive staff, "has through the years advanced the literature of the motion picture and has made outstanding contributions both to the film industry and to the profession of the screen writer."

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....2
This Date, Last Year..... 0

"EL CID"
(Samuel Bronston Prod. with D.E.A.R. Films for Allied Artists and J. Arthur Rank)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Charlton Heston, Sophia Loren, Raf Vallone, Ralph Truman, Michael Hordern, Genevieve Page, John Fraser, Gary Raymond, Frank Thrign, Christopher Rhodes, Ralph Truman, Michael Hordern, Hurd Hatfield.
(Started Nov. 10)

"TWENTY PLUS TWO"
Exec. Prod.—Scott R. Dunlap
Prod.—Frank Gruber
Dir.—Joe Newman
David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead, Brad Dexter, William Demarest, Robert Strauss, Rip Janssen
(Started Jan. 24)

AMERICAN INT'L

Starts, This Year.....2
This Date, Last Year.....2

"JOURNEY TO THE SEVENTH PLANET"
(Shooting in Copenhagen)
Prod.-Dir.—Sidney Pink
John Agar, Greta Thyssen, Anne Smyrner, Cal Ottosen
(Started Jan. 24)

COLUMBIA

Starts, This Year.....1
This Date, Last Year.....3

WALT DISNEY

Starts, This Year..... 0
This Date, Last Year..... 0

METRO

Starts, This Year..... 1
This Date, Last Year.....2

"FOUR HORSEMEN OF THE APOCALYPSE"
(Julian Blaustein Prod.)
Prod.—Julian Blaustein
Dir.—Vincente Minelli
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Henreid, Paul Lukas, Karl Boehm, Yvette Mimieux
(Started Oct. 17)

"MUTINY ON THE BOUNTY"
(Arcola Prod.)
(Shooting in Tahiti)
Prod.—Aaron Rosenberg
Dir.—Sir Carol Reed
Marlon Brando, Trevor Howard, Hugh Griffith, Frank Silvera, Tarita, Richard Haydn, Richard Harris, Tom Seely, Duncan Lamont, Keith McConnell, Ashley Cowan, Chips Rafferty, Percy Herbert, Ed Byrne, Noel Purcell, Gordon Jackson
(Started Nov. 29)

"ADA"
(Avon Prod.)
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Dean Martin, Ralph Meeker, Wilfrid Hyde White, Martin Balsam, Frank Maxwell
(Started Jan. 9)

PARAMOUNT

Starts, This Year.....1
This Date, Last Year.....6

"HATARI"
(Shooting in Africa)
Prod.-Dir.—Howard Hawks
Assoc. Prod.—Paul Helmick
John Wayne, Gerard Blain, Valentin De Vargas, Elsa Martinelli, Michele Giradon, Bruce Cabot, Hardy Kruger
(Started Oct. 10)

"THE LADIES MAN"
(Jerry Lewis Prod.)
Prod.-Dir.—Jerry Lewis
Jerry Lewis, Helen Traubel, Diana Dors, George Raft, Gloria Jean, Hope Holiday, Beverly Wills, Pat Stanley
(Started Nov. 30)

"MY GEISHA"
(Sachiko Prod.)
(Shooting in Japan)
Prod.—Steve Parker
Dir.—Jack Cardiff
Shirley MacLaine, Yves Montand, Edward G. Robinson, Robert Cummings, Yoko Tani, Alex Gerry
(Started Jan. 16)

20th CENTURY-FOX

Starts, This Year.....5
This Date, Last Year.....7

"CLEOPATRA"
(Suspended Shooting)
Prod.—Walter Wanger
Dir.—Rouben Mamoulian
Elizabeth Taylor, Stephen Boyd, Peter Finch, Harry Andrews, Elizabeth Welch, Francis DeWolff, William Devlin, Ronald Adams
(Started Sept. 25)

"SNOW WHITE & THE 3 STOOGES"
Prod.—Charles Wick
Dir.—Walter Lane
Carolyn Heiss, 3 Stooges, Patricia Medina, Edson Stroll, Guy Rolfe, Edgar Barrier, Buddy Baer, Craig Cooke, Michael David Cooke
(Started Dec. 12)

"THE BATTLE OF BLOODY BEACH"
Dir.—Herbert Coleman
Prod.—Richard Maibaum
Audie Murphy, Gary Crosby, Dolores Michaels, Alejandro Rey, Barry Atwater, Dale Ishimoto, Miriam Colon, Pilar Seurat, Kevin Brodie
(Started Jan. 17)

"VOYAGE TO THE BOTTOM OF THE SEA"
(Irwin Allen Prod.)
Prod.-Dir.—Irwin Allen
Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling, Frankie Avalon, Michael Ansara, Regis Toomey, Henry Daniell, Howard McNear
(Started Jan. 25)

"MARINES, LET'S GO"
(Shooting in Japan)
Prod.-Dir.—Raoul Walsh
David Hedison, Tom Tryon, Linda Hutchins, David Brandon, Bill Leeka, Barbara Stuart, Tom Reese, Adoree Evans, Steve Baylor, Roy Jensen, Vince Williams, Peter Miller, Hideo Imamura
(Started Feb. 13)

UNITED ARTISTS

Starts, This Year.....3
This Date, Last Year..... 3

"BIRDMAN OF ALCATRAZ"
(Harold Hecht Prod. for UA Release)
Prod.—Harold Hecht
Dir.—Charles Crichton
Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field, Neville Brand, Hugh Marlowe, Frank Richards, Telly Savalas, Crehaw Denton, Leo Penn, Dick Dennis
(Started Nov. 7)

"THE YOUNG DOCTORS"
(Dresel-Millar-Turman Prod. for UA)
(Shooting in New York)
Prods.—Stuart Millar, Lawrence Turman
Dir.—Phil Karlson
Frederic March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert
(Started Jan. 9.)

"WAR HUNT"
(T-D Ent. for UA Release)
Prod.—Terry Sanders
Dir.—Denis Sanders
John Saxon, Robert Redford, Charles Aidman, Sidney Pollack, Gavin MacLeod, Tommy Matsuda, Tom Skerritt, Tony Ray
(Started Feb. 1)

"THE COLONEL OF BUNKER HILL"
(Harvard Film Corp. for UA Release)
(Shooting at KTTV)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Wanda Hendrix, Roger Mobley, Don Beddoe, John Seven
(Started Feb. 14)

UNIVERSAL

Starts, This Year.....2
This Date, Last Year..... 0

"LOVER, COME BACK"
(UI-7 Picts.-Nob Hill-Arwin)
Prods.—Robert Arthur, Stanley Shapiro, Martin Melcher
Dir.—Delbert Mann
Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis, Ward Ramsey
(Started Jan. 5)

WARNER BROS.

Starts, This Year..... 1
This Date, Last Year..... 2

"THE ROMAN SPRING OF MRS. STONE"
(Shooting in London)
Prod.—Louis de Rochemont
Dir.—Joe Quintero
Vivien Leigh, Warren Beatty, Lottie Lenya, Corale Brown, Jeremy Spenser
(Started Dec. 6)

"SAMAR"
(Pondrey Prod.)
(Shooting in Manila)
Prod.-Dir.—George Montgomery
George Montgomery, Gilbert Roland, Ziva Rodann, Johnny Desmond, Joan O'Brien
(Started Jan. 4)

INDEPENDENT

Starts, This Year.....10
This Date, Last Year..... 0

"THE WONDERS OF ALADDIN"
(Embassy Picts, Intl.-Lux Films)
(Shooting in Tunisia)
Prod.—Joseph E. Levine
Dir.—Harry Levin
Donald O'Connor, Noelle Adam, Vittorio De Sica, Michelle Mercier
(Started Dec. 18)

"SODOM AND GOMORRAH"
(Embassy Picts.—Titanus)
(Shooting in Morocco)
Prod.—Joseph E. Levine
Dir.—Robert Aldrich
Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker
(Started Jan. 12)

"THE DEADLY COMPANIONS"
(Carousel Prods.)
(For Pathe-America)
Prod.—Charles B. FitzSimons
Dir.—Sam Peckinpah
Maureen O'Brien, Brian Keith, Steve Cochran, Chill Wills

"RIDER ON A DEAD HORSE"
(Phoenix Film Studios)
(Shooting in Phoenix)
Exec. Prod.—Jules Schwartz
Prod.—Kenneth Altose
Dir.—Herbert Strock
John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen
(Started Jan. 30)

"THE SLEEPING PARTNER"
(Twinfilms-Richers Prods.)
(Shooting in Brazil)
Prods.—Frederico Aicardi, Herbert Richers
Dir.—George Cahan
Jean Pierre Aumont, Alix Talton, Luis Davila, Tonia Carrero, Jardel Philo, Nathan Pinzon
(Started Jan. 16)

McKinney Heads Tent

Des Moines, Feb. 21.

Harold McKinney, of Iles, McKinney & Wolf, has been installed as chief barker of the Des Moines Variety Club.

Other new officers are Joe Young, first assistant chief barker (Warner Bros.); David Gold, second assistant chief barker (20th Century-Fox) and Gerald Sandler, secretary (Sandler Theatre Enterprises).

Amusement Stock Quotations

Week Ended Tues. (21)

N. Y. Stock Exchange

1960-61 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
45⅛	23¾	ABC Vending	145	44¾	41⅝	42⅝	—1⅝
49⅜	25¾	Am Br-Par Th	†195	49⅜	47⅞	49⅛	+1⅛
42¼	19½	Ampex	1816	22⅜	20½	22¼	+1⅛
45¼	34	CBS	†725	40½	37	39¾	+3¾
27⅜	14⅝	Col Pix	†287	24⅝	23	23¾	— ½
39¾	17⅜	Decca	264	35	32⅝	34¼	+ ¾
49¼	20	Disney	173	37⅞	33½	37	+3½
136¼	94	Eastman Kdk	490	109	106¼	107⅞	— ¾
8½	5⅝	EMI	719	6¾	5¾	6⅝	+ ¾
23⅞	11⅜	Glen Alden	945	14⅞	14	14⅜	+ ⅜
19¼	14	Loew's Thea.	102	18¼	17½	17¾	— ¼
49⅞	22¼	MCA Inc.	116	49⅞	46½	49	+1
49½	24⅞	Metro GM	217	48⅝	46½	46½	—1⅝
66⅞	12⅞	NAFI Corp.	1205	33⅞	27½	31¼	+ ⅜
13	4¾	Nat. Thea.	212	6¼	6	6	— ⅛
67⅝	39½	Paramount	†229	66¼	63¾	65⅛	+2
38¼	15⅞	Philco	669	22⅞	21½	22	— ½
261¾	163¼	Polaroid	285	182¼	175½	179¾	—3¼
78⅜	46½	RCA	575	54⅞	52¼	54⅜	— ¼
15⅞	7½	Republic	708	15⅞	13¾	15¼	+1⅜
18½	12⅝	Rep., pfd.	61	18½	16⅞	17¾	+1
42⅝	19½	Stanley War.	98	31½	29¼	31⅜	+2⅛
30⅞	26¼	Storer	†81	30⅝	29⅝	30⅛	+ ⅝
48⅞	30	20th-Fox	285	48⅞	46⅛	46⅛	—2⅝
36¾	23⅝	United Artists	368	36⅛	35	35⅜	— ⅜
51⅛	28¼	Univ. Pix	2	45½	44½	45½	—1½
60¼	37⅜	Warner Bros.	53	60¼	58	60⅛	+2⅛
129⅜	89⅛	Zenith	113	109	103½	103¾	—3⅜

American Stock Exchange

6¾	4¼	Allied Artists	156	5¾	4⅞	5¾	+ ½
15	10	All'd Art., pfd.	14	12⅞	11⅜	13⅛	+1⅛
7¼	2⅞	Buckeye Corp.	167	3	2⅞	3	..
13¾	8	Cap. City Bdc.	158	13¾	11⅝	12⅝	+ ¾
7¼	3⅜	Cinerama Inc.	870	7⅛	6⅜	7⅜	+ ⅞
14¾	9¼	Desilu Prods.	98	13¼	11¾	13	+1⅜
7½	4½	Filmways	14	5½	5¼	5⅜	— ⅛
23¼	7½	MPO Vid.	786	23¼	13	23¼	+10¼
8⅞	2¼	Nat'l Telefilm	195	3⅝	2⅞	3	— ⅝
19¼	6⅞	Technicolor	2079	19¼	16⅛	18½	+2½
14½	8⅛	Teleprompter	182	12½	10⅛	12¼	+1¾
4¾	2	Tele Indus.	127	3⅝	2⅞	3⅛	— ⅝
18⅜	8½	Trans-Lux	7	16	15½	16¼	+ ¾
18½	5½	‡Centliv B	70	17	13¾	16⅝	+2¾

* Week Ended Mon. (20).
† Ex-dividend.
‡ Listed on Midwest Exchange.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅝	2⅞	— ¼
Gen Aniline & FA	350	381	—5
Gold Medal Studios	1¼	5⅝	..
Magna Pictures	2¼	2½	— ⅜
Metropolitan Broadcasting	23¾	25¼	—1
Movielab	12¾	14⅛	+ ¼
Official Films	2¾	3	+ ⅜
Scranton Corp.	3¼	4¼	..
Screen Gems	16¾	18⅜	+1¼
Sterling Television	2⅛	2½	+ ½
U. A. Theatres	6⅞	7¾	+ ¼
Wometco Enterprises	14	15⅛	+ ½

(Source: National Assn. of Securities Dealers Inc.)

Stock Buys, Sells: Dec. 11—Jan. 10

Washington, Feb. 21.

Big deals in Allied Artists, Columbia Pictures and Metro-Goldwyn-Mayer were featured in latest Securities & Exchange Commission report on insider stock transactions.

The summary, covering Dec. 11-Jan. 10, reported that Sherril C. Corwin sold 1,500 common shares of Allied Artists, leaving him with 21,900. Albert Zugsmith acquired another 3,000 shares, boosting his total to 174,500.

In Columbia common stock, Louis Barbano, through Fico Corp., bought 2,121 shares for a total of 118,533. Abraham Schneider exercised options to acquire 43,720 more shares for a total of 60,722. Rube Jackter bought 2,000, hiking his holdings to 2,050 shares.

Benjamin Melniker exercised an option to buy 1,600 common shares of Metro for a total of 2,785. Robert H. O'Brien boosted his holdings to 4,185 by a 3,000-share purchase.

In other transactions, in common stock unless designated otherwise:

Buckeye Corp.—William Miesegaes bought 8,636 shares and sold 3,000, giving him a balance of 49,852. He also got rid of his entire holdings of 4,227 5% preferred shares.

Electronic Communications—Edward F. Coy bought his first 1,000 shares.

Microwave Associates—Joseph C. Bothwell Jr. sold 500 shares, leaving him with 5,200. Vessarios Chigas sold 2,500, holding onto 10,915. Herman H. Kahn discarded 16,800, leaving him with 23,200. Richard. M. Walker sold 2,000, leaving him with 35,760.

National Telefilm Associates—Justin M. Golenbock bought his first 122 shares.

Philco Corp.—William Fulton Kurtz bought 200, hiking his total to 531 shares. He also is beneficial owner of 500 more through a trust.

Storer Broadcasting Co.—Allan L. Haid bought 150 and sold 200, leaving him with 10,350. Harry R. Lipson bought 100 for a total of 500. In Class B Common Haid sold all his 150 shares.

Teleprompter Corp.—Hubert J. Schlafly, Jr. disposed of 2,000 shares either as gifts or bargain buys to subordinates. He still has 35,355.

Trans-Lux Corp.—Harry Brandt acquired 4,700 shares and sold 400, for a balance of 162,905 held directly. Through a number of intermediary companies, he bought 1,800 and sold 1,400.

Walt Disney Productions—E. Cardon Walker acquired 300 for a total of 948.

Zenith Radio Corp.—Albert J. Franczak sold 110, leaving him with 130. Clarence E. Isaacs bought his first 400 by exercising options. Sam Kaplan acquired 1,500, hiking his holdings to 2,160. Donald MacGregor sold 150, holding onto 1,950. John A. Miguel, Jr. sold 200, leaving him with 100.

Panavision Ultra-Wide: 360 and 160 Degrees With High Definiton

Hollywood, Feb. 21.

Panavision has developed a new ultra-wide angle photographic and projecting system capable of filming and projecting a picture 360 degrees in one axis and 160 degrees in the other axis without distortion and with extremely high definition.

New system, according to Pan prexy Robert E. Gottschalk, will have immediate application for spaceariums, industrial fairs and advertising exhibitions, where the unique capabilities of the audience-surrounding process can be most practically utilized.

With slight modification, Gottschalk reported, the system is practical for a new type of theatrical motion picture presentation, and can be fitted into many existing roadshow theatres. Since process is a single-film system, standard 65m film is used in photography and standard 70m projectors used in theatres.

The audience enveloping picture is accomplished by a new optical system, exec noted. Panavision's studio and hand-held 65m cameras are used with the new lenses in photography.

Reprise Judy Holliday

Columbia will bring Judy Holliday back on pix screens this summer with double barrel impact. Rube Jackter, general sales veepee, has set "Born Yesterday" and "Solid Gold Cadillac" for release during July and August, in that order.

Miss Holliday hasn't been on theatre screens since "Bells Are Ringing," repeating stage version role for Metro, opposite Dean Martin.

Company had ideas of sending "Picnic" out again for another round of dates, but withheld decision for time being. Bill Holden and Kim Novak co-star in screen version of successful play.

Holliday duo would supplement usual three-a-month deliveries.

Roaring Mouse

Continued from page 5

sight. Nationally, 8,100 units have been sold.

This kind of b.o. track performance is remarkable if for no other reason that "Mouse" is a very British comedy that didn't have a commercial name at the start of its runs. The reviews were fine, but they were, too, for many another previous Blimey entry of the ilk that got virtually nowhere in the money sweepstakes Stateside.

Col sources contend that the success of the British accented production is attributable to Col's "breaking with the long-established patterns." Mebbe so, but anyway the approach taken by Jackter went along these lines. After a run of seven months at the arty Guild, Col went to the suburbs and got 27 more art situations to book the picture.

These were successful exposures to which non-art exhibs were alerted. Total of 222 "commercial" operators have since played "Mouse" in the N.Y. exchange area and this kind of situation has been repeated around the country.

Interestingly, the "commercial" exhibs" in many areas are taking their cues from art house promotion, with direct mailing, contacts with clubs and cultural groups and, perhaps of particular significance, paid ads of the subtle, non-sock type.

Interesting, also, is the fact that New York is contributing 20% of the national gross. Is used to be that this region provided about 50% of the revenue for a "Mouse"-y import; it's not that N.Y. has fallen off, but it is that the rest of the country is joining in.

While Shooting 'Hoodlum Priest' Producer Says St. Louis IATSE Made Threats; Flatly Denied

By HY HOLLINGER

Walter Wood, coproducer with actor Don Murray of United Artists' "The Hoodlum Priest," has charged that he received undefined "threats" from two officials of the International Alliance of Theatrical Stage Employees while the picture was being shot in St. Louis because he refused to become embroiled with the local union's dispute with a television station there.

The threats, according to Wood, are now being looked into by the Federal Bureau of Investigation. Wood declared that he attempted repeatedly to get in touch with IA topper Richard F. Walsh after his meeting with the St. Louis union officials, but Walsh refused his calls for 10 days. Wood said he would still welcome the opportunity to discuss the matter with Walsh.

As described by Wood, the sequence of events went as follows:

He received a telephone call from the union officials requesting a meeting. He invited the pair to meet him at his hotel. They refused to come to the hotel and Wood agreed to meet them at a designated restaurant for lunch. The opening conversation was pleasant until the union officials told Wood they were engaged in a fight with a local tv station and suggested that he stay off the station and not use it for any exploitation efforts.

Wood asked if there was a strike in progress or if there were a picket line. He was told there was none. As long as there was no official strike or a picket line Wood said he could not abide by their request because his agreement with United Artists called upon him to employ every available exploitation outlet. In addition, he already had a date to appear on the station.

"If you go on, you'll be very unhappy," Wood quoted one of the men as saying. Wood asked if this remark constituted a threat and what concrete form the unhappiness would take. "Maybe you'd like the climate better back in Hollywood," Wood stated one of the officials said.

Wood suggested that they discuss the matter with his attorney. "Do you think we'd be chumps enough to discuss this with an attorney?" one of the men is alleged to have said.

At any rate, Wood checked with the St. Louis AFTRA local and learned there was no ban about appearing on the station. He went on as scheduled.

Although there had been a verbal agreement to charge a certain amount per hour for the local grips, stagehands, etc., Wood said the rate was suddenly hiked considerably. "I think it was more than any one has ever paid on location," he said. When he asked the union officials "how come?" he was told that there never had been a standard rate in St. Louis for a feature film and that was the rate the union had decided upon. Wood paid what was asked.

The producer subsequently spoke to a labor reporter on the St. Louis Post-Dispatch who apparently got in touch with the local office of the U.S. Attorney General. Later, back in Hollywood, Wood was visited by two representatives of the FBI to whom he gave an affidavit on the incident.

According to Wood, the local IA men employed on the picture apparently had no idea of the activities of the two union officials. Wood said they expressed surprise and indignation when they were told of the incident. Wood indicated that one of the union officials was an IA regional v.p., the other a business agent.

Walsh was not available for comment at his N. Y. office, but Walter Diehl, assistant international president, said he had received no communication in any form from Wood. He said that Wood or one of his representatives might have called the IA office, but did not ask for anyone else when Walsh was not available. Diehl said the IA topper was on the Coast negotiating the new industry contract.

LeRoy Upton, who identified himself as the IATSE eighth v.p. who met with producer Walter Wood in St. Louis, charged that the statements, attributed to Wood, referring to a meeting described by the producer were "false and malicious." In a telephone conversation from St. Louis, Upton acknowledged that he and Martin D'Arcy, president of the St. Louis Theatrical Brotherhood, Local No. 6, had a luncheon meeting with the producer of "The Hoodlum Priest," but that Wood's account of what took place consisted of "a lot of fiction."

Upton declared that Wood was never told to stay off tv station KPLR to exploit the film, that he was never told that he would enjoy the climate in Hollywood better, that he was never told that he'd be unhappy in St. Louis, and that no statement was ever made regarding a proposed meeting with his lawyer.

Upton said he had no idea why Wood should issue such "false" statements and indicated that the producer "will be held accountable for them." The IA official described Wood as a new, young producer who was probably "trying to get publicity." He said that Wood had told the same story to a St. Louis Post-Dispatch reporter, but had failed to back up his charges with a signed, written affidavit as had been requested by the reporter. Moreover, Upton said that neither D'Arcy nor himself had heard from the FBI, the Attorney General's office or any other government agency.

Referring to Wood's intimation that the hourly rate had been hiked arbitrarily following the luncheon meeting, Upton insisted that a deal has been concluded long before in Chicago with George Moscov, the picture's production manager and that Wood had no connection with the negotiations. He maintained that the standard rate was $4.25 for documentaries and for jobs of long duration. However, for short periods of employment, such as the 21 days required for "The Hoodlum Priest," the so-called broken-time scale, calling for 50c additional an hour, automatically went into effect. If the "Hoodlum" production had guaranteed eight weeks work, Upton said that the $4.25 rate would have prevailed. He explained that upped rate made up for pension payments, severance pay, medical benefits, etc., which are part of standard long-term contracts. Upton insisted that Wood knew about the terms long before the picture went into production and the practice was no different from that followed in Hollywood.

The only reference to the tv station, according to Wood, was a suggestion that the production avoid any situation that would possibly lead to a jurisdictional dispute with other unions. He pointed out that new studios were being built for station KPLR and there was a possibility that if Wood employed any of the station's facilities he might become involved in a situation involving other crafts. He said this merely constituted a friendly tip and was offered to help the unit in its activities in St. Louis. There were never any threats, direct or implied, Upton insisted.

The IA official reiterated that the union's rate was known as long ago as last August and if it had not been agreeable, the film would have been shot in Hollywood.

The Menace of Our Advertisers!

House ad in Honolulu Advertiser promoted "The Menace of Immoral Movies," an article in its Sunday supplement, Family Weekly.

In adjoining columns paid ads touted such attractions as Rossellini's "Woman" ("women sharing love secrets that would shock even their men!"); "Shamed" ("men just couldn't leave her alone!"), and "The Ostrich Has Two Eggs" ("a sex comedy, completely French").

20th is on the move -Read!

SPYROS SKOURAS TWENTIETH CENTURY FOX FILM CORP

444 WEST 56 ST DELIVER NYK

DEAR SPYROS..SPENT YESTERDAY WITH BOB GOLDSTEIN AT TWENTIETH CENTURY-FOX STUDIO,AND WE ARE THRILLED AND EXCITED BY WHAT WE SAW.KNOWING YOUR GREAT INTEREST,FELT WE SHOULD LOSE NO TIME IN CONVEYING TO YOU OUR ENTHUSIASM.WE SAW CONSIDERABLE PORTIONS OF FRANCIS OF ASSISI,ALL HANDS ON DECK,SNOW WHITE AND THE THREE STOOGES,WILD IN THE COUNTRY,RETURN TO PEYTON PLACE,AND CONCLUDED LAST NIGHT WITH SANCTUARY.

WE ALSO SPENT CONSIDERABLE TIME WITH GEORGE STEVENS AND HIS STAFF. WE CONSIDER THE RESEARCH AND PREPARATION JOB HE HAS DONE JUST FANTASTIC, AND HIS IDEAS ON HOW THE GREATEST STORY EVER TOLD SHOULD BE TOLD AND PRESENTED JUST PERFECT. % THIS PICTURE SHOULD PROVE TO BE THE GREATEST AND MOST PROFITABLE EVER RELEASED. AS FOR THE OTHERS,ELVIS PRESLEY HAS TURNED OUT TO BE A VERY FINE ACTOR..PAT BOONE IS GREATER THAN EVER..CAROL HEISS IS SURE TO TOP SONJA HENIE.AND RETURN TO PEYTON PLACE IS A WORTHY SUCCESSOR TO PEYTON PLACE. INCIDENTALLY, BOB GOLDSTEIN'S LATEST DISCOVERY,ANN-MARGARET, LOOKS LIKE A POTENTIAL,GREAT NEWCOMER.

WE COULD GO ON INDEFINITELY,BUT WE CAN SUM IT ALL UP BY ASSURING YOU THAT 1961 IS GOING TO BE A GREAT YEAR FOR SPYROS SKOURAS AND TWENTIETH CENTURY-FOX. AS EVER,YOU CAN BE CERTAIN OF OUR EVERY COOPERATION.KINDEST PERSONAL REGARDS

EDWARD L HYMAN.
VICE-PRESIDENT,
AB-PARAMOUNT THEATRES, INC.

Inside Stuff—Pictures

Lee Mortimer's current "Women Confidential" may end up as a feature picture as well as a tv series. Edward Small, producer of "New York Confidential" and "Chicago Confidential," based on the best-sellers by Mortimer and the late Jack Lait, is considering "Women Confidential" for video as well as a feature a la "New York Confidential" which debuted in both media under his aegis, with Broderick Crawford starring in the film and Lee Tracy in the vid series. Small later sold his tv rights to ITC.

Another who is interested in the offbeat title is Al Zugsmith who made "High School" and "College Confidential," under license from Mortimer and the Lait estate. Desilu also has the title on its list of possibilities and is looking for a script idea. Arnaz would also like to see it as the basis for a Broadway musical if a suitable book can be built around the unorthodox tome. Dick Taplinger is handling for the east and Max Jaffee agency on the west coast.

Campaign of pickets and "stand-in" queques against racially segregated film theatres in Southern situations is largely directed by Negro and white college students themselves, plus various religious bodies, including Quakers. Reports indicate that much intra-group friction has developed on some campuses. At Chapel Hill, site of the U. of North Carolina the student paper, Daily Tar Heel, carried a paid advertisement of 350 faculty members addressed to the film managements urging unrestricted admission of all. Same issue editorially praised these profs for rising "above the fear of job security." A by-lined article of Bill Hobbs chided "voiceless students" who lacked the same moral courage as the faculty. "Our students almost to a man refuse to articulate any beliefs they may have other than about the athletic prowess of Duke University."

A bit player in "The Misfits," the Arthur Miller film, has been named to a major role at the United Nations. New York socialite Mrs. Ronald Tree was named to one of the U.N.'s highest branches—representatives of the U. S. on the Human Rights Commission of the Economic & Social Council of the United Nations. This is the post previously held by Mrs. Oswald Lord and Mrs. Eleanor Roosevelt.

Mrs. Tree's film role was happenstance. En route home from the Democratic National Convention last summer, Mrs. Tree stopped off in Reno, Nev. at the invitation of John Huston to see film in the making. The late Clark Gable spied her on the edge of the set and drafted her for a bit part.

"Faustus," the Johann von Goethe classic, which recently played two weeks at N. Y. City Center as an import from the municipally-subsidized Deutches Schauspielhaus of Hamburg, Germany is reviewed in this issue's legit section. Meanwhile the same work and the same company are seen in an imported feature handled by Manfred Wolkeiser of Gloria Films. This may be official German entry for the Academy Awards on April 17. The legit "Faustus" was the first stage play in German seen in Manhattan in 40 years. Also exceptional for a screen and stage version of the same work and cast to be on the market here simultaneously.

Jerry Pickman, commenting on the success of certain Paramount pictures, attributes the success to "distribution methods" rather than the ad-publicity campaigns. But he's really making with the deadpan act. The click pictures at Par were promotionalized when he was the ad-pub topkick and are now being sold while he's domestic sales chief, the man having jumped from ad-pub to distribution just recently.

Atlanta Avoids Challenge Re BB; 'Come Dance' In

Industry hopes that attorney Ephraim London might take on Atlanta's censor board have been dashed: an exhibition license was granted last week to the Brigitte Bardot starrer, "Come Dance With Me."

Film, being distributed in the U.S. by Kingsley International, was originally turned down by the board because of an "offensive" sequence featuring close-ups of a femme impersonator. At that time, Kingsley retained London to press the appeal on the ruling and, should the appeal fail, to take the case to court.

Appeals board ruled that although an Atlanta statute forbids the appearance of a femme impersonator on the live stage, there is nothing on the books to prohibit a screen facsimile of such a facsimile.

London, an expert on constitutional law, won the precedent-setting "Miracle" and "Lady Chatterley's Lover" cases before the U. S. Supreme Court.

'SPARTACUS' OVERSEAS

Aboaf Gives Gross in 13 Dates As $1,500,000

Universal's "Spartacus" has topped $1,500,000 in theatre gross in 13 overseas engagements, Americo Aboaf, v.p. and foreign general manager revealed this week. At the same time, it was learned that 24 current domestic engagements have provided a theatre gross of more than $3,500,000, thus giving the picture a combined world-wide theatre gross of over $5,000,000 so far.

The foreign dates have averaged only 10 weeks, according to Aboaf. He also disclosed that the picture will open in 13 additional overseas cities during the March-April Easter season.

Tact Drops 'Nun' Tag

Twentieth-Fox doesn't want to antagonize anybody re its screen adaptation of William Faulkner's "Sanctuary."

Though the screenplay fuses plot elements from both the novel and Faulkner's follow-up "Requiem for A Nun," no mention of the "Nun" title is to be found in the screen credits. Latter read simply: "Based on the novels (sic) and play by William Faulkner." Idea, apparently, is that "Nun" title didn't belong in the vicinity of the sexy "Sanctuary."

Scranton: Flaws In the Courage

By SID BENJAMIN

Scranton, Pa., Feb. 21.

Comerford Amusement Co. reopened its West Side Theatre (14) with lots of fanfare, after investing a reported $90,000 into wide screen equipment and a new front.

Four-page newspaper sections, visiting celebrities, a band, and radio and tv plugs contributed to the hoopla for the "Windjammer" premiere. But Comerford toppers are wondering if the documentary-type offering has the staying power. It's locked in for six weeks.

Another big question is if the theatre, which started as a vaudeville house and has been used over a period of years for second run features, can overcome its location, several blocks from the main downtown section.

Comerford opposition here, Penn-Paramount, recently spent about $70,000 to convert the Riviera, a rundown second run house, into the Center. Things went fine with the opener, as "Ben Hur" shattered all local records with a 17-week run. But "The World of Suzie Wong," which followed in on a popular price scale, has been no ball of fire.

The vagaries of show business being what they are in the tv era; this city now has four first runs and only one neighborhood house operating regularly. Another is dark except for weekends.

Cultural Envoy

Continued from page 2

But until now he is sticking to Rachmaninoff and Tschaikovsky.

Also remarked here was Cliburn's curious balancing of the name of the ex-president, Eisenhower, when mentioning the new president, Kennedy, at his press conferences. Admittedly the Mexican reporters asked pretty tired and occasionally tactless questions, to the apparent dismay of Lillian Libman, the N. Y. music publicist assigned to the Cliburn visit by the Hurok management in Manhattan. The reporters seemed groping to get the strategy behind Cliburn as a product of "cultural exchange" between the two arch-rivals in the cold war.

It was thought here that there may be some incipient danger to the artistic career of the young prize-winner if reporters and the press dwell always on Russo-American politics and pay no heed to Cliburn's musical ideas. One Mexican quipster asked. *"Is he Mr. Cultural Ambassador or a virtuoso? Can he be both?"*

Of his click there is no question. There were press clippings by the bundle, a television appearance and, most significant of all for Mexico, photographs of pianist and bullfighters in embrace. But the capitol heard other stories, of Cliburn's significant hesitations as to invitations from various embassies and the whisper of his going to the Soviet legation in an unmarked automobile against the advice of Americans.

Cliburn Doesn't Make It

Pittsburgh, Feb. 21.

Van Cliburn's sellout appearance here at Syria Mosque was cancelled Sat. night (18) when he was unable to reach here due to the air line strike and heavy fog over New York.

Recital is rescheduled for March 14.

Italians Attack

Continued from page 2

to look at this, too, in order to stimulate their interest in the outside world. After the newcast the pupils continue their exercises under their instructors.

The length of the course, scheduled in any case to last through the winter, will depend largely on reports coming in from the coordinators. After the first month, these were considered satisfactory. An average of 18,000 illiterates were following the course regularly. They were already filling their copybooks with words which they could also recognize when seen on the screen or in print. It is not known how many follow the course on their own, it is likely that their number too runs into the thousands. In the poor mountainous districts of Southern Italy live many "returned-illiterates" — people who went to school in their youth and then forgot what they had learned. These naturally would be the most unwilling to admit their ignorance and to be seen joining a group listening class.

AB-PT's Ed Hyman Sees 1961 as Best B.O. Year Since 1955 for Quality Pix; Upbeat After Survey of Coast Studios

Hollywood, Feb. 21.

The year 1961 should be best in last six years at the b.o. for quality product, Edward L. Hyman, AB-PT veepee, predicted after analyzing output of 10 studios he visited during past two weeks with assistant Bernard Levy.

He telescoped AB-PT and general b.o. outlook as follows:

First quarter last year excellent. This year better.

Second quarter last year poor. This year looks fantastically better.

Third quarter every year gets better. This year better than ever.

Fourth quarter always good. Should improve this year over last. This used to be known as problem quarter but orderly releases overcame slack.

In a "Report from Hollywood," to be released middle of March, Hyman will review each company's forthcoming product against 1960. Every branch of industry will receive summary developed at AB-PT's expense.

Hyman again advocated importance of new faces. Each studio, he reported, has shown considerable interest in developing them. At Warner's, confidence runs high on Troy Donahue, Connie Stevens, Gloria McBain and Sharon Hagueny in "Parrish," Vic Morrow in "Portrait of a Monster" and Grant Williams in "Susan Slade."

At 20th-Fox, 19-year-old Ann Margaret, Bob Goldstein's singer discovery, has been tested for "State Fair." Exhibs were shown test and were high on her. Carol Heiss, Olympic skating champ, looks "terrif" in "Snow White and 3 Stooges," Hyman opined.

At Columbia, Vicki Trickett in "Gidget Goes to Hawaii," along with Deborah Walley, in same pic, are solid for stardom, exhib claimed. Others on Gower St. roster are Michael Callan and James Darren.

Carol Boehm in "4 Horsemen" and Joyce Taylor in "Ring of Fire" at Metro will create excitement among fans, Hyman believes.

Universal International has John Saxon in several pix, John Gavin and Bobby Darrin for top new face treatment.

At Buena Vista there's Haley Mills in "Parent Trap," slated for July 4 Music Hall, N.Y., opening, and Tommy Kirk in "Absent Minded Professor."

Print for Cubans

Miami, Feb. 21.

Universal's "The Great Imposter" opens Thurs. (23) day-date at Wometco's Miami, Carib and Miracle houses. Next day it opens at the Towne in a special print bearing Spanish subtitles.

This reflects large number of Cuban refugees now in Miami.

MPAA-TOA Bally April 17 Oscarcast

Motion Picture Assn. of America and Theatre Owners of America have joined forces in helping to promote the next Academy Awards television program despite the fact that the film industry will no longer be the sponsor.

Martin Davis, chairman of the MPAA ad-pub directors committee, made the point that the industry still can benefit from the promotional values of the show and for this reason will provide the backing.

The MPAA-TOA support will be in the form of preparation and distribution of exploitation kits which will be sent to exhibitors. These kits, which will include a screen trailer, lobby piece, press book and ad mats, will cost the theatremen $3 each, which will be less than actual costs. MPAA and TOA do the underwriting.

Idea for the point project originated with TOA, which felt that the non-industry bankrolling of the Oscar airer April 17 might result in a lack of exhib interest.

TOA-MPAA, opine that regardless of sponsor money, its' still the picture trade's biggest show and has got to be publicized as such.

WANTS OHIO REVIVAL OF PIC CENSORSHIP

Columbus, Feb 21.

Sen. Robert R. Shaw, Columbus, is making his third attempt in as many sessions (1957, 1959, and now 1961) of the Ohio legislature to have film censorship restored in the State. His bill would set up a five-member board to censor films, except newsreels, scientific, educational, and religious films, and advertising trailers.

Board would consist of a representative from the Dept. of Commerce, Dept. of Education, and three appointees of the governor, one of whom would represent the motion picture industry.

New York Sound Track

Continued from page 4

tion pictures in the series of copyright lectures sponsored by the Federal Bar Assn. of N. Y., N. J. and Conn.

Len Appelson's credit as supervising film editor of "Shadows" was omitted from the Feb. 15 review from Hollywood, although previously included in an earlier VARIETY review from the Venice Film Festival . . . Appelson is currently film editor at HFH Productions in Manhattan and has optioned an original script by **Howard Sackler**, "The Past Drop" for future shooting.

J. Watson Webb Jr., former film editor for **Darryl Zanuck** and later a motion picture director, has been named to succeed his mother, the late Mrs. J. Watson Webb, as director of the Shelburne Museum in Vermont.

Actress **Shan Lawrence**, born and reared in Moose Jaw, Sask., has played Cuban (in "Our Man In Havana"), Chinese (in "World of Suzie Wong"), French, Polish, Italian and Irish roles, but rarely a North American. In England her voice has been used to dub a Canadian accent—usually for an English actress chosen for her "Canadian" face.

Allied Artists and **Peter Ustinov** will co-produce **Herman Melville's** sea classic, "Billy Budd," in association with Anglo Allied of England, Ustinov also to direct and costar with **Robert Ryan** . . . **John Cassavetes**, set to direct untitled film in Paris come November for Gina Productions, inked Broadway writers **Bill Berney** and **Howard Richardson** to script . . . **Milton Sperling** paging **Van Heflin** to star in his WB release, "The Marauders" . . . Columbia Pictures acquired **Evan Hunter's** latest novel, "Mothers and Daughters," and set **Delmer Daves** to script and direct . . . Scripter **Fred De Gorter** bought "Father, Brother and the Cool Colony," Playboy mag yarn by **Roger Price**, for indie production under tag, "**The Cool Colony**" . . . **Hans Conried** into "Judgment at Nuremberg."

Film Row Hands Get $5 Increase Under IA Pact

Film Row workers in 39 key cities will receive a blanket wage increase of $5 a week, retroactive to Dec. 1, 1960, under terms of an agreement just reached by the International Alliance of Theatrical Stage Employees and 11 distribs. Negotiations, which went on for more than three months, were bogged down for several weeks but were concluded when IATSE prexy Richard F. Walsh joined the final talks.

In addition to the wage increase, company payments into the Film Exchange Employees Pension Fund will be increased by two cents per hour, bringing total weekly payment for fulltime (37½-hour) employees to $3.

Fringe benefits include an improved vacation clause, under which workers will get three weeks off with pay after 13 years of service, instead of after 14 years as in the past. Also provided is a 13th week of severance pay for employees on a company's payroll 24 years or more. The old maximum was 12 weeks after 22 years.

Frank Lynch, of Metro, is new president of Albany Loge, Coliseum of Motion Picture Salesman of America. He succeeded **John F. Willhem**, who resigned after promotion to branch manager for 20th Century-Fox in that city.

international film, TV film and documentary market

a new outstanding success of the **MILAN TRADE FAIR**

"ideal setup in which to conduct picture business"— VARIETY

The Spring meeting from 12 to 28 April coincides with Milan Trade Fair, the world's greatest display of sample goods and products.

The Autumn meeting takes place in mid-October.

Hundreds of full-length, TV and documentary films of scientific, cultural tourist and publicity interest are shown by producers of international importance to buyers and renters of films coming from all parts of the world.

Eight projection studios, numerous discussion rooms, a polyglot secretariat and international telephone exchange, telex installations and all the most modern technical equipment provide this undertaking with the best possible means to promote contacts and business transactions in the world of cinema and film production.

Include a visit to the "International film, TV film and documentary market" in your Spring trip to Europe.

Exhibitors and distributors: entry fee Lit. 10,000 ($ 16).

Producers: entry fee Lit. 10,000 ($ 16) without limit to number of films presented.

Applications to participate should reach MIFED a fortnight before opening date on 12 April.

Information from:

Largo Domodossola, 1
Milano (Italy)

MIFED

U.S. O'Seas Gold-Earner

Continued from page 1

certain that the total is just a bare fraction of what of the companies have been bringing back to the States.

At the same time, only a small portion of that "bare fraction" actually leaves the States, since most of the money used in these location projects is money already abroad, either earned abroad or foreign currency acquired in exchange deals whereby the foreigner gets dollars for use in the States.

Mostly Remittable

According to the MPEA exec, most of the $200,000,000 in annual remittable earnings actually is reaching the States these days, since almost all of the markets which still have curbs on the outflow of dough to the U.S. are the smaller, less important (dollarwise) markets. The one notable exception, of course, is Japan, which led exec to digress briefly:

In some ways, it's thought that the post World War Two comeback of Japan has been even more remarkable than that of Germany. The U.S. film industry—via the MPEA—has for some time been pressing for the free exchange of monies between the two countries, but with only piecemeal results. There has been some liberalization recently, but Japan continues to maintain import quotas, print quotas and exchange restrictions, all ostensibly because of the shortage of dollars, a situation which U.S. filmmen find hard to believe in face of the booming Japanese economy.

The U.S. filmmen suspect, rather, that the restrictions are just one way of protecting the Japanese film industry against U.S. competition, which is ironic because the Japanese film industry is bigger, by almost any yardstick used, than its U.S. counterpart.

However, the only way Japan can maintain these restrictions, and still remain a member in good standing of the General Agreement on Tariffs and Trade (GATT), is by crying a shortage of foreign exchange. Restrictions maintained for any other (obviously more selfish) reason would leave Japan open for reciprocal penalties under GATT rules.

Can Only Hurt Biz

Be Japan as it may, however MPEA exec feels that any moves to curb the free production activity abroad of the major companies—an activity which is now an integral part of the U.S. film industry setup—could do nothing but hurt the domestic industry, and in turn, cut down on the overseas earnings of U.S. films which are so vital in a gold-short period. His reasons are much like those given in answer to various union and labor groups who would stop so-called "runaway" production.

(1) Approximately 50c out of every dollar earned by a studio worker on the coast comes from overseas earnings of U.S. films.

(2) Of the total overseas earnings of American films, only about five percent is profit; 95% goes to pay back the original capital investment in the film.

Any overt move to curb production activity abroad might not only inspire retaliatory restrictions against the distribution of U.S. films overseas, but would also cut down on the production of the international-type picture which has been so successful in recent years. Four of the top eight moneymakers in Variety's list of 1960 box-office winners were made in overseas locales, and at least two of those four probably would not have been made if the producers had not had access to exotic locations abroad.

'Gold Drain' Myths

MPEA exec thus views the "gold drain" with a good deal of equanimity, at least as far as the film industry is concerned. He also points out that the overall U.S. economic machine still exports much more than it imports, and that, were it not for foreign aid and the maintenance of military installations abroad, the gold balance would still be favorable.

He also says that the Washington government, as a result of the sale of agricultural commodities, has a lot of foreign currency banked abroad, mostly in underdeveloped areas, from which sums might be made available to U.S. companies—including film producers—for use in those countries.

Under the original agreements under which these commodities were sold by the U.S., various limitations were put on the use of these funds (including the restriction that the funds could not be sent out of the countries involved). Perhaps, the MPEA exec suggested, since the U.S. is so concerned about spending abroad, now is the time to renew efforts to free that money and put it back into circulation. Some of it might even be made available to the film companies, not only to stimulate a local economy, but also the entire U.S. film industry.

DATED BUT UNRESERVED TICKETS FOR 'BEN-HUR'

St. Paul, Feb. 21.

"Ben-Hur" (M-G), which opened at Ted Mann's Orpheum theatre here Friday (17) after winding up its hardticket, 47-week run in Minneapolis, is being offered to patrons on a non-reserved seat but upped admission basis with dated tickets sold in advance of each showing.

Orpheum has scheduled two showings daily of the uncut film which is in 35 m Panavision. Admish prices are $1.25 for matinees and $1.75 for evenings, up from the house's regular $1,$1.25 scale.

NUTMEGGER NIXES NUDES

Dube Dubs Bare Skin's 'Lascivious and Lewd'

Hartford, Feb. 21.

Rejecting the appeals of two employes of the Post Drive-In-Theatre in East Haven, Common Pleas Court Judge Norman M. Dube last week dubbed the film for which they were pinched for showing as "lascivious, lewd and indecent."

Arrested earlier and convicted in East Haven Town Court were Joseph McSweeney, acting manager, and John Mongillo, projectionist. State troopers picked them up for showcasing a nudist colony British film "For Members Only."

Dube fined McSweeney $100, or $75 less than the fine imposed when he was convicted in the East Haven Court. Mongillo was find $25, the same penalty levied by the town court. The pair were pinched after state police ended a 10 day run of the film as the drive-in last October.

Distributor of the film is Kingsley Productions, Inc. of New York. Op of the ozoner is Drive-In Theaters, Inc., of Boston.

'Wahoo' Not Unlawful

Cincinnati, Feb. 21.

Ferguson Hills Inc., operator of a drive-in in suburban Westwood, was found not guilty of promoting a game of chance by permitting patrons to play Wahoo. The verdict by a Municipal Court jury supported the company's defense that no profit was realized from the bingo-type game, which patrons played without cost. Police testified that prizes ranged from $3 to a $2,600 jackpot.

When tried last July that jury failed to reach a decision.

Fire Closes Theatre

Ottawa, Feb. 21.

Centre theatre, mainstem first-run filmer, is shuttered indefinitely via damage from fire that started in next-door art shop and church. Some flames got to the Centre but chief damage was from water and smoke. Fire broke out before theatre opened so no customers were present.

Same blaze threatened the Ottawa Press Club which is also closed because of smoke and water damage but no blaze although flames licked two feet from the club's windows at one time today noon.

Max Schall In Frisco

San Francisco, Feb. 21.

Max Schall has taken over as managing director of the Cinerama operation at the Orpheum, replacing William Rush.

Schall comes to Frisco after five years of managing Cinerama's Minneapolis theatre.

Erasing Lopert Bldg.

Ilya Lopert disclosed in New York this week he will close his offices in Manhattan next fall—and thus comes an end to the title of a Lopert Pictures Building. Producer-distributor-exhibitor Lopert has been occupying three floors on the site and consequently had gotten the real estate billing.

Lopert, heading for Paris as United Artists' production coordinator, will take one floor in the United Artists home-office at 729 Seventh Avenue, and this will be his base of operations.

SECOND DRIVE-IN AS MATE TO POST OAK

Houston, Feb. 21.

A new drive-in theatre representing a total investment of approximately $200,000, is planned for the Spring Branch area by the Post Oak Drive-In Theatre Corp., according to Carroll A. Davis, prez.

Corporation will build its second theatre on a 20 acre tract which it has recently acquired. Opened first theatre last summer, Post Oak Drive-In.

Second plant will accommodate 750 automobiles.

'Room 13' Now B-Rated

Astor Pictures' "Girl in Room 13," which originally was given a condemned rating by the National Legion of Decency, has been changed from "C" to "B"—meaning, it is now "objectionable in part for all."

Distributor, after receiving the "C" classification, decided to cut out those parts of the film which particularly were frowned upon by the Legion and thereupon got the "B." Still objectionable to the Legion are "suggestive costuming and situations."

No Tax On Admissions

Burlington, Vt., Feb. 21.

This city will escape any theatre admissions tax under recommendations which have been made by a special tax study committee named some time ago by Mayor James E. Fitzpatrick to devise means to increasing revenue for Vermont's largest municipality.

The Burlington Free Press had published an editorial stating a theatre admissions tax might help solve the problem and various individual political leaders had expressed similar views.

The special committee favored a three-point tax package plan, including taxation of pleasure cars as personal property, a 1% real estate transfer levy and an additional 10% tax on liquor.

The Smut Racket

James J. Kilpatrick, who has succeeded Douglas Freeman as editor of the Richmond News Leader, has found enough spare time to labor through the rather dull case-histories of those who have been clinked for peddling smut. The result is "The Smut Peddlers," published by Doubleday, N.Y.; ($4.50).

It probably won't stop the muckers who sell stag shows on film, records, photos and print. They may buy the book to see what loopholes are left in the law for them to use "Lady Chatterley's Lover" to run interference for them and save them from being tackled by coppers.

This eternal war between those in a billion pornography racket and those who fight censorship on higher grounds eventually forces them of course into a sort of partnership.

But Kilpatrick's hunt is not after harmless high class foxes but low grade coyotes. Any peddler of feelthy films reading "The Smut Peddlers" will decide it's safer to dig dirt on a farm than paying hookers to pose in the nude or spouting erotic love in high fidelity.

Scul.

Krim Envisions Billion-$ World Gross On UA's $150-Mil Investment in 48 Big Pictures Slated for 1961-1963

United Artists has outlined a three-year program of 48 major motion pictures, representing an investment of $150,000,000 for the strongest buildup of product in its history. UA prexy Arthur B. Krim forecast the worldwide theatrical gross potential of the 48-feature slate "in excess of $1,000,000,000."

The four dozen pix represent only the major feature projects either completed, in production or in late stages of pre-production development, Krim declared. Overall list will be expanded.

Krim's progress report dealt with the past as well as the future. He reviewed current management's 10-year term, noting, "We are now 500 pictures and a half-billion dollars older." Company gross over the 10 years, he said, was more than $600,000,000, with net profits, after taxes, reaching more than $20,000,000.

Five of the 48 pix already are in release, most in selected situations. Entire release schedule includes:

1961

"Exodus," "The Alamo," "The Facts of Life," "Never On Sunday," "The Misfits," "The Naked Edge," "Tunes of Glory," "The Hoodlum Priest," "The Young Savages," "Town Without Pity," "Something Wild," "The Last Time I Saw Archie," "By Love Possessed," "Jack, the Giant Killer," "Goodbye Again," "Paris Blues," "The Young Doctors," "West Side Story" and "Birdman of Alcatraz."

1962

"Pocketful of Miracles," "Judgment at Nuremberg," "Road to Hong Kong," "Pioneer Go Home," "Once a Thief," "X15," "Taras Bulba," "Toys in the Attic," "Two for the Seesaw," "The Golden Age of Pericles," "The Way West." "The Miracle Worker," "One, Two, Three," "The Children's Hour," "Advise and Consent," "Jessica" (new title for "Apple-Pie Bed") and an untitled Civil War film to star Frank Sinatra and, says UA, "his friends."

1963

"The Best Man," "Bullet for Charlemagne," "Five Pieces of "Maria," "For All the Gold in the World," "The Great Escape," "Hawaii," "Irma La Douce," "Last of the Just," "My Glorious Brothers," "Roman Candle," "This Side of the Angels" and "The Wall at Ras Daga."

Krim pointed out that the company, which grossed over $600,000,000 and registered a profit of more than $20,000,000 after taxes in the new management's decade, went through four principal phases in the development leading to its present affluence.

(1) The reorganization of the company throughout the world. (2) The acquisition of product that was already completed and financed by outside interests to provide "fuel" for the then-depleted distribution organization. (3) The ability to provide its own financing for production and pre-productions purposes. (4) Expansion into other phases of the entertainment industry, including the acquisition of the pre-1948 Warner Bros. library for release to television, the establishment of a record company, and the acquisition of the Lopert Co., a distributor of foreign films, and the Ziv Co., a telepix outfit.

Krim recalled that when he and his partners — Robert Benjamin, William J. Heineman, Max E. Youngstein, Arnold Picker, and Charles Smadja (now semi-retired) —took over the ailing company controlled by Mary Pickford and Charlie Chaplin the company was only grossing $30,000 weekly. He stressed that there was only a $1,000,000 potential world-wide gross left in the entire operation. In 1950, the company grossed $17,000,000 and showed a loss of $900,000. It hadn't recorded a profit since 1947. By acquiring the Eagle-Lion library as the first fuel, the 1951 gross was upped to $20,000,000. In each successive year, the Krim team has increased both the gross and the net.

Present management team's 10th anni will be celebrated throughout 1961, both domestically and overseas, per Krim. The recent explosion of remarkable notices of the company's growth appearing on editorial and financial pages around the country and in syndicated columns is attributed to Mori Krushen, who assumed the new title of UA Director of Press and Exhibitor Relations last November.

ELECTROVISION CORP. NET OF $201,517

Hollywood, Feb. 21.

ElectroVision Corp. substantially improved its working capital, increased firm's net worth and showed a profit of $201,517 on sales of $1,729,887 for first six months ended Nov. 30, 1960, prexy Martin Stone reports in semi-annual statement to stockholders. Per share earnings amounted to $0.07 on 2,700,285 shares outstanding.

Company increased its net worth from $622,204, as reported at close of its last fiscal year May 31, 1960, to $2,137,492, according to Stone, who announced outfit had turned the corner from losses to solid profits. ElectroVision showed a loss of $79,031 for fiscal year ended May 31, 1960.

Stone pointed out, "In evaluating the results for the past six months, bear in mind that our business is now somewhat seasonable in nature. Our largest activity—the operation of drivein theatres— is most profitable in the summer months and slows down substantially in the winter months."

Circuit now operates 18 theatres, primarily ozoners in northern California and southern Oregon, and Air Cargo Equipment Division, which manufactures equipment for the aerospace industry. ElectroVision currently is negotiating for the acquisition of another industrial company, engaged in the manufacture and development of aircraft and missile tools, according to Stone.

BEYOND SECTARIANISM

'Conspiracy of Hearts' and 'Hand' Get Pat

National Conference of Christians and Jews cited "Conspiracy of Hearts" (J. Arthur Rank-Paramount) for depicting "the true spirit of religion that transcends the boundaries of sect."

This was among numerous commendations made within the mass communications media "for outstanding contributions to the cause of brotherhood" and promulgated at the New York Brotherhood Week dinner Thursday (16) at Manhattan's Hotel Roosevelt.

Also cited were "Hand in Hand," British-made feature which curiously was placed in the non-theatrical category, although it is now in theatrical exhibition; a WNEW (New York) radio program on fair housing; CBS-TV's documentary on Puetro Ricans in N.Y., and ABC-TV's documentary on racial conditions in the south.

Brotherhood Week opened Sunday (19). Leonard Bernstein is N.Y. chairman and Bob Hope is national chairman.

Pinch Theatre Manager

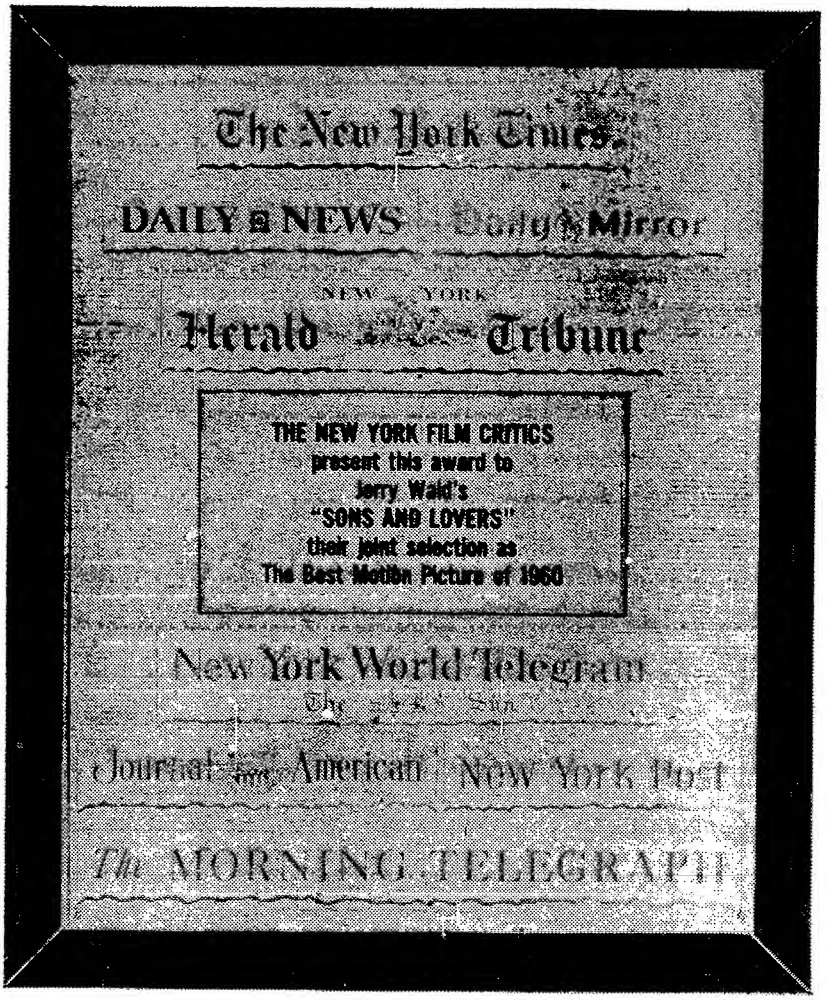
Oakwood, O., Feb. 21.

Case against Edward M. Eads, 31, manager of the Far Hills Theatre here was delayed until Feb. 23. He was charged with exhibiting an "obscene" film, "Sins of Youth," on Jan. 30, and was arrested by Oakwood Police Sergeant Donald Porter after complaints by citizens.

Eads' attorney, Harry Wright of Columbus, argued that the Ohio law is unconstitutional on grounds that it deprives the defendant of liberty and property, and that it fails to set forth minimum standards or guides upon which a conviction can stand.

THE MAN WHO CAME TO DINNER • NAVY BLUES • MANPOWER • ACROSS THE PACIFIC
JUKE GIRL • GEORGE WASHINGTON SLEPT HERE • ALL THROUGH THE NIGHT • ACTION
IN THE NORTH ATLANTIC • BACKGROUND TO DANGER • LARCENY, INC. • THE HARD
WAY • IN OUR TIME • DESTINATION TOKYO • THE VERY THOUGHT OF YOU • PRIDE OF
THE MARINES • OBJECTIVE, BURMA • DARK PASSAGE • MILDRED PIERCE • POSSESSED
HUMORESQUE • THE UNFAITHFUL • JOHNNY BELINDA • ADVENTURES OF DON JUAN
TO THE VICTOR • ONE SUNDAY AFTERNOON • KEY LARGO • FLAMINGO ROAD • YOUNG
MAN WITH A HORN • JOHN LOVES MARY • ALWAYS LEAVE THEM LAUGHING • CAGED

TASK FORCE
THE INSPECTOR GENERAL
THE DAMNED DON'T CRY
THE BREAKING POINT
THE GLASS MENAGERIE
PERFECT STRANGERS
STORM WARNING
THE BLUE VEIL
BEHAVE YOURSELF
THE LUSTY MEN



CLASH BY NIGHT
MISS SADIE THOMPSON
QUEEN BEE
KISS THEM FOR ME
THE EDDY DUCHIN STORY
AN AFFAIR TO REMEMBER
PEYTON PLACE
NO DOWN PAYMENT
THE LONG, HOT SUMMER
MARDI GRAS

IN LOVE AND WAR • THE SOUND AND THE FURY • THE BEST OF EVERYTHING
HOUND-DOG MAN • BELOVED INFIDEL • THE STORY ON PAGE ONE • RETURN TO
PEYTON PLACE • SONS AND LOVERS • LET'S MAKE LOVE • WILD IN THE COUNTRY
MR. HOBBS TAKES A VACATION • CELEBRATION • LET IT COME DOWN • SEXTETTE • HIGH DIVE • ADVENTURES OF A YOUNG MAN • ULYSSES • HIGH WIND IN JAMAICA PINK TIGHTS • SLAPSTICK • HIGH HEELS • WHEELS UP THE HELLRAISERS • LOST GIRL

Lipton Blunt-Talks Ad Execs

American film industry more and more is attacking the American press. Weapon is the frankly-stated threat of withdrawal of the advertising dollar.

Picture companies for long have been fuming over what they believe to be discriminatory commercial rates and this goes hand in hand with what they claim is a brushoff in the news columns.

David A. Lipton, v.p. of Universal, as spokesman for the Motion Picture Assn. of America, got across this message in an address before the National Newspaper Advertising Executives Assn. in San Francisco recently.

Paul N. Lazarus Jr., v.p. of Columbia, also recently said just about the same thing before the newspaper group. He, too, at the time was talking for all major film companies.

Text of Lipton's address, copies of which were circulated in New York, made it clear he was not equivocating. He wants more free space for the paid-for space, and if the fourth estate doesn't oblige, he'll go elsewhere.

He said he saw "a growing trend to find more effective substitutes for motion picture display advertising in newspapers. This is due in a large measure to advertising rate discrimination and an apathy toward motion picture coverage on a local level."

Lipton said point blank he was sending up the "storm warnings to the newspaper business" — meaning they either change their ways or the trend to other media will continue to grow.

Lipton set forth that film advertising is far more valued in the radio and television fields than in newspapers. And he questioned why newspapers list radio and tv programs but don't log the film shows available.

He claimed there's a "rising hue and cry" from exhibitors around many parts of the country to divert more distrib ad money to media other than newspapers. He said many large circuits actually demand large expenditures in radio-tv as a condition for booking the distribs' pictures.

Magazines, Lipton went on, eagerly seek the film ad money and these ads are big sell factors for the pictures. He warned: "Gentlemen, don't take motion picture advertising in newspapers for granted."

See Shopping Centre Road Circuit

Continued from page 1

productions play Paramus first and then tour shopping centers for a period of 10-12 weeks. He claims there are over 1,100 shopping centers where permanent theatres could be erected. Over 700 now have auditoriums suitable for stock presentations in a manner similar to his temporary setup last summer of the North Jersey Playhouse, which operated on a makeshift basis in the 450-seat Exhibition Hall.

The Living Theatre is now striving to raise money for the construcion of a permanent year-round theatre in the Paramus shopping center. A stock issue of $285,000 for the erection of a modern, air-conditioned 700-seater has been okayed by the Securities & Exchange Commission. Allied Stores Corp., owner of Bergen Mall, is contributing approximately $35,000 towards theatre construction costs.

Ludlum credits the idea for shopping centre theatre to himself and actor Walter Abel, who's president and chairman of the board of directors of the Bergen County corporation. Anent the projected touring circuit, Ludlum points out that not all centers are right for theatres. Factors to be considered, he asserts, include public relations policies, the type of retailing or merchandising in which the center is engaged and the extent of operations engulfed by the Tenants Associations, the organizations of businessmen which determine fiscal policies at the centers.

The new theatre planned for Bergen Mall is to be designed by the architectural firm of Welton Becket Associates. The theatre is to be located in the West Exhibition Hall (now known as the Playhouse Hall), which has been leased by the Living Theatre Corp. for 10 years from Alstores Realty Corp., a subsidiary of Allied Stores. The lease calls for a minimum annual rental of $35,172 yearly against 20% of the gross (exclusive of excise taxes) up to $400,000, then 15% of the next $200,000 and 10% of the balance.

The landlord has the right to terminate the lease after the expiration of five years upon payment to the Living Theatre of the unamortized cost of its investment in the spot. It's figured the theatre will require a staff of at least 11 full-time employees, and performers will be signed for specific presentations on a production contract basis. Each production at the theatre will be presented for an average three-week run. The theatre will be available for rental when not playing its own shows.

According to a Jan. 16 offering circular for the stock sale, $4,500 had been paid to Ludlum and his wife, Mary, in their respective capacities as president and assistant secretary of the corporation. The Ludlums are employed at a combined salary of $200 weekly, plus expenses not to exceed $75 per week. In addition, they are to receive 10% of the net profits of the operation before provision for Federal and other income taxes. They have a three-year contract.

Besides the Ludlums and Abel, the management includes Louis Gerald, treasurer and director; George B. Gelman, secretary and director, and directors Aaron Bloom, Norman Kahn and Albert C. Hill. The estimated breakdown of expenses on the $285,000 venture includes $165,000, construction cost of the permanent theatre; $56,500, pre-opening expenses and working capital; $42,750 underwriters' commissions; $7,000, maximum underwriters' expenses; $10,000, company's expenses, and $3,700, repayment of non-interest notes outstanding and held by existing stockholders of the company.

The offering circular also reveals that the Living Theatre, organized April 1, 1960, had a $4,740 deficit as of Oct. 31, 1960, following the completion of its June 8-Sept. 24 season of 10 productions. The theatre, which used established stars in its offerings, operated at 52% or capacity in 1960, according to the circular.

The star policy will be continued, and tryouts may be offered in addition to established Broadway properties. The circular stipulates the company will not resume producing until a permanent theatre is completed.

A statement of operations for the period from last May 15 to Oct. 31 discloses a $66,375 season gross, plus $2,414 in program income, for a total take of $68,789. The total operating expense was $66,613, leaving a net operating profit of $2,176. That, however, was wiped out by special charges consisting of pre-opening expenses and costs connected with the theatre.

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Lillian Gerard on 'Bridge'

Lillian Gerard, former veepee of the Paris theatre, New York, and recently ad-pub director for Rugoff & Becker theatres, has been hired by Allied Artists as a consultant on U. S. release of the German import, "The Bridge."

"Bridge" was nominated for last year's Oscar as best foreign language film.

A Case for Poitier

New York.

Editor, VARIETY:

Informed readers of Prof. Robert H. Welker's article, "Rise of Negro Matinee Idol—the New Image of American Black" in VARIETY of Feb. 1, must have wondered at the absence of Sidney Poitier's name in a story purporting to discuss the appeal of top-ranking Negro performers and their impact on the public.

In any discussion of matinee idols, Poitier would appear to be high on the list, as those who watched fans at the stagedoor of "A Raisin In The Sun" during its New York run will testify. As distributors of Samuel Goldwyn's "Porgy and Bess," our mailroom personnel will also give witness to the thousands of letters which came Poitier's way from idolators.

Though Prof. Welker's piece concerns itself mainly with Negro singers to make a case that their physical attractiveness and appeal has broken down many racial resentments held by whites, it seems odd that Poitier, generally considered the world's No. 1 Negro actor, with a vast following and a generally acknowledged personal magnetism, should fail to make the professor's list though there is mention of Canada Lee and Juano Hernandez.

May I suggest that Prof. Welker pay a visit to the David Susskind-Philip Rose film production of "A Raisin In The Sun" when it opens in March and see whether, despite an Academy Award nomination; best actor awards from the British Academy and the Berlin Film Festival; an outstanding array of critical plaudits; and a huge popularity with white as well as negro audiences, Poitier deserves to make the grade.

Robert S. Ferguson
(Director of Advertising, Publicity and Exportation, Columbia Pictures Corp.)

Bud Courcier Steps Up

Hollywood, Feb. 21.

J. L. (Bud) Courcier succeeds Edward Blackburn as veep-general manager of W. J. German Inc. of California, Eastman film distributor.

Courcier, who has been with German for 32 years, steps up from veep-sales manager. Blackburn, who resigned two weeks ago after 34 years, remains one year in a consultant capacity.

Cinerama to Hellman

Albany Feb. 21.

Cinerama comes to Albany on March 29, when "This Is Cinerama" opens at the new Hellman Theatre. Pioneering three-camera medium will be shown on a reserved seat basis.

The Hellman, a suburban-type house located on the outskirts but within the city limits of Albany (adjoining Hellman's Thruway Hotel), will be closed for two weeks prior to the opening to permit installation changes.

$17,000,000 Deal

Continued from page 2

endorf's Webb & Knapp realty umbrella will then take operation on a 25-year lease-back, with options to renew for four additional 25-year periods.

Total cash outlay on all sides: $17,000,000.

All three hotels had been under the corporate Sherman Hotels Inc. ownership (including a pair of Canadian inns) prior to Zeckendorf's step-in, plus some lesser real estate. Under the old Frank Bering - Ernie Byfield - James A. Hart entrepeneurship, the Ambassadors moved into virtual monopoly of the Hollywood-Manhattan star trade, in part by the usual special theatrical rate, but more via the buildup of the posh Ambassador East Pump Room with its flaming sword entrees.

Ambassador West, across the street and tunnel-connected, woos with the less gaudy, more intimate and chic Buttery.

It's presumed no significant personnel changes are slated for the Ambassadors, though nothing's been said on this point yet. They've been chiefed the past year by the venerable Max Blouet, erstwhile major domo for the George V in Paris.

Stanley Warner Re-Evaluating; With Judiciary Okay, To Expand

Hollywood, Feb. 21.

A reevaluation of Stanley Warner properties is being made by Harry M. Kalmine, circuit veepee and general manager. Kalmine arrived here over last weekend to scrutinize the California situation where the company's investment consists of eight theatres and other properties.

Kalmine said that Stanley is anxious to expand, but he made it clear that nothing can be done without the approval of the anti-trust division of the Dept. of Justice and the Federal Court.

While here to the end of this week, Kalmine zone manager Pat Notaro and other execs will study and consider "anything that looks like a good business investment in our judgment." Circuit operates approximately 225 theatres.

Before arriving here, Kalmine visited theatres in West Virginia, Pennsylvania, Ohio and New England in two and a half weeks.

Aimez-Vous Bra?

Apropos the sexurient success in N. Y. of the French import, "Breathless," comes the suggestion for an alternative title: "Aimez-Vous Bras?", a pun on Francoise Sagan's "Aimez-Vous Brahms?"

Quipster Jack Perlis.

SHOW-A-RAMA TALKS FROM DISNEY, PEPSI

Kansas City, Feb. 21.

Show-A-Rama has two more speakers for its exhib convention and trade show at Hotel Continental here March 7-9. First is Larry Graburn of Disney Studios who'll speak on "The Advertising Approach," centering his info around the current campaign on "Swiss Family Robinson." Ted Wielkopolski, Pepsi-Cola engineer, is the second.

Registrations, booth rentals and industry inquiries are running well ahead of last year when the convention reached an all-time high of over 500 in attendance.

Albany's Tent Vigorizes

Albany, Feb. 21.

A program to reinvigorate the Albany Variety Club was planned at recent dinner meeting in Neil Hellman's Thruway Motel. Leading the discussion was the new chief barker, G. Brandon Donahue (the local Tent's first with a banking background). Other members of the 1961 "crew" and ex-chief barkers joined in the exchange of ideas.

Tent 9 will be the beneficiary of a premiere scheduled for the re-opening of the Stanley Warner Strand, the night of April 6. The theatre went dark on Feb. 3, for a refurbishing job that will include a new lobby and other changes—at an estimated cost of $250,000.

Charles A. Smakwitz, SW zone manager in Newark, and a one-time chief barker of the Albany Variety Club, is actively promoting the benefit premiere.

Wodehouse Suit

Continued from page 1

ers non-dramatic rights, specifies that a number can't be done in a manner similar to its original presentation and that it can't be used to advance a plot. The songs involved in the action are "Till the Clouds Roll By," from "Oh, Boy"; Cleopatterer," from "Leave It to Jane," and "Bill," from "Show Boat."

Although the copyright on "Bill" lists the lyricists as Wodehouse and Oscar Hammerstein 2d, the complaint alleges the lyrics were written by Wodehouse with a few changes by Hammerstein, who has no interest in the song except in performances of "Show Boat." That musical preemed on Broadway in 1927, while the other two shows debuted on the Main Stem in 1917. "Jane," incidentally, is currently in its 19th month as an off-Broadway revival.

The defendants in the suit, in which Wodehouse is being represented by Sydney Hut of the law firm of Danson & Hut, are NBC, Miradero Productions, Inc., producer of the show; U. S. Brewers Foundation, the sponsor; the J. Walter Thompson ad agency, representing the account, and the music publishing firm of T. Harms, owners of the copyright.

There's no claim against Harms, but the firm is included among the defendants as a technicality, since it refused to institute the proceedings for the alleged copyright infringement.

AN ALLIED ANXIETY: STATE WAGE LAWS

Boston, Feb. 21.

Minimum wage litigation, which Allied has supported, pending since 1957, will go to the Supreme Judicial Court for a second time on the merits, it was agreed at the quarterly meeting of Allied Theatres of New England at Hotel Touraine, Boston.

Frank Lydon, executive secretary, gave a full report on the litigation, which went all the way to the high court previously on a question of procedure. Robert M. Sternburg, prexy of New England Theatres, and Allied, inaugurated the new policy of regular quarterly sessions, and led off a discussion on effects of the recently passed Massachusetts so called "Sunday Holiday Law" and the Massachusetts "Compulsory Overtime" law, which goes into effect March 1.

Samuel Pinanski, head of American Theatres Corp., and national rep of Allied, spoke on national problems. Lydon reported on the 1961 legislative look in Maine, New Hampshire, Massachusetts and Rhode Island, which he covers. James E. Tibbetts, manager of Loew's Orpheum, Boston, was elected to the board of directors.

Attending, representing 140 theatres in the area, were: William Elder and Tibbetts, of Loew's, Inc.; Sam Pinanski and Ed Canter, American Theatres Corp.; Dobbyn and Shaw of Maine & New Hampshire Theatres; T. Fleisher and J. Mahoney, Interstate Theatres; Abner Pinanski, ATC; George Moffitt, General Drive-in Theatres; D. Kaplan, Trans-Lux Theatres, manager of the State, Boston; Winthrop Knox and Stanley Sumner, treasurer.

Picket AB-PT In Hub

Boston, Feb. 21.

A week following similar demonstrations in Dixie, about 75 pickets demonstrated at the Metropolitan and Paramount Theatres in downtown Boston Sunday afternoon (19). They were college students demonstrating against the theatre's parent chain, American Broadcasting-Paramount Theatres, for its segregation policies in the south.

The group, which marched singing from the Metropolitan on Tremont St. to the Paramount on Washington St., said they were not protesting the films being played at either house, only the circuit's acceptance of segregation.

Students said they had notified the theatres they were going to picket and received permission of the police. Neither theatre management would comment.

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2 Yank Pix Win Prizes at Seventh W. German, Oberhausen, Short Fest

By HANS HOEHN

Oberhausen, Feb. 14.

A remarkable aspect of the seventh West German Short Film Fest of Oberhausen (Feb. 6-11) was the large number of participating film and newspaper people. Guest list showed nearly 850 (300 more than last year) including 250 from abroad. This tends to point up that Oberhausen has become one of the most important short film junkets. Reason for Oberhausen's upbeat stems from the organizers' care in picking only quality pix to compete and the flawless organization of the festival itself.

The six major prizes went to "Musicians" (Poland), "Sousto" (CSR), "My Own Yard to Play In" (U.S.), "The Interview" (U.S.), "Brutality in Stone" (West Germany) "Monsieur Tete" (France). Each film received a cash prize.

Ten special diplomas went to "Pencil and Eraser" (Hungary), "Welcome to Rome" (Italy), "Polygamous Polonius" (U.K.), "Actua Tilt" (France), "Home Sapiens" (Roumania), "Nine Minutes" (Hungary), "Day of Painter" (U.S.), "Youth Takes Pictures" (West Germany), "Song of Wild Horses" (France) and "Harbour Rhythm" (West Germany).

The jury, headed by Bert Haanstra (Holland), included Walter Buhrow (West Germany), H. H. Eppelsheimer (West Germany Marchel Ichac (France), Enno Patalas (West Germany), Andras Rajk (Hungary), Jurgen Roos (Denmark), Walther Schmieding (West Germany), Jerzy Toeplitz (Poland), Amos Vogel (U.S.) and Nino Zucchelli (Italy).

In all, the Oberhausen committee accepted 111 entries from 21 nations. The drastic measure to cut down quantity for the sake of quality was appreciated.

France was most strongly repped at Oberhausen. This nation showed more than a dozen films and also had the biggest guest contingent (40). Yugoslavia came next with 38 people. The U.S. had five films running at this fete: "Interview" (Pintoff), "Pow Wow" (Downs-Leibling), "Beyond Silence" (Fenwick), "Painter" (Davis), "Goering" (CBS) and "My Own Yard to Play In" (Lerner). The American delegation included Amos Vogel, Harold Bigler, chief of Film and Tele unit of the U.S. Embassy (Godesberg, West Germany) and Eric Feiler, program officer of the embassy.

In its roundup report, the jury praised in particular the outstanding contributions of France and the U.S. Report said that France continues its important tradition in all fields of short-film making. Most of the U.S. entries were rated above-average quality.

Exhib-Distrib Confab At Mar Del Plata Fest Helped Sell Arg. Pix

Buenos Aires, Feb. 14.

Results of the exhibitor-distributor conclave held during the recent Mar del Plata Film Fest were pointed up by Dr. Eduardo Bucci, of the National Screen Institute, at a recent meeting here. He said that a large number of native productions had been shown to visiting film executives from numerous foreign lands.

One visiting filmite is credited with picking up several hundred Argentine films for showing in cinemas and on tele in Latin America while L. R. Rossi inked deals with local producers for 30 Argentine pix. A Venezuela circuit operator also displayed interest in native product.

Despite this effort to stress how active the Screen Institute is, criticism of it still is harsh here. It is bitter currently because the Institute has not picked a local entry for the Cannes Film Fest. It alone has to make the choice for this festival.

Local pix producers are relieved, however, that the Institute has resumed payment of loans for film making, these having been held up before and just after Dr. Roberto Christensen resigned as Institute prexy.

Japanese Activity

Washington, Feb. 21.

Japanese production of motion picture and photographic apparatus during the first nine months of 1960 was about 22% above the same 1959 period, according to the U.S. Commerce Dept.

Dept. reported that at the three-quarter mark last year, Japan had turned out 406 35m projectors worth $166,000; 3,283 16m worth 1,673,000 and 82,965 8m worth $2,963,000, Biggest jump was in the 8m category—63.4% above the 1959 nine-month figure.

Total motion picture camera output rose 135% from 13,601 during the first nine months of 1959 to 417,433 last year.

Alan Ladd Resumes Role In 'Orazio' After Due Coin's Paid by Prods.

Rome, Feb. 21.

Alan Ladd resumed his starring role in "Orazio" this week after the producers of the $3,000,000 pic, Tiberia Films, deposited coin due the Yank star with his agents, MCA.

Ladd was reportedly ready to leave for the U.S. via Paris last Friday (17) unless an ultimatum to Tiberia to come up with the cash was met. Harry Friedman flew in to Rome to consult with star and production. Understood here also that another Yank thesp on the production, Robert Keith, had changed his mind about ankling pic after similar monetary difficulties were ironed out.

"Orazio," which is directed by Terence Young, only last week resumed shooting in Rome after being practically "raind out" of its Yugoslav locations, where it spent eight frustrating weeks waiting for weather to clear. Much of footage planned for Yugoslavia will now probably have to be shot near Rome.

Tiberia's only comment to printed reports of Ladd's walkout was that they were "unfounded" and that the actor currently was on the set at the Cinecitta Studios.

Japanese Exhibs Plan To Keep Higher Scales

Tokyo, Feb. 14.

In view of the success scored by increased admission prices during the New Year holiday weeks (a survey of 500 theatres in key cities for first five days of 1961 showed an attendance dip of 13.9% but a b.o. rise of 2.8% compared with last year), the Japan Motion Picture Producers Assn. decided to retain the higher scales at first-runs.

At the same time, Daiei prez Masaichi Nagata called for similar admission boosts for second and subsequent-run houses. He pointed out that the average admish price today is now 70 yen and should be raised to 100 yen (28c) to absorb a possible attendance decrease.

'Ben-Hur' Preem Date In Hong Kong Indef.

Hong Kong, Feb. 14.

Six months ago, it was reported that the delay in this Colony at seeing "Ben-Hur" (M-G) was because the two theatres, Hoover and Gala, which play Metro product, were reluctant to install 70m equipment. Arrival here last week of a print of this opus still finds these two cinemas reluctant to spend extra coin in converting their screens to 70m. So now it looks like Hong Kong may not see "Ben-Hur" this year.

Metro's worldwide policy on distribution of such blockbusters has come in for comment by film critics. They say that while the company may be perfectly justified in asking for 70% of receipts on a take it or leave it policy, there are extenuating circumstances for the Colony's cinemas whose gross takings are small.

Versailles Film Fest

Paris, Feb. 14.

Nearby Versailles will have its second film festival March 1-7, with mainly Common Mart entries plus pix from the U. S., Great Britain and Russia. Under governmental support, it will have a jury picked from leading universities to get a youthful slant on films.

Test will be held at a leading first-run in Versailles. This highbrow affair will give two prizes for the best pix, a Golden Sun and Silver Sun after the Sun King, Louis 14th, who built Versailles.

U.S. With 97 Pix Dominates Spain

Barcelona, Feb. 14.

During 1960 there were 97 feature films of American origin released in Spain. This was the largest quota of any national industry to play off here. Product divided as follows:

20th-Fox, 19.
Metro, 18.
Paramount, 11.
Columbia, 10
Warners, 9.
United Artists, 9.
Universal, 9.
Republic, 5.
Walt Disney, 2.
Allied Artists, 1.
Samuel Bronston, 1
Cinerama, 1 (its third).

As has been true for many years, American product was the most abundant in Spain during 1960.

Following American films there were 51 Spanish, 20 French, 11 English, 11 German, besides seven coproductions among Italian-Spanish-French-American, etc. Excluding shorts, documentaries and newsreels, the total is 190 big features.

JAPAN MAJOR PRODS. ALSO CURB PIX TO TV

Tokyo, Feb. 14.

To help combat dwindling cinema attendance, the Motion Picture Producers Assn. of Japan (Eiren) decided on measures to tighten its control over the supply of theatrical films to tv outlets.

A resolution was adopted by Japan's six majors not to sell tv rights overseas to films exported for theatrical release. Move was made in anticipation of reciprocal measures by the MPEAA and the Foreign Film Distributors Assn. to keep theatrical product off Nipponese tele. In a self-regulatory measure, Eiren members pledged not to produce films exceeding 30 minutes or with star players for television use.

British Film Producers May Open N.Y. Bureau

London, Feb. 14.

At its council meeting next month, the British Film Producers Assn. is to be asked to consider setting up a special bureau in N.Y. for the promotion of British pix in the U.S.

The initiative on this issue is being taken by Nat Cohen, head of Anglo Amalgamated Film Distributors, who recently visited Hollywood and N.Y. On his return to London, he expressed the conviction that British films could do even better in the American market if they received advance promotion.

FEDERICO HEUER AS IS

Film Banker Chiefs Nacionales And Mexicanos

Mexico City, Feb. 14.

Federico Heuer, head of the Film Bank, has been reelected as president of the board of the Peliculas Nacionales distributorship. He also acts in a similar capacity for Peliculas Mexicanas.

Peliculas Nacionales board is made up of Cesar Santos Galindo, Oscar Brooks, Gregorio Wallerstein, Juan Bruguera, Alfonso Rosas Priego, Juan J. Ortega, Pedro Galindo, Miguel Zacarias, Emilio Gomez Muriel and Gonzalo Elvira.

New partners admitted to distributorship in a brief session last week included Jose Luis Bueno, Ramirez de Aguilar y Ravelo (Delta Productions) and Jose Luis Celis.

Inside Stuff—International

Whether Scots will be able to raise the $15,000 needed to transport the Scottish National Orch on a proposed tour of the U.S.A. under Columbia-Concerts Management (20% booking fee) awaits appeal to business interests to pull in the necessary coin. According to music lovers, the repute of Scotland as a cultured nation will be "scandal-laden" if the coin needed is not forthcoming. Alexander Gibson, conductor of the orch, recently returned from his North American solo tour.

Using Robert Graves novel, "Homer's Daughter," and his libretto thereof, an opera in three acts has been composed by Peggy Glanville Hicks. Under the title of "Nausicaa" (no relation to Nausea) the work will be given three performances next August at the Herodotus Theatre near the Acropolis in Athens, Greece. Carlos Surinac will conduct the Athens Symphony. John Butler will stage with scenery and costumes by Andreas Nomikos. Five of the six principals are American singers of Greek descent, Tereas Stratas, John Medanos, Spiro Malas, George Tsantikos, Sophia Steffan. Non-Greek tenor Edward Ruhl will handle the tenor lead.

Venice's La Fenice Revitalized

Also Airconditioned for Planned Baiting of Summer Tourists

Venice, Feb. 14.

A new artistic director, Mario Labroca, is having a considerable success at La Fenice, the venerable Venetian lyrical theatre to which uncounted generations of elite have gone by gondola. His season of grand opera starting the day after Christmas with "Il Trovatore" sung by Franco Correlli, who has since debutted at the Met in New York, was well received. Strauss' "Elektra" was another hit with Inge Borkh, another artist since repeating at the Met Opera.

Greek designer Andreas Nomikos came here from Indiana U. opera dept. to design "Elektra."

Yet to be heard at La Fenice is the rarely-staged opera, "Ercole Amante," which Cardinal Mazzarin commissioned from Francesco Cavalli in 1662 for the then-new Tuileries Theatre in Paris.

The troubles at La Fenice were due to the changing character of Venice as an item in modern tourism. The city is now a three-day wonder to Americans little disposed to summertime works, and in Italian. To prevent liquidation of the traditional playhouse the Italian government has made repeated financial grants.

La Fenice is now air-conditioned so that sultry summer nights should not interfere any more with its program. A new center for the formation of new opera talent has been instituted by director Labroca to help and breathe new life into Italy's oldest still-working opera house. In April these "cadets" will perform Cimarosa's "Matrimonio Segreto" under the direction of Nicola Rescigno. Come summer, La Fenice will move to Court of the Doges' Palace to present Renata Tebaldi and Marjo del Monaco in "Otello" and, back at the opera house, Anna Moffo in "Traviata."

Haydn the Lesser

Slazburg, Feb. 14.

By producing the three act opera "Perseus and Andromeda" by Michael Haydn, Austria has paid tribute to a composer, who had suffered the fate of having a greater brother, Joseph Haydn (1732-1809).

The music historians, Conrad Pfitzner and Stephan Beinl, discovered among the thousands of manuscripts in the library at Florence, Italy, score and text of this opera, which has a gruesome libretto. Michael Haydn had written it in 1787.

The City Theatre of Salzburg produced it under the direction of Stephan Beinl, Mladen Basic was the conductor. Richard Van Vroomans and Marie Davelnys sang the tile roles. The Austrian radio system hooked in.

Malenotti, Ponti Plan $8,000,000 'Caesar' Opus With Yank Stars Used

Rome, Feb. 14.

"Caesar the Conqueror" is the title of pic which its makers plan as one of the biggest productions of 1961. Producer Maleno Malenotti, who will team with Carlo Ponti on the effort, would start it this summer in Italy and Yugoslavia. Interiors would be done at Tirrenia Studios, which the Ponti-Malenotti combo recently bought. They are now talking about an $8,000,000 budget. "Caesar" is based on "The Great Conqueror," book by Furio Bartorelli for which film rights have been purchased by Malenotti. Yank stars will be used. The producer is already talking shop with a U.S. major about a possible pre-production deal.

Malenotti meanwhile is prepping "Madame Sans-Gene" for a late April start, this Sophia Loren starrer likely to be the first pic to use the refurbished Tirrenia Studios which are now being modernized. Also on producer's slate for this year are "Le Italiane e L'Amore" (Italians and Love), a film to reflect the distaff side of love in Latin climes, and "Il Delitto Matteotti" via a partnership with producer Alessandro Jacovoni.

The Tirrenia setup also will be used for several Ponti pix, including "I Sequestrati di Altona" with Sophia Loren and Vittorio DeSica; two films directed by Damiano Damiani, and others, in addition to "Conqueror."

Auto-Driving Film Cric Votes Vs. Over-Long Pix

London, Feb. 14.

Wry comment on the "are-films-too-long" controversy comes from an auto-driving British film critic. He argues that no film should be as long as two hours.

But his point is not an artistic one. Two hours is the maximum time that a car can be parked by a parking meter in the West End here. Critic said despondently: "With most films, I'm faced with the prospect of getting a ticket or else popping out at a critical point in the plot to find a new parking place."

Aussies Yen Comedy Whether Slapstick Or Not; War Films Spurned

Sydney, Feb. 14.

Survey of Aussie showmen made recently by VARIETY disclosed that the main yen currently is for comedy vehicles, slapstick or sophisticated. It also revealed that warfare, sex stuff, outer space yarns, and horse operas are not favored. Showmen in the keys, nabes and country spots cited that British producers are hitting the jackpot with such product as "Doctor in Love," "Upstairs and Downstairs," "Please Turn Over," "Carry On Nurse," "Mouse That Roared" and "Two-Way Stretch."

One of the biggest hits scored here by a Yankee film was "Some Like It Hot," which still is a sure-fire biz-getter on repeat playdates for United Artists. A real click here presently is "North to Alaska" (20th) because of the comedy angle played up in all ads.

Swing to comedy screen vehicles is seen as a switch from humdrum tele fare such as private eye pix, gangster stuff and dated westerns. Comedy, aver showmen, is proving a surefire magnet to attract fans. The plea of most exhibs is for Yankee producers to send more bellylaugh pix to this zone to jump aboard the comedy gravy train.

West End Big; 'Johnnie' Record 17G, 'Star' Bright $8,500; 'Scandal' Loud 10G, 'Dolce' Big 15G, 'Spartacus' 11G

London, Feb. 14.

"No Love For Johnnie," one of the major new entries, currently is heading for a house record of $17,000 or over at the Leicester Square Theatre where it grossed a great $8,400 in its first three days. Also smash is "Flaming Star" at the Rialto with $8,500 or near in its initial frame.

"Breath of Scandal" is shaping to get a neat $10,000 in second week at the Plaza. "The Sundowners" is heading for a great $15,000 or close in its fifth frame at the Warner.

"Never On Sunday" continues firm at the London Pavilion with a strong $9,000 for its 12th sesh, and "La Dolce Vita" in concurrent engagements at the Columbia and Curzon finished ninth stanzas with big $8,000 and sock $7,000 respectively.

"Spartacus" is rated sturdy $11,000 in 12th week in two houses. "Ben-Hur" is in lead for longruns with $19,600 in 60th week at the Empire. "South Pacific" shapes over $15,500 in 148th round at the Dominion. "South Seas Adventure" with $11,800 in 67th frame at the Casino and "The Alamo" with $10,000 in 16th week at the Astoria, also are holding well.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) "Alamo" (UA) (16th wk). Hefty $10,000.

Carlton (20th) (1,128; 70-$1.75)—"The Mark" (20th) (3d wk). Okay $7,000. Second was $7,900. "The Canadians" (20th) follows Feb. 23.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (68th wk). Hefty $11,800. "Search for Paradise" (Robin) follows on March 8.

Columbia (Col) (740; $1.05-$2.50)—"La Dolce Vita" (Col) (9th wk). Big $8,000. "Pepe" (Col) preems Feb. 27.

Curzon (GCT) (500; 70-$1.70)—"La Dolce Vita" (Col) (9th wk). Sock $7,000.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (148th wk). Fancy $15,500.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (60th wk). Great $19,600.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"No Love for Johnnie" (Rank). Heading for record $17,000 or more after great $8,400 in opening three days.

London Pavilion (UA) (1,217; 70-$1.75)—"Never On Sunday" (UA) (12th wk). Still strong at $9,000.

Metropole - Victoria (CMA) (1,410; $1.05-$2.20) — "Spartacus" (Rank-U) (11th week). Stout $11,000.

Odeon Leicester Square (CMA) (2,200; 70-$1.75)—"Singer Not The Song" (Rank) (6th wk). Sturdy $8,500. Fifth was $8,900.

Odeon Marble Arch (CMA) (2,200; 70-$1.75)—"Take Giant Step" (UA) and "Dr. Blood's Coffin" (UA) (2d wk). Steady $6,700. First was $8,900.

Plaza (Par) (1,902; 70-$2.10)—"Breath of Scandal" (Par) and "Blueprint for Robbery" (Par) (2d wk). Neat $10,000. Opener was $11,200. "Long, the Short and Tall" (WP) preems Feb. 16.

Rialto (20th) (592; 70-$1.20)—"Flaming Star" (20th). Heading for smash $8,500.

Ritz (M-G) (430; 70-$1.75)—"Where Hot Wind Blows" (M-G) (2d wk). Fine $4,500. First was $5,300.

Studio One (Indie) (556; 50-$1.20)—"Swiss Family Robinson" (Disney (7th wk). Stout $5,500.

Warner (WB) (1,785; 70-$1.75)—"Sundowners" (WB) (5th wk). Great $15,500, same as last week. "Crowning Experience" (Indie) is set to follow.

Santa Maria Pirating As West German Film

Frankfurt, Feb. 14.

The Portuguese luxury liner, Santa Maria, which was kidnapped by pirates recently, is going to wind up as a motion picture.

Neue Film Distributors of West Germany has just registered the title with the West German Film Censorship Board. The pic will be ready for release by the end of this year, according to Neue Film chief Herbert O. Horn.

Nat'l Screen Taking Over British Lion Ads

London, Feb. 14.

National Screen Service is to take over the ad sales operation for British Lion starting March 1, following an agreement signed between the two companies last week.

British exhibitors will be serviced directly by NSS and theatre owners in Eire by their agents in Dublin.

May Rotate Locale Of Mex Film Festival In Future; Durango Next?

Mexico City, Feb. 14.

With other Mexican states bidding for chance at mounting the Fourth World Review of Film Festivals, this event may be rotated to diversified areas in future years. At least Jorge Ferretis, head of the Film Bureau and on the organizing committee, is giving this idea serious consideration. The switch of festival sites appears to be the main change which may be initiated this year.

Likely sites include Durango, where many Hollywood oaters have been made in the past, Mazatlan, Vera Cruz and Guanajuato. However, the change from the Acapulco-Mexico City sites of the past few years must get the official okay of Secretary of State Gustavo Diaz Ordaz, Ferretis said.

With Ferretis preparing the official project for organization of this year's festival, he is subject to attack by the Mexican Assn, of Producers which seeks his resignation on the grounds that allegedly in the last three years Mexican films have been a negative factor at festivals because of the cold Film Bureau attitude. Ferretis, of course, denies this, pointing up fact that each fest has had Mexican material exhibited.

Producers want to take over organization of the Mex Fest on their own, and are organizing a committee to investigate all angles. Opposition elements feel the festival should remain government-sponsored. Another argument advanced is that the association has enough headache to resolve without taking on the blockbuster headache of festival organization.

U.S. Pix Again Grossed Less in Japan Last Yr.

Tokyo, Feb. 14.

Distribution receipts for 1960 reveal that the slide of U.S. pictures in Japan continued through that annum for the fifth straight year. Statistics for the American majors here (all figures are appropriate) show a decrease of $1,141,000 from the previous year's take of $14,232,337.

Comparative figures by distributor, with the 1960 statistic first, follow: Metro, $2,197,000-$2,033,000; U.A., $1,915,000-$2,122,000; Par, $1,907,000-$2,692,000; WB, $1,742,000-$2,201,000; 20th-Fox, $1,538,000-$1,836,000; RKO (including Disney), $1,347,000-$614,000; Universal, $1,112,000-$1,253,000; Columbia, $875,000-$1,026,000; and Allied Artists, $492,000-$458,000.

Set Isaac Stern, Ballet For 4th Osaka Festival

Tokyo, Feb. 14.

Britain's Royal Ballet and violinist Isaac Stern and the Juilliard String quartet from the U. S. have been added to the roster of attractions for the Fourth Osaka International Festival, to be held April 13 through May 6. Previously announced for the Fest were Germany's Leipzig Gewandhaus orchestra, the Montreal Bach Choir, Italy's Chigiano Quintet, U. S. opera singer Blanche Thebom and Belgium violinist Arthur Grumiaux.

As in previous years, traditional Japanese theatricals will also be seen.

'Ben-Hur' to $1,058,000 In Japan Mid-January

Tokyo, Feb. 14.

"Ben-Hur" (M-G) receipts through mid-January, from incompleted roadshow dates in 18 locations throughout Japan, totaled $1,058,000 since the Metro blockbuster bowed here last spring.

During February and March, 11 additional roadshows are slated to open. Total earnings are expected to exceed $1,400,000 before Easter.

Republic Moves Marcus to N.Y.

Tokyo, Feb. 14.

Morey Marcus, one of pioneer American pix men in the Orient, leaves Japan sometime this month in a transfer of his duties as veepee of Republic Pictures International Corp., Far East division, to that company's N.Y. office. His transfer is in line with a general centralization of Republic's theatrical and tv film global sales.

Republic's theatrical pix will be distributed, here through UA of Japan, in accordance with a merger of those two companies last March, when UA of Japan absorbed Republic's five import licenses. Marcus is now negotiating for a Japan agent to handle Republic's tv sales. He disclosed that Republic soon will put on the Japan tv market, its re-edited Roy Rogers and Gene Autry features.

Marcus, who came to the Far East in 1922 as Metro's manager for Dutch East Indies (now Indonesia) and later repped Metro in China and Japan, before joining Paramount as Southeast Asia supervisor, has spent his last nine years in Japan as Republic's rep. In 1951 Marcus was named by Republic Int'l. to re-establish its Japan operations with the resumption of normal film trade here. After two years as Republic's general manager in Japan, Marcus was appointed to his present post.

JAPAN MAY LIBERALIZE FOREIGN FILM IMPORTS

Tokyo, Feb. 14.

It's still a guessing game as to when the Finance Ministry will liberalize foreign film imports, expected here in line with the government's general relaxed trade policies. Speculation is that no earlier than October of this year and no later than April, 1962, will be the date for launching free film trade.

The ministry is acting with caution in discussing its plans in order to avoid any confusion in film circles. The subject will be discussed further the middle of this month at a meeting of the Foreign M.P. Liaison Council's Import Committee. A possibility exists that annual quotas will be increased from April, beginning of next fiscal year, as a stepping stone to a lifting of the lid.

Mex Actors Assn. Gives Awards to Vet Players

Mexico City, Feb. 14.

The National Assn. of Actors has awarded diplomas and medals to 13 members who have completed a quarter of a century or longer as performers. Emilio "Indio" Fernandez was lauded for his contribution for the benefit of the Mexican film industry.

Actor Tito Junco received an ovation from his confreres for his excellent acting job in "Shadow of the Leader," controversial film having exhibition difficulties because it treads on toes of too many living politicos.

Sara Garcia, because of ill health, could not be present and her Virginia Fabregas medal was received by Ernesto Finance, who read a telegram of gratitude sent by "the Grandma of Mexican films."

Others who received Virginia Fabregas (for women) and Eduardo Arozamena medals included Adalberto "Resortes" Martinez, singer Luis G. Roldan, Wildebaldo Miramontes (oldest member having completed 50 years as an entertainer), Eufrosina Garcia, Mario "Harapos" Garcia, Pepe Hernandez, Jose Chavez, Salvador Lozano, Manuel Sanchez Novarro, Arturo Castro and Hernan Vera.

Int'l Film Producers Group Still Sez It Wants to Reduce Number Of Fests But '61 List Bigger'n Ever

Paris, Feb. 21.

Though the Federation of International Film Producers Assn. has repeatedly said it will try to cut down film festivals this year, the coming crop of announced fests looks as large as ever. Now the FIFPA has to pass on them but most of them will probably receive recognition as usual.

The Oberhausen Short Film Fest just finished its week Feb. 11 in West Germany, with the second International Pix Fest just ended in Columbia, South America, Monday (20). There are important pix conferences in Belgium and Great Britain with the Common Mart film people meeting in Brussels and a group of non-commercial distribs in London.

The 17th Sport Film Fest runs in Cortina D'Ampezzo Italy, Feb. 28 to March 6.

Next month also has a Short Film Fest in Belgrade, Yugoslavia, from March 1-6, a Versailles Film Fest in France from March 1-7, and another film and tv meeting of Common Mart members in Rome March 6-8.

In April Pavie (Italy) has a meeting of medical filmmakers and film showings April 5-11, Spain has the sixth Religious Film Fest at Valladolid April 9-16, the U.S. has its third Educational Film Fest, (American Film Fest) in N.Y. April 19-22, and there is a meeting of religioso pixmakers in Utrecht, Holland, April 20-23.

May tees off with one of the top international competitive fests, the Cannes Film Fest, May 3-16. The Asian Film Fest is set for the Philippines and the Melbourne Fest unspools in Australia May 22-June 12.

June is topped by the 11th Berlin Film Fest, June 23-July 4. July has the ninth San Sebastian Fest in Spain, July 8-17 and the second Moscow Film Fest, July 9-23. The Locarno Film Fest in Switzerland runs from July 19 to July 30. The big one in August is the Venice Film Fest running from late August through early September.

So festivals will be much in evidence again this year with the San Francisco Film Fest also due next October.

Japan Looks for 40 Cinemas With 70m

Tokyo, Feb. 14.

Theatres in Japan with 70m equipment now number 21, with a total of about 40 expected by the end of the year.

This equipment is mainly domestic products of the Nihon Onkyo Siki Co. which has orders for 20 projectors for installation this year.

133 Out of 5,785 Film Houses in France Give 24% Annual Pix Gross

Paris, Feb. 14.

According to Centre Du Cinema statistics, 133 of the 5,785 regular hardtop cinemas supply 24% or the overall yearly pic gross and 65 of these are located in Paris. The others are spread among the key cities and the suburban Paris region. This shows that the bulk of French local film income comes from a limited number of cities and betrays a weak-depth income.

The breakdown reveals that 2,029 theatres hit an annual gross of $12,000 and that they accounted for 20% of the attendance and 14% of the gross. There were 2,186 houses which grossed $12,000 to $120,000 for 64% of all patronage and 61% of the gross total. Then came the aforementioned 133 houses showing more than $120,000 takes for 14% of the attendance and 24% of the total take.

In a breakdown of the big grossing 133 cinemas, it appears that four Paris theatres topped $600,000 in take and 14 had a $400,000 income, also in this city. And 19% of the 342 Parisian houses were over the $120,000 mark while in the provinces only 10 theatres hit this big time mark in receipts.

Hence, France obviously needs a decentralization in its exhibition and attendance to make the film setup a smoother entity, and avoid disasters when there is a filmgoing decline in Paris or in key cities. But this is not easy. The government is trying to help by traveling pix culture shows which give lectures and screenings to hinterland folk for nothing in an effort to cultivate better film tastes.

France still has the lowest per capita attendance in Europe though the French trying to overcome it but it's slow progress. It is Paris which makes or breaks a film usually, and this may go on for some time. That is why Yanks have trouble when they are blocked in getting good playdates in Paris. This has been happening even as France produces more pix. However, Yanks have a goodly share of these precious Parisian first-runs even though they could always use more.

Only Par owns its own house, the Paramount. Other majors usually make deals with cinemas separately or in tandem for their pix.

Two Awards to U.S. Pix Execs in Germany

Frankfurt, Feb. 14.

Toppers of two American film companies in Germany were recently given outstanding citations. Erich Steinberg, general manager for Metro in Germany, was awarded the "Comendador" rank from the government of Peru for his special services dating back to the postwar period when he spent five years as RKO chief in South America. The award was made to him at the Peruvian Embassy in Bonn.

Dr. Boris Jankalovics, who has just stepped out of his position as chief of Paramount films in Germany, was awarded the rank of Chevalier of the Order of the Crown of Belgium. Dr. Jankolovics was also cited by the French with the ribbon of the Legion of Honor for his work with the underground in World War II.

New Aussie Film Prod. Outfit Shooting Epic Of Burke, Wills Trek

Melbourne, Feb. 14.

Hoping to hitch onto "The Sundowners" bandwagon is "Return Journey" which could be the first of Aussie brand of "new wave" films emerging from formation of new company here, Albatross Films. Shooting on "Journey" started late this month. Company is the baby of Aussie John Sherman who has long show biz career behind him, including some film roles in early 1950's, star of London tele dramas and production-acting-writing stints here and Overseas. In England, he was associated with Douglas Fairbanks Productions, Warwick Films and the Rank Organization.

"Journey" is the true-life story of the last expedition of explorers Burke and Wills which took place Down Under a century ago. In Aussie, these two are national heroes. Both men kept diaries of their last days which will figure prominently in film.

Film is being shot in South Australia and will cover thousands of miles of rugged but picturesque country which was authentic background to the original expedition. Film is to be in color.

Director is William Sterling who is a top Aussie tele director. This is Sterling's first feature film.

Four Aussie actors have been engaged to play white explorers. Burke will be portrayed by Peter Carver, who also played in "Sundowners"; Wills by Edward Brayshaw, and two other members of the expedition by Syd Conabere and David Mitchell. These actors will be supplemented by many aborigines.

Vancouver Erects Film Studios

Carroll Levis of British Show Biz in Charge Of Production Promotion

Vancouver, Feb. 21.

This seaport will soon have film studios, which, it's hoped Hollywood producers will use when seeking new but not distant locations. They'll also make tv-films.

Commonwealth Film Productions, just organized with $240,000 working capital (privately subscribed and mostly British), will operate studios now being erected here, with target date for opening Sept. 1. Company has available "several hundred thousand dollars in British and U.S. funds for co-financing projects," says president Oldrich Vaclavek. He is exec. v.p. of Panorama Estates, which is building the studios. Latter are budgeted at $650,000, plus $600,000 for equipment.

Board chairman is Brian Gattle. vice-chairman is Tom Ingledow. William Magginetti is head of production and studio management. Carroll Levis, British radio, theatre and tv personality has charge of production development and promotion. Commonwealth plans to make features, educational, commercial and industrial films.

"In the television field," says Vaclavek, " we are pretty well assured of the market in Canada and Britain. In feature motion pictures, Canadian films qualify as British under their quotas. Hollywood producers now produce many films in Britain—they will be happy to operate here with us."

Vet Film Exporter In Paris Calls for New Producer, Distrib Plan

Paris, Feb. 14.

Felix De Vides, longtime film exporter here, feels that the growing internationalization of the overall western world film setup calls for new methods. Instead of trying to sell finished pix to foreign film distribs in other countries, he thinks the latter should participate in production and get film rights in return. This would make the usually too-national French films more worldwide in concept and, in all, insure greater foreign placement.

De Vides maintains that French producers now need to think in bigger terms as production costs rise and local film attendance still remains low. The days of the completely sectional French pix are numbered, he says.

He points out that the U.S. market is still a particular goal of French pix. As dubbing is accepted there, French films will have more chances for better depth distrib outside the limited art house bookings.

He arranged for the Simone Signoret starrer "The Hard Knocks" to be partially backed by 20th-Fox for European rights, and also has done the same with another pic, "The Spanish Holiday." Films must remain national and not become hybrids to try to please all countries, says De Vides. But he thinks that the treatment of subjects with wider appeal could help make French film more than arty bets.

Les Faber Sales Director In British Lion-Col Setup

London, Feb. 14.

Leslie Faber, currently general manager of British Lion, will assume the title of director of sales when the alliance between BL and Columbia takes effect next month with the formation of BLC Films, Ltd. Edward J. Bryson, Columbia's sales topper, will be general sales manager.

Other appointments announced last week by David Kingsley and Kenneth N. Hargreaves, joint managing directors of the new company, include that of J. Henderson, as assistant sales manager; A. J. Mitchell, as company secretary, and S. P. Epstein and S. Morley, as branch supervisors. The alliance, which covers distribution in the United Kingdom and Eire, does not include publicity and advertising, print control, dispatch, 16m distribution and technical departments.

'SECTION ONE' RAISES 25%

Some Mexican Workers Secure Better Compensation

Mexico City, Feb. 14.

A 25% wage hike and fringe benefits have been won for Section One members of the Union of Film Industry Workers in new collective work contracts signed by 12 film houses, three distributors and a technical services firm.

Pedro Elizalde said that a specially favorable contract has been signed with the Westrex with a $320 (U.S.) a month scale for chief of technicians; $240 for technicians and $180 for a laboratory assistant.

Contracts with film theatres were mostly with nabe situations with exception of the first run Versalles and Alameda. Contracts with distributors included Warner Bros. de Mexico, Allied Artists and Peliculas Agrasanchez.

BOT Prexy Asked To Act on Walton Studios

London, Feb. 14.

Board of Trade prexy Reginald Maudling, has been asked to intervene and halt the sale of Walton Studios for redevelopment. A request was made to him last week following an emergency meeting of the Federation of Film Unions. As already reported, British Lion has indicated its interest in endeavoring to save the studio for the industry though the company is not preparing to become involved in competitive bidding with a potential developer. The price offered for the redevelopment is said to be $700,000 and is not one which British Lion is prepared to match as it would make the entire operation uneconomic.

Meantime the National Film Finance Corp. has stepped in to try and save the production of Foxwarren's "Time to Kill" which was halted abruptly when the studio closure was announced a fortnight ago. A decision on this is expected in a matter of days and it is thought probably that the NFFC will ask ACT Films to complete the picture.

Gert Froebe Winner Of Lubitsch Prize

Berlin, Feb. 14.

The fourth Ernst Lubitsch Prize, the annual award of Club of (West) Berlin Filmjournalists to foster the German comedy, went to actor Gert Froebe. Latter received the trophy for his portrayal of the swindler in Axel von Ambesser's "The Swindler and the Lord" (Divina-Gloria). As per tradition, a Lubitsch oldie was screened at the ceremony at Zoo Palast. This time it was "Bluebeard's Eighth Wife" (1938). Copy of the latter came from the Copenhagen Film Museum.

Previous winners of the local Lubitsch award were director Kurt Hoffmann, actor Heinz Ruehmann and director Ladislab Vajda.

Douglas Collins Quits

London, Feb. 14.

Because he wants more time for sailing and writing, Douglas Collins has resigned his membership of the National Film Finance Corp. and consequently also ceases to be a director and chairman of British Lion Films and Shepperton Studios.

Collins has been associated with NFFC for nearly six years and assumed his responsibilities at British Lion in December, 1957, when that company was beset with financial difficulties. In a personal tribute, Board of Trade prexy, Reginald Maudling, said that he was aware that for more than three years Collins had devoted the major part of his time to these duties and not sought any recompense or even expenses. He was indeed grateful for the part he had played in helping to make British Lion once more a prosperous concern.

The BOT and the NNFC are now considering what new appointments mayb e necessary following this resignation.

Sings 'n' Explains

Glasgow, Feb. 21.

Niven Miller, concert baritone, planes out to the U. S. April 12 on his seventh concert tour. He has dates lined up in Canada as well as the States.

Singer does solo performances in auditoria, tracing history of English music in first segment and completing the second with Scot songs.

He is set to return here for tour with the Scottish National Ballet Co. as guest singer, playing Glasgow, Edinburgh and Aberdeen. In October he returns for an eighth tour of U. S. and Canada.

3 More Foreign Films To Be Made in Israel In '61; First in March

Tel Aviv, Feb. 14.

Three additional foreign pix will be made in Israel this year, it was revealed here last week. An Anglo-Italian production, "Two Colonels," under the auspices of Columbia, starring David Niven and Alberto Sordi, will start in March. Italian producer Dr. Luigi de Laurentis and English director Guy Hamilton are presently in Israel, negotiating for official help and looking for locations. They will probably choose the southern part of the Negev desert.

Having to do with Israel, film is located in Abyssinia, during World War II. An English battalion is chasing an Italian one, and captures it. But at that time both are far removed from their main armies, with food or communication in short ration. Hence they are compelled to get along somehow, captors and captives, just to stay alive. The national characteristics of the English and Italian come to the surface during this period.

The second pic, to be made in September, will star French actors Edd'e Constantine and Charles Aznavour. The story, written by Aznavour, tells about a Jew, freed from the Nazi concentration camps, who after the war comes to Israel. He gets involved in the life of this country. And when offered a good opportunity to take a job abroad, he decides to stay. Aznavour will play the Jewish refugee while Constatine will be an Israeli army officer.

The third subject, an Israeli-French co-production, will probably be called "10 Desperate Men." The title is based on the saying of the ideologist of the kibbutz movement, A. D. Gordon: "Give me 10 desperate men, and I will change the world." Producer is Sam Halfon, who produced "Hiroshima, Mon Amour." Pierre Zimer, a young Frenchman, directing. It will tell the story of a group of youngsters, founding a kibbutz in the Negev, and fighting the desert and the Arabs.

Meanwhile, negotiations are proceeding on three additional co-productions, with French, Spanish and Polish producers. And Stanley Kramer's "My Glorious Brothers" will probably be made in Israel.

'Psycho,' 'Gantry' Hit By Military Censors

Wiesbaden, Feb. 14.

"Psycho," the Hitchcock thriller which Paramount is releasing, just got hit by the military cinema censors overseas.

Technically the Army and Air Force Motion Picture Service Europe have no power to "censor" pix, since the films that are shown in several hundred military cinemas on this side of the Atlantic are bought in the U. S. by the group's headquarters. And any pix considered too sexy, immoral, frightening or off-beat just aren't purchased for the military-run houses. However, military parents got a terse reminder to keep their kids away from "Psycho." Such a word from the European office of the Army and Air Force Motion Pix Service has the force of a direct order.

Recent films also have come in for unusually direct action on the part of the military censors overseas. Recently, the parents were told that only children over 16 should be sent to "Elmer Gantry" (UA). And a short time before that, parents were urged to "use discretion" in allowing teen-agers to see "Anatomy of Murder" (Col).

Canadian Feature 'Boomlet'

Continued from page 3

ard Koch; revision by Maxwell Cohen of Montreal. Distributed by 1FD.

"Execution." Based on Canadian-and-U.S.-published novel of that name by Colin McDougall of Montreal, which won Governor-General's Award in '59. Story of Canadian army in Italy. Producer-director, Roffman. Screenplay now being written by Kenneth Jupp, Englishman living in Toronto. Million-dollar production budget. Distributed by IFD.

"Dust Over the City." Westminster Productions of Toronto, which last year produced—and its Don Haldane directed—the live-action sequences of Disney's "Nomads of the North," expects to roll this fall on this one. Producer, either (Miss) Lee Gordon or Roy Krost—the other members of Westminster. Director, Don Haldane. Based on novel by French-Canadian writer Andre Langevin, published in Canada, U.S., U.K. and France. No scripter or cast names yet available, though scripting has begun. This film will be aimed at "art-house or specialized distribution. We have come to the conclusion that in Canada we must not compete with Hollywood but rather try to produce for the market they don't cater for," Krost told VARIETY. (Miss Gordon has previously produced a feature, "Lost Missile," for William Berke Productions in Hollywood. Krost was assoc. producer and directed the Canadian unit.)

Gladys Glad project may roll in 1961. The former Ziegfeld girl and widow of Hollywood producer Mark Hellinger is now wife of Arthur Gottlieb of Canadian Film Industries Ltd of Toronto. She's veep of his labs. A Gottlieb-Glad feature is in the discussion stage. No details available.

"The Samaritans" is a prospective Canadian-financed feature to be made in Israel. Beyond this being the third prospective film of Arthur J. Kelly of Brantford, Ont. and Chili Jones being pencilled in, nothing is pinned down.

Commonwealth Film Production, newly created in Vancouver (see separate story), has hopes of having studios, gear and scripts ready to get going come autumn.

"My Canadian Cousin," to star Red Buttons, story of a bush pilot is in planning by Hal Roach Jr. and Carroll Case, as previously reported here. Canadian Film Weekly also has mentioned a possible "Deadly Companions" feature to be produced by Charles Fitzsimmons.

Look-Back on '59

Several Canadian features made in 1959 have played in Britain but not yet in Canada. One has played Canada but not yet the U. S. Latter is Meridian's "Bloody Brood," beatnik picture distributed by International Film Distributors. Per VARIETY, Oct. 26, it ran into trouble with the U. S. Production Code, but Meridian prexy Ralph Foster says U. S. distrib is now being arranged. Code approved pre-submitted script, but later objected to passages in completed film—saying that changes had meanwhile been made in the Code. It played Canadian cities sans protest. Players are Peter Falk (since seen on U. S. tv in "Murder Inc. and "Sacco and Vanzetti"), Jack Betts, Barbara Lord and Anne Collings.

"Ivy League Killers" and "Now That April's Here" (latter based on a Morley Callaghan book of short stories), of '59 and '58 respectively, were both co-produced by William Davidson (now a CBC-TV producer) and Norman Klenman (freelance tv writer), but by different though related firms. "April" was made by Klenman-Davidson Productions. "Ivy" by Ivy League Films Ltd. Davidson is president, Klenman v-p. of former, both vice-versa of latter, with Paul Firestone in latter firm too. World rights (outside Canada) to both features are held by Granada International Films; Canadian rights by International Film Distributors ("April") and Astral Films ("Ivy").

Other Angles

Theatrical deals for both are expected in March, and a tv deal in Canada—where "Ivy" has not yet been shown, are cooking. Both feature busy Don Borisenko, now in England doing the lead in a film produced by Canadian Sidney Furie. Don Francks, Barbara Bricker (now married to Hollywood tv actor William Campbell) and Jean Templeton are "Ivy's" other leads. As with "April," Klenman scripted, Davidson directed and they co-produced (along with Firestone on "Ivy").

Sidney Furie Productions still exists in Toronto, but its young founder-president (still in mid-20's) is working in Britain, where he directed three features last year, including "During One Night," produced and distributed by Gala Films of London. He's now directing a new, untitled feature there. His "A Dangerous Age," shot in and around Toronto, played to critical acclaim and good grosses in Britain, and has played many U. S. dates, but has never got a distrib deal in Canada. Film de France handles it in U.K. and Europe, Films Around the World of N.Y. in the U. S. His later "Cool Sound From Hell," distributed in U.K. by Gala, has played there, but no U. S. or Canadian distribution deal as yet. It was invited to play the '60 Cannes Festival as the Canadian entry, but was not approved by the Canadian Dept. of External Affairs, and so did not.

Arthur J. Kelly of Brantford made a second war film, "This Most Gallant Affair," in '59, distributed in Canada by J. Arthur Rank. No details of its playoff are available.

Assoc. British Cinemas Would Spend $4,200,000 On Expansion Program

London, Feb. 14.

A development program involving a capital expenditure of $4,200,000 was announced last week by D. J. (Jack) Goodlatte, managing director of Associated British Cinemas. The expansion involves two combined theatres and bowling alleys, as well as a chain of bowling centres throughout the country.

The combination projects will be in Blackpool and Coventry. The first, to be built on the site of the Hippodrome Theatre, will comprise a cinema with 1,800 seats, and a bowling centre below the auditorium with 16 lanes. The Coventry one will be sited in the new City Centre, and will consist of a 1,372-seat picture theatre, and a 24-lane alley.

Additionally, the circuit is completing arrangements for four new bowling centres, including one in the London area. It is also planning another for Glasgow. The company already has two alleys in Stamford Hill (North London) and Dagenham (Essex) and a third is due to open in the Midlands next month.

Notwithstanding its new found interest in bowling, ABC is continuing with its theatre development program. Its newest cinema, the ABC Sheffield, is due to open in April.

High-Style

Continued from page 1

Boone's Cooga Mooga Productions is finding in casting a new tv series, "Baker's Half Dozen," which was created by Bill Jacobson. The series deals with the alliance of an impish scion and a group of Greenwich Village actors who use their improvisatory talents in real-life situations "to perpetrate good deeds in a naughty world." Although the problem is one facing a tv series, the situation is also once confronting feature pix, according to Jacobson, who is set to write and produce the series under exec producer Mort Abrahams.

"I think it's not a question of a difference in cultures or national characteristics so much as it is the lack of an American market for this type of actor," Jacobson said. "We're not producing that kind of movie, play or tv series in any quantity. And the irony is that that is exactly the kind of British films Americans keep flocking to see."

Now that he's completed the pilot of "Baker's Half Dozen," Jacobson is working on one in which the ingenue must be a cross between Katharine Hepburn and Lucille Ball. Jacobson describes the character as "a clown with Vassar glamor or if you boil the equation down, it would be a 25-year-old Rosalind Russell."

"Wait until that search starts," Jacobson wailed.

The GROWING DIMENSIONS of *Le Cinema Internationale*

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Buon Giorno, Signor—
Buenas Dias, Senor—
Guten Tag, Mein Herr—
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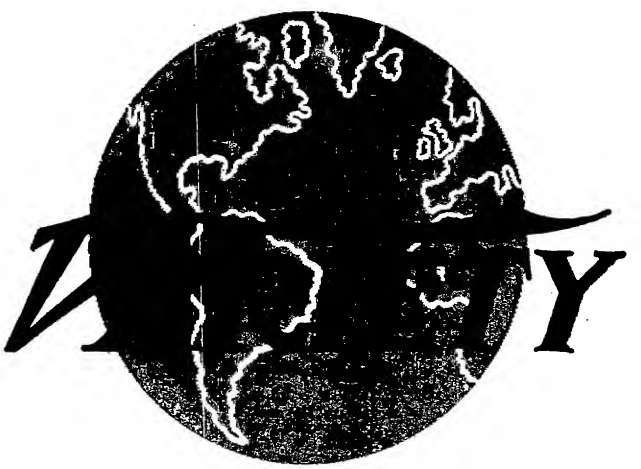

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CBS' 'Salanted News' Formula For Future Set Forth by New Chieftain

No additional manpower changes are planned within CBS News, Dick Salant, prexy of the division, declared last week. Salant said he considers CBS News to be "the best overall news team in the industry," and his future planning will be directed at utilizing its personnel more effectively than has been done in the past.

The "no change" policy covers the Doug Edwards news show as well as the overall news setup; the Edwards show's future has been the subject of much speculation over the past several months. Salant's attitude is that in spite of the increasing gains made by NBC and the Chet Huntley-David Brinkley team, CBS will continue to stress "content over personalities or style."

"They (NBC) may have the most popular pitcher and catcher in the league right now," he said, "but we've still got the best team," in terms of depth in all positions.

Salant declared that CBS News, having shed its sports department, "which we didn't consider as in the sphere of news," will now concentrate all its efforts in the news area. This, of course, will include public affairs, which also has been the subject of considerable speculation since CBS-TV Gotham v.p. Mike Dann was named a liaison to the pubaffairs department. Salant said the appointment of Dann to the consultant-liaison post was made in order to get the suggestions of "experts in creative programming." And on the lighter side, also, "to tell us what a lousy show we had before we went on the air instead of afterwards." Move was made also to end what Salant described as a sort of "civil war" which had existed between programming and pubaffairs.

Also on the Salant agenda is a major effort to boost morale at the key news-gathering and broadcasting level, and he said the selection of Blair Clark as his v.p. in charge of news was made with this in mind. He said that when he had begun looking for someone to fill the post, at key staff levels he found a universally high regard for Clark's abilities and judgment as a newsman. And in Salant's view, those levels are what counts in the

(Continued on page 54)

ABC Gets a Taft TV Affil Taffy

ABC-TV pulled a partial coup in a pair of two-station tv markets this week by grabbing off "co-primary" affiliations on Taft chain outlets in Lexington, Ky., and Birmingham, Ala. Network has trouble cracking the nation's two-station markets, and how much of a breakthrough this is remains unclear.

Besides, picking up time on WBRC-TV, Birmingham, and WKYT-TV, Lexington, ABC-TV grabbed Taft's WKRC-TV, in three-station Cincinnati as a full primary affiliate, which means that CBS, which has to quit the Taft key on March 1, will probably go to WCPO-TV. WCPO-TV has been an ABC primary.

Normally, in two-station markets, one network is a primary affiliate and the other a secondary. These common designations were upset by the ABC-TV announcements about Lexington and Birmingham. Network, however, says the Taft ownership agreed to the idea of "co-affiliates." CBS answered: This is merely a matter of nomenclature to emphasize ABC's affiliation. CBS will nonetheless retain its primary affiliation in both places." The CBS contracts with Taft in the two markets each have better than a year to run and they bear automatic renewal clauses, which Taft has not yet shown he will negate, according to CBS.

With CBS, WKRC-TV in Cincy has run third on the ratings. But also said to be of concern to the ownership in making the March 1 shift to ABC affiliation is an alleged coverage overlap with the CBS Toledo station.

CBS has been having other troubles with Taft. The chain refused to carry the web's morning program block.

American Tobacco Eyes 'Bachelor' As ABC Entry

ABC-TV is holding the door open to American Tobacco Tuesdays at 8, the slot being vacated next season by "Rifleman" (shifting to Mondays). Reportedly, the cig house wants to move in "Bachelor Father," the half-hour film currently seen on rival NBC-TV's Thursday sked.

It was understood that Bristol-Myers originally had a hold on the Tuesday "Rifleman" slot for a new situation comedy out of the Don Sharpe stable called "My Three Wishes." With the advent of American Tobacco as primary contender, word is that ABC took the time away from Bristol-Myers. If the report is true, B-M would seem momentarily stumped in finding a berth for the Sharpe package, since it was intially with NBC and given up and allegedly nixed by CBS.

Like 'Gunsmoke' 'Wells Fargo' Is Eyed for an Hour

"Wells Fargo" may hardly be dead after all. The half-hour western fronted by Dale Robertson, presently seen Mondays at 8:30, might well end up on the NBC-TV '61-'62 roster as the hourlong replacement for "Bonanza" Saturdays at 7:30.

MCA offered the network, an hour version months ago, but it didn't get much attention. Since last week, however, NBC decided to move "Bonanza" to Sundays at 9, in place of the Dinah Shore Chevy show and a new hour was needed to fill the Saturday void.

What gives a 60-minute edition of "Fargo" a special edge in filling Saturdays is the alleged "interest" of American Tobacco in "Fargo," probably for an alternate week half-hour. As a Monday 30-minute entry, the western is dead for next season, what with the shift of Lever Bros. and "Price Is Right" from its current Wednesday time period to 8:30 Mondays next fall.

American Tobacco (Lucky Strike) was forced by NBC to relinquish its share in "Bonanza," because the network came up with full bankroller Chevy. Another American Tobacco brand, Pall Mall (out of Sullivan, Stauffer) has always had an equity in the half-hour "Fargo." It's likely to be Pall Mall which follows the show to Saturdays, while Luckies and agency, BBDO, angry at being booted from "Bonanza," are said to be up in the air about their fall plans.

TAMMY GRIMES A SAUDEK PERENNIAL

Tammy Grimes, starring on Broadway in "The Unsinkable Molly Brown," doubles over Monday (27) to pretape her firth starring vehicle for Robert Saudek Associates, the March 26 edition of "Omnibus," a musical on the dominance of the American female. She'll tape all day, then hop over to "Molly" that evening.

Her other stints for Saudek & Co. have been her "45 Minutes from Broadway" segment for "Omnibus"; two NBC specials, "Four for Tonight" and "Hollywood Sings," and a dramatic stint opposite Rex Harrison in "The Dachet Diamonds," preem offering of "The Dow Hour of Great Mysteries."

'Playhouse 90' In CBS Summer Run?

"Playhouse 90" may make its reappearance on CBS-TV this summer as a replacement for Red Skelton and Garry Moore on Tuesdays at 9:30-11. Show would consist of repeats of top "90" tapes and film shows.

The network is currently working on budgets and clearances and plans to present the idea to the current Skelton and Moore sponsors for their approval. Budgeting factors include residual payments to actors, writers and directors, and such payments would probably amount to considerable charges. But it's figured that over a 90-minute span, these could be divided so that program costs would be attractive to the clients.

Until this year, Moore and Bob Banner, partners in his show, had the right to supply Moore's own summer replacement. In the two summers he's been on the air, Moore has been replaced by the Andy Williams show and "Diagnosis Homicide." But these rights expired last year, and now CBS is free to program the timeslot itself.

MUTUAL OF OMAHA BUYS CHET HUNTLEY

Chicago, Feb. 21.

Mutual of Omaha is giving some needed insurance to NBC-TV's "Chet Huntley Reporting" on Sundays. Sponsor has stepped in to plug the gap created when another insurance firm, Kemper, pulled out several weeks ago and asked to be moved into the preceding "Celebrity Golf" show.

Mutual is pacted for 13 Huntley installments on a major-minor basis, with the commercial deferred to the last half of the show in the minor weeks, i.e. the weeks when Kemper is the major sponsor of "Golf." Although the two companies sell different kinds of insurance, NBC wants to separate them by a quarter-hour. Mutual begins this Sunday (26).

Salant's 'Pushbutton' Powers

Dick Salant, prexy of CBS News, has moved into his job with the most extraordinary powers of a television newsman ever granted by a network or station. Salant is empowered to preempt the CBS television or radio networks with news or news specials at any time without prior consultation or approval by either of their respective presidents. He can "push the button" at will if in his opinion such preemption is warranted.

This unusual state of affairs stems from the fact that when he was named president of the CBS News division, no move was made to replace him as chairman of the CBS News Executive Committee. The committee was set up at a supra-divisional level and Salant as its chairman was empowered to act alone in the committee's absence. These powers included the authority to direct the networks to clear the decks for news and news specials.

Unique situation was disclosed last week following CBS-TV's coup in being the only network on the scene at the United Nations when the rioting broke out in the Security Council chamber. Reason it was there was that Salant had decided CBS would cover Adlai Stevenson's maiden speech as U. S. Ambassador, and it was during this speech that the riots broke out.

Salant indicated he had merely "pushed the button" in the decision to carry the Stevenson speech, even though it occurred during commercial programming time. He had simply, as was his prerogative, notified the tv network it would preempt regular programs to carry the speech. CBS-TV prexy Jim Aubrey was out of town, or Salant would have notified him, but as a matter of courtesy, not for approval. Ditto on the news special carried the same night at 11:15-11:45, covering the rioting.

Extraordinary powers entrusted to Salant are not permanent; they will probably be taken over by CBS prexy Frank Stanton. Salant admits "it's not fair that the president of CBS News should be chairman of the executive committee," and anticipates a change. But it won't happen for awhile since Stanton is currently on a round-the-world trip. Meanwhile, Salant is getting his licks in as often as the news-breaks call for it, as witness last Wednesday (15), with the UN live coverage, the Presidential press conference live and the late-night special on the UN riots.

Funt Sings Familiar 'Candid Camera' Tune: 'Arthur Godfrey's Gotta Go'

San Francisco, Feb. 21.

Allen Funt wants Arthur Godfrey off "Candid Camera"—fast.

The show's creator and part-owner said so, in a few thousand well-chosen words, last week as he wound up a week of filming in Frisco.

Some of Funt's remarks he put on the record, such as:

"Godfrey did help us get an audience (at the tv season's start), but it's not the 'Candid Camera' audience . . . there is substance to our problem . . . I had a different feeling (than CBS and the sponsors) as to the role of the host on the show and the importance of the film . . . we haven't licked the problem completely, but have made Godfrey conscious of the need for reducing talk . . . when he (Godfrey) takes that bow at the beginning of the show, it's not 'Candid Camera'—it's not humility.

"We got a lucky break in a wonderful time spot in a season as dry as I can remember. But next year we'll have to make it on a much stronger competitive basis."

The way to compete, Funt believes, is to concentrate on his film, and forget the guests' chatter.

"We give the listener too little credit for understanding. We never have a problem of filling the time with somewhat better entertainment than the guests' talk."

Off the record, Funt was considerably blunter about Godfrey's participation and admitted he and his two partners, Garry Moore and Bob Banner, "have a new show ready in case we don't win this fight with Godfrey. It'll be differ-

(Continued on page 46)

Kuklapolitans Run Into NBC Dilemma; 7-Up Billings at Stake

Chicago, Feb. 21.

7-Up likes the new "Kukla & Ollie" format, and so does NBC-TV, but the problem now is to find a slot for a five-minute adult strip. If the web's going to get the show it'll have to do some fancy jockeying this week, because the sponsor's option has only a few days to go.

Web so far has offered Dave Garroway's "Today" show, in which the Burr Tillstrom format could be integrated as a daily feature, but 7-Up has nixed it because it prefers nighttime exposure. The Jack Paar show appears to be out of the question because it doesn't quite lend itself to containing the Kuklapolitan strip, and even if it were the network can't offer it because the say-so is up to Paar.

What the sponsor really wants is an adjacency to the Huntley-Brinkley newscasts, which could get it both a kiddie and adult viewership. But the web knows it's impossible to get clearances because the affils love to sell that preceding period locally.

It's a dilemma, and apparently neither of the other networks have the answer either.

The Updated Score On TV Prizes

CBS-TV will expand its Coast-based operation for acquiring merchandise to give away on its audience participation programs. Step is being taken to supply prizes to the three daytime quiz programs that the web will start on March 13.

Decision to expand the merchandising operation put focus on the current prize acquisition practices of the networks. While their practices differ somewhat in acquiring goods to giveaway to contestants and guests, CBS-TV and ABC-TV accept fees and other considerations in addition to the "primary" prize to be given away. NBC-TV says it still holds rigidly to the rules it set in force a year ago, when it declared it will accept from a manufacturer or distributor only the one basic item that it intends giving away.

Not all—indeed few, it seems—of the items given away are paid for.

CBS-TV will start soon (if it has not done so already) following generally the course ABC-TV has always held to. That is the network will take additional merchandise from a manufacturer of, for example, a refrigerator for giving the refrigerator away on one of its new programs. But the additional material will also be given away on the air as well. None of it, the network claims, will ever be sidetracked into the private coffers of people working for the network on one of the programs.

CBS-TV says it does not take cash considerations, as ABC does. However, the network admitted that the Garry Moore show, when travelling, will accept financial aid as it did from a festival committee when travelling to St. Louis recently.

ABC-TV has several daytime audience participationers and quizzes (difference between the shows being that one gives away goods to anybody or everybody and the quiz only gives prizes to the people who win the same or answer the question properly). Mainly, the stanzas, while under the general supervision of ABC's program department are run on a day-to-day basis by the packagers. Packagers of ABC programs "hire" merchandising men, who receive money retainers for acquiring prizes, web stated.

It was explained by ABC that quite often these merchandise men additionally get cash for getting prizes. If they acquire that refrig, which might retail at $500, they might and mostly do take a cash fee from the manufacturer who considers it a privilege getting a plug on the air. Part of the fee (reported range 25% to 50%) goes to the merchandise man (his extra cash—over and above his regular retainer) and the rest goes into a war chest, from which coin is intermittently taken to buy giveaway products that the merchandiser cannot get gratis.

ABC said it restrains sidetracking any of the prizes or fees into private hands by demanding weekly affidavits from everyone connected, however remotely, with the production of its daytime quizzes.

Helen Sioussat's D.C.-to-N.Y. Role

Washington, Feb. 21.

Miss Helen J. Sioussat, veteran CBS executive, has been named to a newly-created post in New York to direct research on a history of CBS.

Socially prominent in the Capital, she has been here three years, primarily in liaison with Congress. Before joining CBS 25 years ago, she spent 10 months as partner in the Spanish Adagio team with Raphael Sanchez. In 1936, she succeeded Edward Murrow as Director of Talks, later adding a CBS weekly round table discussion series on tv, "Table Talk With Helen Sioussat."

Her Book, "Mikes Don't Bite" was published in 1943 for advice to radio speakers.

CBS said her long experience in top-level CBS positions "makes her eminently qualified to direct the preparation of a CBS history."

'PRESSURE BOYS' MOVING IN

NBC-TV's 'Living Presidents'

NBC-TV's Special Projects Unit has on the drawing board a series of one-hour specials for next season "starring" living ex-Presidents who will talk about their "alltime favorite" President. Namely, Herbert Hoover will sound forth on Woodrow Wilson; Harry Truman on Andrew Jackson and Dwight D. Eisenhower on Lincoln.

The Hoover hour entry has already been filmed. The network is now in negotiation with Truman for his program, and overtures have already been initiated with Eisenhower. Latter told NBC to "see me again in the Spring."

"Project 20," which is now getting star-conscious (its Gary Cooper "Real West" entry preempts "Wagon Train" next month) has negotiated for Groucho Marx to do a special program.

Looks Like Curtains for ABC-TV's 'Maverick,' 'Islanders,' 'Hong Kong'

As far as ABC-TV is concerned, "Maverick" has run its course. Prexy Ollie Treyz is anxious to get rolling with a brand new 7:30 to 8:30 Sunday entry next season and hopes to persuade sponsor Kaiser to see things his way This may take a bit of doing for, according to a high Kaiser spokesman, the client is not at all sure that it wants to dump "Maverick," regardless of how the network feels.

If "Maverick" goes, next season will witness practically a whole new Sunday lineup of ABC entries with the 8:30 to 9 "Lawman" as the sole surviving entry. Treyz is on the prowl for a strong 6:30 to 7:30 lead-in show for the evening, followed by another 60-minute adventure series to replace "Maverick." He also contemplates two additional Sunday night hour programs—9 to 10 and 10 to 11, which will mean curtains for "The Rebel" and the "Islanders." Since the Churchill series is slotted 10:30 to 11 this season, disposition of this show would also have to be resolved.

Still another hour casualty is on tap at the end of the season: "Hong Kong," also sponsored by Kaiser. That anticipated audience hike from the recent one-shot 10 to 11 slotting didn't materialize..

Hour 'Gunsmoke' Sold Out; 4 Clients

CBS-TV hung up the SRO sign this week on the new hourlong edition of "Gunsmoke," admitting Johnson's Wax to the club. Sponsor lineup now comprises holdovers L&M and Remington Rand, along with General Foods and Johnson's.

The Johnson's deal provides the renewal wrapup on most of the company's billings on the network, despite the fact that three of the company's shows will go down the drain this spring, "Ann Sothern," "Zane Grey Theatre" and "Angel." Johnson's has picked up weekly sponsorship on Red Skelton and its alternate week half hour on Garry Moore. Sponsor is expected to ink for another alternate-week half-hour on another show as well, though it hasn't yet made a choice.

KELLOGG COIN FOR CUMMINGS SHOW

Kellogg has signed on as an alternate-week sponsor of the new Bob Cummings show on CBS-TV next fall. Series, a comedy show tentatively titled "Fasten Your Seat Belts," is slated for the Thursday 8:30 slot.

Cereal outfit was given first crack at the series because a year ago it had placed an alternate-week order for the "Ichabod" series for a Thursday night slotting, but CBS had failed to match up another sponsor and subsequently yanked the show from the schedule. As a result, web felt Kellogg was entitled to a first crack at Cummings for the Thursday slot. No alternate sponsor on the Cummings show is set yet. And "Ichabod," incidentally, will be back on the schedule for next fall, since the show has gone into fullblown production.

Ed Newman Back to N.Y.

Edwin Newman, NBC's Paris correspondent, is returning to web headquarters in N.Y. to go on general assignment. One of the strong men in the web's news camp, Newman's being brought home to do some of the tv side specials plus some regular radio newscasts.

John Rich, who is now in Berlin for Bill McAndrew's network news department, is shifting to the posh Paris job in place of Newman. Rich's replacement is not chosen.

NBC Sales Pattern On Sat. Nite Pix (30G Per Blurb)

The NBC-TV Saturday night feature films next season will have to be edited in many instances to fit the 9-to-11 p.m. anchorage and also to make room for the 12 one-minute blurbs (plus local cutaways) planned by the web.

Web intends to show two commercials back-to-back, thereby allowing for only six commercial breaks during the course of the 120-minutes. Pricing on each blurb to be carried in the 20th-Fox features (all post-'50s) will be approximately $30,000 apiece. (Network is only selling participations in this, the first regular network airing of former theatrical pix.)

Network program chieftain David Levy is still culling the list of 150 available full-lengthers for 30 final choices. Deal with 20th calls for repeating 20 of the 30. What the final price being paid by NBC-TV for the films is still not known, but just before an agreement was announced last week it was authoritatively learned that NBC was holding out for no more than $160,000 per picture (including reruns) while the 20th price was close to $200,000 per.

Canada's April 1 Edict: 45% Program Content Must Be Home-Grown

Ottawa Feb. 21.

Beginning April 1, all Canadian television stations will become bound by a broadcasting regulation demanding 45% of all program content be Canadian. A year later to the day, it will become 55% and presumably stay that way indefinitely.

The Board of Broadcast Governors, via its chairman Dr. Andrew Stewart, said the stations would have no trouble meeting the quota. Canadian Broadcasting Corp. and affiliated stations were already meeting it, he claimed, and the new-coming stations this year might find it more difficult but could do it. When they applied for their franchies, he said, they "were wholly convinced the target was workable." In fact, he said BBG was mulling plans to produce similar regulations for radio.

'CBS REPORTS' CAUSE CELEBRE

By GEORGE ROSEN

The "Big Showdown" in television is in the making. The final answers won't be known for perhaps months ahead, but the "plot" is already in the hatching. The ultimate decision will determine whether television, ratings or no ratings, billings or no billings, will remain steadfast in its determination to pump a freshness and an intellectuality into the medium's prime time hours or knuckle under to the "pressure boys."

What shapes up as the first real major test of tv's sincerity in providing maximum exposure for public affairs programming will probably be fought out in coming months on the CBS policy-making front. How CBS goes will unquestionably influence the entire medium's future conduct in resisting pressure groups and maintaining its newly-promulgated standards, or reactivating the "intellectual ghetto" of Sunday afternoon in which to relegate "CBS Reports" or anything that smacks of controversy.

As of the moment the highly laudatory "CBS Reports" and its alternate-week companion piece "Face the Nation" are earmarked for continuance in the Thursday night 10 to 11 hour next season (only last Friday CBS board chairman Bill Paley reiterated his intention of not distturbing the program next season). Whether it shows up in that period when the curtain goes up on the '61-'62 season in September or winds up with a Sunday afternoon 6 to 7 p.m. berth is something else again—and will depend on a number of factors.

If CBS, succumbing to pressures, waters down the impact of a "CBS Reports" or "Face the Nation" by shunting it to Sunday afternoon fringe viewing time, it could deal a calamitous blow to the whole cause of an unfettered medium. Whether, under those circumstances, Fred Friendly, already stripped of an Ed Murrow collaborative assist, would choose to follow Murrow's course and chuck the whole thing, or whether a reinvigorated FCC under the public service-conscious Newton Minow would sit calmly by and allow the new advances in public affairs programming to go down the drain, are potential dynamite-laden items.

It's got something more to do than with the mere recapturing of Thursday 10 to 11 for commercial auspices (although there's a locked-in hierarchy at CBS that would relish the opportunity of restoring the more saleable action-adventure segments to that hour period). Rather, the "plot" to overthrow "Reports" has its origins in the lobbying presently going on among groups hostile to some of the things that "CBS Reports" has been saying this season. Foremost among these are the Farm Bureau and American Medical Assn., the former still smarting over the "Harvest of Shame"; the latter rankling over the more recent "Business of Health" documentation.

The farm lobbyists only last week succeeded in getting Sen. Spessard Holland (D., Fla.) to assail CBS on the Senate Floor on

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A Dim 'Future'

When NBC-TV last week announced the purchase of 20th-Fox features for a Saturday night showcasing next season, it dealt a death blow to continued prime time exposure for the network's "Nation's Future" pubaffairs series.

Like the more recent "CBS Reports" entries, it hasn't been getting ratings and current scuttlebut is that it'll wind up on the Sunday afternoon sked for '61-'62.

CBS-TV Pulls Off Neatest Trick Of The Year in Gaining Affil Support On Morning Sked; 90% Clearances

Attaboy, Tom

Sometimes it's hard to tell whether program men really earn their money or they're just faking it. ABC thinks program veep Tom Moore earns his and offers concrete proof in support:

Last fall, 35 ABC-TV and Madison Ave. execs worked up a money pool. The winner would be the man who picked the top four new shows (out of 14) of the new season on the second full Nielsen report. Program boss Moore picked 'em perfectly — one, two, three, four. His choices: "My Three Sons," "Flintstones," the hour-long "Naked City" and "Surfside 6."

Reactivate 'P to P' As Summer Filler; Ann Sothern Subs

Ann Sothern and "Person to Person" will get a new lease on life at CBS-TV this summer, with "P to P" returning to its old Friday 10:30-11 p.m. stand as a replacement for "Eyewitness to History" and the Sothern show going in during the hot spell of either Andy Griffith or Danny Thomas for General Foods.

Sothern stanza will actually hiatus between March 30 and mid-June. Reason is it's due to go off its regular Thursday at 7:30 slot effective the former date, with GF dropping the time at CBS-TV as well. Sponsor, however, had a firm commitment with Miss Sothern and Desilu for 39 shows, while the March 30 date will cover only 26. Consequently, sponsor is using the other 13 for summer purposes.

As to "P to P," the network has about eight completed stanzas on tape which it never got a chance to use, and will shoot an additional five with Charles Collingwood continuing as host to fill out the full round of 13. Firestone's pact on "Eyewitness" is for 39 weeks, so the "P to P" replacement sponsorship is up for grabs.

Network is still working on other spring and summer replacement problems, and CBS-TV Gotham program v.p. Mike Dann has put out a call for panel and game show submissions from agencies and packagers for possible use during the dog days.

On the "probable" side, reruns

(Continued on page 54)

NBC News Shows Come In All Shapes & Faces; McGee, Brinkley Entries

Frank McGee and Dave Brinkley, whether they know it or not, are "in competition" for a prime time weekly half-hour next season. Network news department has prepared formats for both commentators—each a "personalized" review of the news of the week.

The Brinkley show, already making the rounds of the ad agencies and packaged at over $30,000 per half-hour, and McGee's newer entry are both designated as possibilities for Friday nights from 10:30 to 11 p.m. Only one of the offerings can make it into a prime time slotting in the fall.

If neither makes it on Friday, the network presently feels that only some other 10:30 p.m. slot will do. Chet Huntley's own weekly news-feature wrapup will continue on Sunday afternoons, regardless of what happens to the Brinkley or McGee shows.

The CBS-TV station relations boys, along with a strenuous personal salesmanship job by CBS-TV prexy Jim Aubrey, have pulled off the neatest trick of the year in winning clearances and influencing affiliates.

Aubrey, Bill Lodge, Carl Ward & Co. turned the trick by inducing some powerful holdouts to carry the network's new morning schedule and go along with the rotating participation plan after they had gone on record as being completely opposed to it. Among those who changed their minds were the entire Corinthian group, two of the three Storer affiliates and WHAS-TV, Louisville.

Only major holdouts are the Taft and Meredith stations. Storer's WAGA-TV, Atlanta, is still on the holdout list but is expected to move in momentarily. The Storer approval comes in Detroit and Cleveland and involves only half the two-hour morning block, the 11-12 period, but the stations carried only the single hour even before the new sales pattern was announced.

The new clearances boost the coverage factor for the morning hours well over the 90% mark. But more important, in CBS-TV's eyes, was the fact that the clearances insure that the network will get a fair crack at its new sales and program pattern. Until last week, if looked as if some 15 to 20 key markets would not clear for the show, a dangerous situation insofar as selling the period was concerned. Now the number is reduced to about five.

Key elements in the reluctance of the affiliates to go along were their fear that the sales plan constituted an encroachment upon national spot business, and their concern about the volume of compensation they would receive from the network. But the CBS station relations group and Aubrey, who addressed a meeting of Corinthian station managers convinced them that the network's only alternative to the sales plan was a complete discontinuance of network service in the morning. In addition, it's understood several of the stations involved consulted with their spot reps to get their feelings about the plan, and the reps indicated they weren't unduly concerned that the pattern really constituted an invasion of spot business.

NBC's Mitch Itch Vs. 'Untouchables'

Bob Kintner might compete with ABC-TV's "The Untouchables" by using Mitch Miller next season Thursday between 10 and 11 p.m. (same time the ABC stanza will be taking, too).

Miller's sing-a-long format is now running on alternate weeks to the Friday "Bell Telephone Hour." Miller only has a seven-show deal this season, but NBC's attitude today is that the musical program, considering its relatively low weekly budget, might prove ideal counterprogramming to the untouchable (rating-wise) "Untouchables."

NBC's topper Kintner is said to hope that Miller's low budget can lose to ABC and still bring in a decent cost-per-1,000 return for Miller sponsors. No sponsors are yet lined up.

ABC-TV's 'Top Cap'

ABC-TV, which has had rating gold dust with the "Flintstones," plans another adult cartoon series out of the Hanna Barbara studios, titled "Top Cap." Web, next season, will up its cartoon entries to four in the nighttime.

Others will be "Calvin and the Colonel" and "Bugs Bunny."

Changing of the Guards at JWT With Strousemen on the March —On Other Madison Ave. Fronts

By BILL GREELEY

In spite of a flat denial last week by J. Walter Thompson prexy Norman H. Strouse, the long-expected march of the Strousemen is said to be underway at the world's largest ad agency.

Reports, from both within and without the agency, indicate that the new chief who took over from Stanley Resor a few months back is in the process of changing the old guard—picking his own men for top echelon posts from the New York office ranks of 80 veepees.

Word is that Samuel W. Meek, a vice chairman and head of the vast international operation, will retire or step aside for the agency's general council Edward B. Wilson.

Other promotions are reportedly scheduled for account and tv veepees. Wallace Elton, who's been topper on the Ford account, is expected to be named manager of the New York office. Harry W. Treleaven from the tv side is pegged as the new account supervisor on the all-important Ford biz.

Same time, word is that Tom McAvity, who switched from McCann-Erickson to head JWT's tele programming, is now pulling the line of duty in that area while former topper Dan Seymour has been working on new business as well as keeping a hand in the tv works. Seymour was upped to staff (along with a couple of other staff appointments) after Shell Oil and American Home Products defected last year, in what was called "Phase I" of the Strouse Management revamp.

Sales Promotion Pro

Procter & Gamble has pacted for special sales promotion activities on all products with Robert Bragarnick Inc., consultant firm that was formed less than a year ago.

Deal is a coup for veteran agency exec Bragarnick, who ankled as merchandising veepee at Seagram to work in a consultant capacity with the Life mag sales staff. Before Seagram, Bragarnick had been merchandising veepee for Revlon and with Dancer-Fitzgerald-Sample and the old Biow Co. He was eight years with the latter and senior veepee when the shop closed.

Since handling the Life business on his own, Bragarnick has expanded and the corporation now includes two partners, Everett Bradley, who was at Biow and later J. Walter Thompson, and Jackson S. Gouraud, who was national sales manager for Four Roses and before that with Pfizer.

Besides P&G and Life projects, firm recently set up a basic marketing plan for the Tennessee Oil Co. in the southern states and Denver.

Bragarnick says P&G's ad agencies will continue with their merchandising and sales promotion programs while his company will work mainly with the soapery s management.

Orchids for Blurbs

Staff of the American TV Commercials Festival (at Hotel Roosevelt, May 4) has added Walter Cooper, formerly associate producer in tv commercial production at Lennen & Newell as program coordinator; Vincent Infantino, formerly with Ted Bates, as coordinator of film and vidtape blurbs; and Renee Rosenwasser, formerly with TvB, as cordinator of entries and reservations.

Deadline for entries is March 31. Wallace A. Ross is Festival director.

Up and down: Scott Forbes, formerly with Reach, McClinton, has joined the copy department of Lennen & Newell.

Mrs. Florence Goldman, former with J. Walter Thompson as a copywriter on Pond's Scott and RCA, has joined Sudler & Hennessy's creative staff.

William Eynon, formerly radio-tv director at Maxwell Sackheim, has joined Profit Research agency in the same capacity.

Herbert K. Horton, formerly with Young & Rubicam, has joined N. W. Ayer as a commercial production supervisor.

Ernest J. Hodges, Guild, Bascom & Bonfigli (San Francisco) topper on the Ralston Purina account, has been elected to the board of directors.

Alan Johnson, formerly with Norman, Craig & Kummel, has joined Mogul Williams & Saylor as a copy group head.

Veepee stripes for William A. Murphy, media and research director at Papert, Koenig, Lois.

William V. Linn, formerly with McCann - Erickson, has joined Reach, McClinton as an account exec. Linton P. Meade, formerly at Ellington, has joined the agency's copy staff.

With the Station Reps

Some of the selling side of the broadcast industry had false hopes aroused last week as regards Shell Oil's predicted return to spot tv.

Industryites spotted a 10-second Shell ID on WCBS-TV, CBS Gotham flagship, which had to be produced since the Shell-Ogilvy, Benson & Mather shift of $15,000,000 in billings to an exclusive newspaper campaign. The spot featured the "BULLETIN" headline seen in the gasoline company's full-page newspaper ads.

Checkout proved the ID to be nothing more than a rate holder. When OB&M cancelled Shell's spot biz with WCBS-TV, client was committed to a certain expenditure to get full benefit of discounts under the longterm short rate.

Nobody yet, however, is discounting the strong possibility of Shell's return to at least spot campaigning in some markets. And OB&M is known to be preparing 20, 30 and 60-second radio ET's for Shell subsidary products—heating oil etc.

Agency reportedly also is prepping at least one one-minute tv blurb for a spring oil-change campaign which presumably would be placed via the consumer-product billings.

Cleffhanger In Cleveland

Trend to jingle ID's—and lots of them—hits Cleveland's WERE in a custom-tailored package produced by Music Makers, New York. WERE veepee Ed Stevens says the jingles will be used 16 times an hour to intro weather, time, sports, news and other special features (including aud participation gimmicks) throughout the station's 24-hour broadcast sked.

Music Makers prexy Mitch Leigh made three trips to Cleveland to get the feel of the city, and has attempted to slant the music to the city's young moderns. Orchestrations range from solo instrumentals to plush 28-piece band arrangements.

Briefs: Miles Laboratories, for One-A-Day Vitamins,. has scheduled an extensive spot campaign on WABC-TV, N.Y. . . . Douglas MacLatchie is back as tv sales head of Avery-Knodel's Los Angeles office after a leave of absence . . . Art DeCoster, formerly with CBS Spot Sales, is now with the Chicago tv sales staff of the Katz Agency . . . Peters, Griffin, Woodward has added three to the New York tele sales staff: Walter Harvey, formerly with Dancer-Fitzgerald-Sample; Henry O'Neill, formerly with CBS-TV; and Dennis Gillespie, formerly in the reppery's sales service department (now on fulltime sales assignment). Joseph F. Mahan, formerly with TvB, succeeds Gillespie in sales service.

Sarnoff's Cincy Sonnet: 'Go Tint'

Cincinnati, Feb. 21.

Development of tint tv is as much a part of a broadcaster's responsibility, said Robert Sarnoff, as improved programming. The NBC chairman asserted here last week that color video gives the opportunity to develop fresh ad revenue for the expansion of a highly competitive business.

Sarnoff called color an "obligation." Obliquely rapping CBS and ABC, he told admen here, "When they say in effect that we'll get into color later on, after someone else has created the audience, they (the broadcasters) are not fulfilling their responsibility.

"If the broadcaster is expected to lead the audience to higher levels of programming especially in news and information—an obligation most of them willingly assume —should he not also be expected to assume the obligation of leading the audience to a technological frontier that provides a new dimension for greater public service?"

Kennedy's Salute To Frost as Cuffo Contrib In CBS-TV 'Accent' Bow

CBS-TV's new pubaffairs stanza, "Accent," will premiere Sunday (26) with an auspicious opening-show guest, President John F. Kennedy. Opening show is a salute to poet Robert Frost, and the President, an admirer of the poet's, agreed to tape an appreciation of Frost for the opening show.

Tape was made at the White House Thursday (16), a busy day for Kennedy and for CBS crews, since another of the web's news crews was also shooting the President for "Eyewitness to History" the following night, which was devoted to "A Kennedy Close-Up."

Taping, incidentally, was interrupted at one point for a familiar reason. Caroline Kennedy appeared in the hall outside in tears about something, and the President stopped the taping to calm her down before proceeding.

Gordon Hyatt to WCBS

WNBC pubaffairs producer Gordon Hyatt has ankled to become associate producer of the WCBS-TV documentary unit. He'll report to Warren Wallace of the WCBS public affairs department.

Hyatt was with WNBC for three years, most recently as producer of pubaffairs shows, including the experimental series, "Sunday Gallery." Carl Peterson, former radio director at WNBC, succeeds Hyatt at WNBC-TV.

Stanford Shaw's At It Again

Sacramento, Feb. 21.

State Senator Stanford C. Shaw, a San Bernardino Democrat, has renewed his verbal attack on tv, demanding in a resolution that the FCC "take immediate, conscientious steps to improve the tv industry or immediately surrender its control to the states."

Shaw is especially worked up about tv commercials, particularly at dinner hours when they "discuss hemorrhoids, sore feet, livers and nasal passages."

He also claims "prime viewing time (is) consumed by inane situation comedies, trifling game shows and an oppresive bulk of repetitious mystery and western programs . . . the industry has worked to eliminate programs of intellectual controversy, live drama other than sports, news, classics of music and literature and documentaries."

Shaw notes tv "is not strictly a private business but takes on some aspect of a public utility." He claims shifting tv regulatory responsibility to the states "might create an uncoordinated means of bettering the industry . . . it could not conceivably be less effective than the present absence of regulation."

Shaw is a back-bench junior senator who was last heard from early in the general legislative session of 1959 when he made an almost identical speech as a preamble to introducing a bill to control tv commercials. His speech and bill got wide press coverage in California at that time and the bill was quickly quashed in committee for the simple reason that tv is under exclusive Federal jurisdiction. Shaw got sick shortly thereafter and missed the rest of the session. His current resolution is binding on no one—the State legislature passes hundreds of resolutions every year.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Hugh Downs, who won out over NBC objections about sponsor conflict problems and will do the new nighttime version of "Concentration," will have to tape the quizzer early enough on Mondays so that he can appear as a regular on the **Jack Paar** stanza (which is taped about 8 p.m. for an 11:15 opener) . . . RAB's **Miles David**, WMCA's **Steve Labunski**, Blair reppery's **Arthur McCoy** and **Lou Faust** and **Howard Klarman** (one of Labunski's WMCA salesmen) appeared yesterday at NYU to talk on "Sales—From Concept to Contract". . . RCA has set up a scholarship at the U. of Alaska to aid students in science and math . . . **Bill Cullen's** WNBC Radio morning show was turned into an on-the-air birthday party Friday (17), with **Joe Tampone**, the NBC regular bootblack, and program manager **Steve White** among his guests . . . **Fanny Hurst** guesting today (Wed.) on WNBC-TV's "Family" . . . **Henry Epstein** is the new art director for American Broadcasting-Paramount Theatres—after 11 years with the network arm of the company . . . **Perry Como, Cara Williams, Ben Gazzara, June Allyson** and **Harry Belafonte** are **Fred Robbins'** guests this week on the syndicated "Assignment Hollywood". . . **Carl Peterson** joining WNBC-TV pubaffairs staff as public service coordinator vice **Gordon Hyatt** who joins WCBS-TV's film documentary unit as associate producer . . . Actor **Ronald Dawson's** scripting is still paying off abroad—sold six of his scripts to Rediffusion in Malta and two to Radio Eireann in Dublin . . . **Mary Mon Toy** appearing in blurb for Salada Instant Tea . . . **John Maher** has joined WPIX as a sales service specialist . . . **Eddy Manson**, who does musical commercials, will conduct the Florida Symphony Orch. March 16 when his own musical composition, "Symphony #1," will be preemed . . . **Robert S. Wilson**, former director of exploitation for WOR and Mutual Broadcasting Co., has been named director of public relations for the N. Y. State Royal Arch Masons.

CBS Radio prexy **Arthur Hull Hayes** addresses the U. of Pennsylvania's Annenberg School of Communications tomorrow night (Thurs.) in Philadelphia . . . **Daniel Kelly** upped to manager of sales promotion and research at CBS-TV Spot Sales . . . **Ronald Keiser** upped to senior attorney of the CBS-TV legal dept. . . . **Lesley Woods** doubling from NBC's "Young Dr. Malone" into legit's "Advise and Consent" cast . . . **Paul Taubman** celebrating his 25th anni as an orchestra leader in the broadcasting biz this week . . . **Dale Wasserman's** tv scripts covering the past five years will appear in book form . . . **Don Morrow**, emcee of ABC-TV's "Camouflage," tapped to appear at a network conclave in Boston . . . **Mary Lou Forster** featured in cast of "The Eternal Light's" Brotherhood Week program. "Primer for the Sighted," on NBC Radio . . . CBS-TV imagemaker **Richard Heffner** speaking on Sec. 315 at the Western Radio & Television Conference at Salt Lake City Saturday (25) . . . **Lee Farbman**, secretary to CBS-TV trade & business news manager **Harry Feeney**, joining WNTA-TV as a junior publicist under **Larry Lowenstein** . . . CBS has changed the title of its "Aquanauts" series to "Malibu Run," effective tonight (Wed.). Change was made to reflect the new format of the show under producer **Perry Lafferty**, with much less underwater footage now being used on the show.

Eleanor Roosevelt, Mary Margaret McBride, Glorja Swanson and **Gerold Frank** will guest on **Jeanne Anderson's** "The Good Life," weekly quarter-hour radio stanza syndicated by the National Council of the Episcopal Church . . . **Stan Opotowsky**, N. Y. newspaperman, has authored "TV: The Big Picture," study of present-day video, which Dutton will publish in April . . . **Virginia Graham** back from Chicago, where she was speaker for American Women in Radio & Television, and she left almost immediately for Rome to tape 13 five-minute interviews for Alitalia on her syndie radio stanza.

IN HOLLYWOOD . . .

Parke Levy is toying with a new comedy idea that will break with his old tradition of half hours now that he has successfully launched "Pete and Gladys." For a Valentine Day gift he presented his wife with $150.000 mountain top abode . . . The wags are now saying of General Electric, "progress WAS our most important product". . . **Dinah Shore's** 15-year contract with NBC has another 10 years to run. Said an officer of the web, "we'll be paying her long after she's on the air". . . N. W. Ayer is said to be close to a deal with **Walt Disney** to produce the next series of science specials for Bell Telephone. They were done before by **Frank Capra** and Warners . . . **Red Skelton's** appearance on his show last week should settle a lot of questions whether he'll return next season . . . **Sy Gomberg** has put $75,000 tag on his animated "Shrimp" series. Also getting into the cartoon sweepstakes is **Phil Rapp** with "The Bickersons". . . **Don Fedderson** is personally producing the pilot of "Tramp Ship" now at anchor in L. A. harbor. They say he looks like the old fisherman ad for cod liver oil . . . **Charles Straus** pulled out of CBS to set up Crown Productions. On his sked are pictures theatrical and for tv . . . **George Schaefer** around to line up names for "Hallmark Hall of Fame." He is also said to be docketed with a studio for a film directing job . . . **Bob Bagley** named as-promo manager for ABC's western division, replacing **Elliott Alexander**, who switched over to **Cy Howard's** unit at Desilu . . . **Garry Moore** wants to tape every fourth show next season and trim his output from 38 to two less as repeats . . . Allied Artists' **Jack Copeland** is planning 90-minute western satire on the career of Ned Buntline, who was the mentor of Buffalo Bill. Says Copeland, "It will star a top comedian." Whichaway are westerns going?

IN CHICAGO . . .

Some 500 chums of **John Harrington** filled the Hilton Boulevard Room last Thursday (16) to celebrate the sportscaster's 30th anni in broadcasting. **George Arkedis**, formerly of WBBM-TV and now a CBS veep in the radio division, planed in for the event . . . **David Susskind's** "Open End" tapes being shipped to WBKB two weeks after their Gotham exposure in order to keep them topically fresh and, by the way, hopefully to make them more competitive with Kup's "At Random" . . . **Dan Sorkin** subbing for Bob Elson on the WCFL Pump Room interviews, while the latter is in Europe . . . **Don Mann** named manager of special projects for WBBM, in addition to his duties as senior account exec . . . WGN-TV breaking in other Tribune staffers (besides **John R. Thompson**) for sidebar assignments on "Tenth Hour News." **Pat Leeds** the gal police reporter, is tapped for occasional slants, and **Tom Morrow** has become a regular on Sunday nights with light-side commentary . . . **Robert Elenz**, writer-producer at McCann-Erickson, has been hired away by Fred Niles Productions as tv creative director . . . **Ernie Shomo**, veep-g.m. of WBBM, became a first time grandpappy last week . . . **Frank Hart** named chief writer at WGN-TV . . . **Norm Ross** received an Outstanding Civilian Service medal from the U. S. Army . . . Talman Federal renewed its two and a half hour strip on WFMT for a fifth year.

IN LONDON . . .

Under a new networking agreement, ABC Television and Associated TeleVision will each provide one program in three for the Saturday Spectacular slot on the commercial web from end of March. Remaining show will be provided locally by ABC and ATV in their respective areas . . . **Fay** and **Michael Kanin** have scripted "Rashomon" for BBC Television on March 3. **Yoko Tani** plays the wife in this re-jig of the

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SPONSORS FIRMING UP '61-'62

NBC's Mr. K. Goes Into Action

Here are the decisions that Bob Kintner & Co. have made in the past eight days about the NBC-TV '61-'62 sked:

Shifted "Thriller" relatively strong from Tuesday position behind Alfred Hitchcock to Mondays at 9 to create a Monday focal point.

Told Lever Bros. that it was going to move "Price Is Right" to Mondays at 8:30, thereby hopefully creating strong 8:30-10 block that night. Left Lever with option for "Price's" present Wednesday, 8:30 slotting.

Reaffirmed a plan to use the new 60-minute Dick Powell anthology Tuesdays at 9, with the hourlong "Cain's 100" to follow.

Opened the door to Dinah Shore as a Wednesday at 10 regular. Viewed Nat Hiken's new half-hour pilot for "Snow Whites," which Procter & Gamble owns, paving way to move it into Wednesdays at 8:30, if Lever decides against continuing in the post-"Wagon Train" slot. (If P&G buys there, it probably means that the sponsor will also have to buy time in a weaker NBC slot, not yet held by it. Otherwise, comedy could go Fridays at 8:30.)

Mitch Miller was brought back into contention as a regular for Thursdays at 10, opposite new slotting for ABC's "The Untouchables." (See separate story.)

After moving "Bonanza" to Sundays at 9 (vice Dinah) for Chevrolet, which meant that current partial bankroller American Tobacco had to skeeddaddle for the full buy by the Detroit house, NBC made a tentative move to put a new hourlong version of "Wells Fargo" into Saturdays at 7:30 where "Bonanza" is this season. (Separate story.)

Ely Landau's Bid to Buy WNTA-TV But Educ'l Interests Also Want It

A battle between commercial and educational interests for the control of WNTA-TV shaped up in the wake of National Telefilm Associates' decision to sell the Newark-N.Y. station.

Jack White, prexy of National Educational Television and Radio Center (NET), issued a statement declaring that the "availability of Channel 13 provides the opportunity which metropolitan New York has been waiting for to bring educational tv to this area. Educational interests will fight to bring this about and will make every effort to purchase this station at a reasonable price."

Among the commercial broadcasters contending is Ely A. Landau, who heads up a group seeking to buy WNTA-TV and other indie tv stations. Landau, before assuming his new role, resigned as chief exec officer and chairman of the board of NTA.

It's understood that Landau is not interested in buying WNTA Radio AM-FM, which along with the tv station, are up for sale. Educational interests, too, are not likely to be interested in the AM and FM radio outlets. NTA's radio outlets, though, are profitable operations, and it's understood that NTA has had a standing offer of $2,000,000 for the AM and FM outlets.

For the tv station, it's been reported some months ago that an educational group was talking in the neighborhood of $4,000,000. Station broker Howard Stark, in fact, prior to the Landau bowout made an offer of $4,000,000, representing National Educational Net.

In any event, NTA will make money on the stations it acquired October, '57. Purchase price of the three properties was $3,000,000,

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ABC-TV May Drop Sat. All-Star Golf

After four years, ABC-TV is ready to drop "All Star Golf" from its weekend daytime lineup, because of a failure to sell more than half the weekly filmed hour this season. Final decision by the network will wait until the option for renewal of another 26-weeks is due on March 1, but a reliable source said the cancellation "looks likely" because it's only 50% sold.

Made by Glen Films and distributed by Walt Schwimmer, "Golf" holds ABC-TV's Saturday slot from 5 to 6 p.m. Reynolds Metals has half this season, but a year earlier the same sponsor shared the tab with Miller Brewing for a full sponsorship picture.

There is an unconfirmed report that CBS-TV is interested in taking the 26-week series in the fall.

WMIE Pacts Sam Gyson

Miami Beach, Feb. 21.

Sam Gyson resumed his post-midnight celeb gabfest Saturday night (18). Scheduled to handle the WMIE mike from the Sorrento Hotel, on Miami Beach, Gyson will be heard every Saturday and Sunday night.

On his first weekend, Gyson's guests included Sammy Davis Jr.; Jim Bishop; Senor Wences; Miami Beach's DA Richard Gerstein; Max Carey, one of baseball's Hall of Fame; Clarence Moore, publisher of the last Havana independent newspaper The American; Christine Jorgenson and Harry Belafonte.

Arrangements are being made to tape the sessions which will then be released for syndication.

Jaffe Sees Wed. After-Como As Finer for Dinah

One of Dinah Shore's troubles with Chevrolet is that she reportedly refused to do more than eight programs next season. Chevy has gone elsewhere (to "Bonanza" Sundays at 9) and, ironically, Miss Shore now appears willing to do 15 (maybe more) hours next season in order to get a regular time slot.

Her producer Henry Jaffe is bucking for Wednesdays, from 10 to 11 p.m., directly after Perry Como's weekly outing. The slot is hers if she can come up with an inking by the two sponsors who reportedly are being in readiness by Jaffe. Otherwise, NBC is probably going to schedule a film hour behind Como.

Wednesday night slotting would resemble in most of its parts the present Sunday "Chevy Show," for which Miss Shore does 20 hours a season, alternating with other musical formats packaged by Jaffe. But if Wednesdays fall through for next season, the singer is still guaranteed airtime—in specials—for NBC-TV. There has been talk of her alternating on Fridays with "Bell Telephone Hour."

Singer last week said that it was due mostly to a desire on the part of the sponsor to treat her like a saleslady rather than a performing talent. (Chevy dealers loved her, although Chevy brass in Detroit thought it was about time to change patterns and go big for action-adventure.)

'EARLIEST YET' COMMITMENTS

By ART WOODSTONE

The big tv advertisers are moving to buy their fall network programming with greater speed than ever in history. It's almost a February - March "selling season." Roughly, $75,000,000 is firmly committed already, and the networks reportedly can expect twice that amount—at least—within 30 days.

Actually, the selling season seems suddenly to have geared as rapidly as a fire truck on a five-alarm call, leaving the impression in some quarters that most of the major bankrollers will have pinned down a good part of their annual budgets within 45 to 50 days—in some cases before options are due for call-in by the networks.

Basically, the hustling is attributed to two interrelated causes:

In the first place, big bankrollers today realize that the earlier they buy, the greater chance they have for flexibility in picking the right time slot and the right stanza.

Also, instead of increasing the opportunities to graciously pick and choose at leisure, the present high competitive three-network economy has done exactly the opposite. Forced to find special treats (like inviting pricing and exceptional time slots) in order to insure a buck, the networks have got the big Madison Ave. boys grabbing at the line after the fashion of hungry fish. This second phase is being led by NBC-TV, which seems to have adapted to its own use the type of power playing that particularly marked ABC-TV's modus operandi two and three years ago. Some advertisers have been bumped and some key programs shifted in order to attract some of the big money to NBC-TV nighttime, which this season isn't in the best of shape.

NBC appears to have made it a case of "buy now" or lose some mighty attractive spots. In turn, the other webs have had to do likewise, giving advertisers plenty of bargains—if they buy now.

GF's Pronto Decision

In one sense, CBS can be thankful to NBC for seemingly forcing General Foods to make no less than a $19,000,000 decision a lot faster than was generally expected. Kintner offered the bankroller several enticing reasons (especially a crack at the 8:30 Wednesday slot in tandem with the big-rated "Wagon Train") to shift to his web in '61-'62. CBS had no choice, if it wanted the GF biz back, to make its own enticing rejoinder. Unable to resist the CBS parley, GF closed a new deal rapidly. (Already the $19,000,000 has turned into approximately $30,000,000 in fall commitments to CBS.)

It may even be that rival offers had something to do with the quickness of a Procter & Gamble decision to return $22,000,000 next season to ABC-TV. Actually what happened is not known except to a few network and ad officials, but it's for sure that ABC has the money back, even though P&G is not certain about the future of three of the programs that are

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Alan Wagner Exits B&B For CBS-TV Programming

Alan Wagner is exiting Benton & Bowles to join CBS-TV as a general program exec in New York. Wagner is the second B&B exec to be brought into the CBS-TV programming setup by v.p. Mike Dann; first was Larry White, who last week was named v.p. in charge of daytime programs after a year with the web.

Wagner, who was most recently manager of program services at the agency, will take over many of the program development projects handled until now by White. He's been with B&B four years, and also conducts a once-weekly radio show on opera via WNYC, N.Y. Appointment is effective March 25.

NBC High on Hyatt to Ride With DuPont's $9,000,000 Sun. TV Entry

Arbitron Top 10

(Feb. 13-19)

Candid Camera (CBS)	29.0
My Three Sons (ABC)	27.3
Untouchables (ABC)	26.7
Flintstones (ABC)	26.2
Ed Sullivan (CBS)	25.0
Bob Hope (NBC)	23.8
Danny Thomas (CBS)	23.8
Andy Griffith (CBS)	23.7
What's My Line (CBS)	22.7
Checkmate (CBS)	22.1
Dobie Gillis (CBS)	22.1
Jack Benny (CBS)	22.1

WCBS Radio Gets Yanks In Break With Tradition

For the first time in many years, a network o&o will carry major league baseball games. WCBS Radio, the CBS flagship in N.Y., has been signed by the N.Y. Yankees and Camel cigs and Ballantine Beer as the AM outlet for their regular season and exhibition games. WPIX will again carry the telecasts.

Deal marks the first time the ballgames will be broadcast on FM, too. Arrangements are for all regular and exhibition games to air on WCBS-TV. On AM, weekday afternoon exhibition games and weekday afternoon home games will not be carried because of scheduling problems. However, the commissions mean that only about 18 of the total of 160 league games will be missed.

Yankee games for the past several seasons have been carried by WMGM, the Loew's station in N.Y. But the indie is about to change hands, and Crowell-Collier, the incoming owners, indicated to the Yankees they didn't wish to carry baseball because of the extensive format changes they intend to make in the station's operation.

Matching baseball and o&o stations has traditionally been a problem in radio, simply because the webs have scheduled afternoon programming throughout the year which could not be preempted by the ballcasts. Actually, WCBS (when its call letters were WABC) once carried the Yankee games, back in 1937, but the web raised cain because it was preempting the network soapers and a rule thereafter was laid down that no o&o could contract for weekday baseball.

However, with CBS' abandonment of the soapers last November, and with only the network 10-minute newscasts and some five-minute features programmed during the afternoon, the decks were cleared for WCBS to move in on

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HELENE CURTIS EXITS 'TO TELL THE TRUTH'

Helene Curtis will pull out of its alternate-week sponsorship of "To Tell the Truth" on May 20, leaving the show half sponsored for the balance of the season. Other sponsor on the CBS-TV stanza is Whitehall Pharmacal.

Cancellation puts the Goodson-Todman package into uncertain territory as regards its renewal for next season by the network. Show had already fallen into the "iffy" category for fall, with the Curtis defection making its prospects even more dismal.

"Truth" is the second show Curtis has ankled on CBS-TV this season. Last month, it called it quits on "The Witness," on which it had an alternate-week half-hour, and refused to go into the "Gunslinger" replacement. Agency is McCann-Erickson.

Don Hyatt, the man who heads NBC's Project 20 unit, reportedly is the one destined to serve as busiest producer for DuPont's $9,000,000 Sunday spread next season.

NBC-TV's "DuPont Show of the Week," which begins 39 hours over a 52 week spread on Sunday, Sept. 17, will be a potpourri. There'll be music-variety, actuality dramas (a la "Armstrong Circle Theatre"), a couple of purely fictional dramas and some public affairs programs, mostly in the documentary vein.

Irv Gitlin, exec producer of NBC creative projects (out of the news department) and Hyatt, exec producer of NBC special projects (out of the program department) and program veep Gene Burr so far are the main characters in the ever-changing format that DuPont has adopted. Even though the DuPont-NBC marriage is official and the format is established, all the details are not ironed out. However, the details there suggest that Hyatt will inherit the lion's share of the 39 programs.

He'll be doing several musical documentaries, according to the tentative and still fuzzy list of particulars. They are expansions of things like "Ragtime Years" and "Music of the 30s." Seems the emphasis will be mainly on Americana, which evidently is in accord with established DuPont tastes.

Burr's role calls for a few dramas and some musicals more conventional (for tv) than the stuff proposed by Hyatt. Gitlin will do some straight pubaffairs, it's understood, one of which might be on foreign location with an American slant.

DuPont has had several proposals put before it by NBC brass, some of which it has reportedly okayed. What is said to be happening is that the bankroller is allowing the producers chosen so far to submit "favorite ideas." It's said

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Johnson's Wax In CBS Ayem Splurge

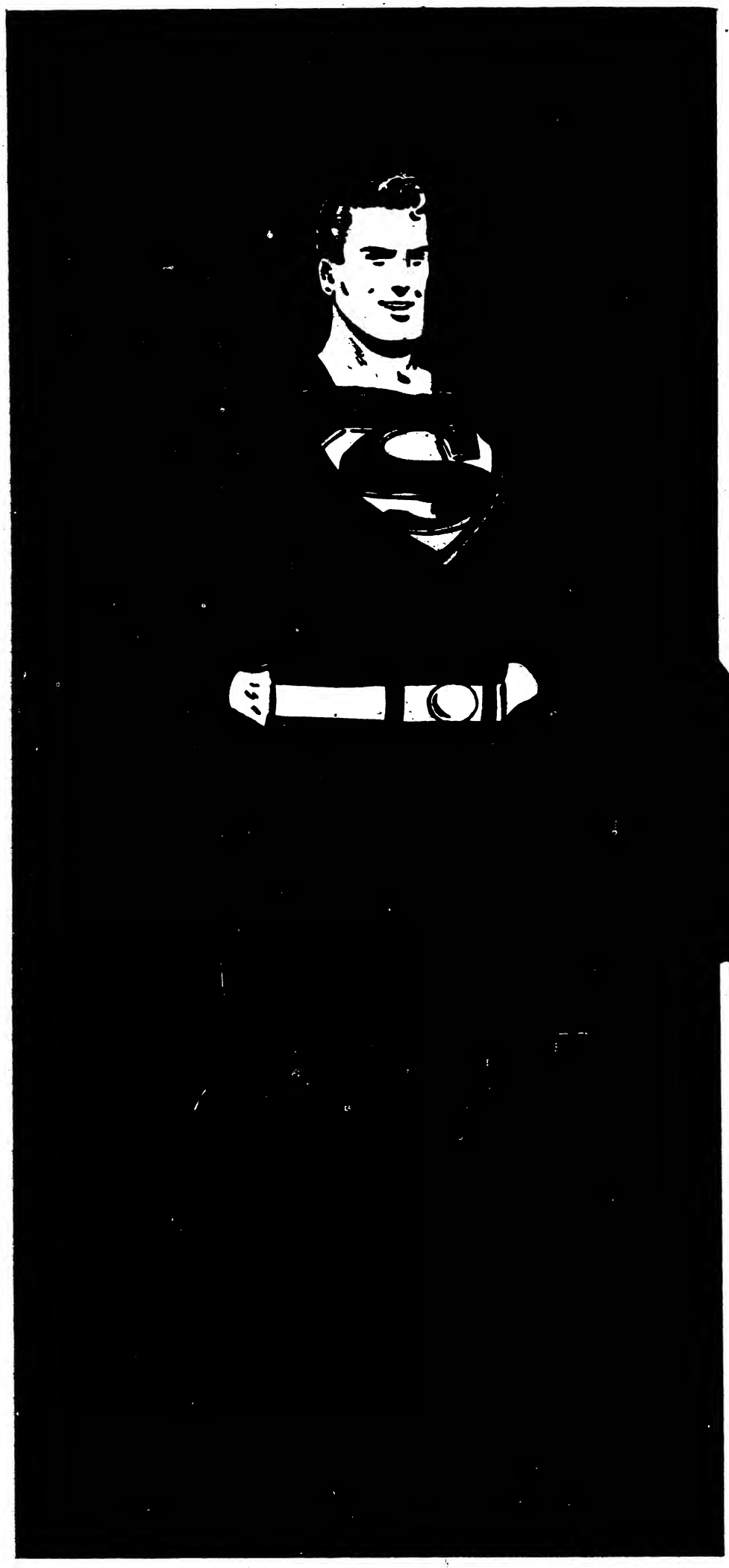
Johnson's Wax gave CBS-TV's new morning sales plan a hefty hypo this week when it ordered some $525,000 worth of daytime business on the network and allocated about half of it to the new morning advertiser rotation plan. The Johnson 500G outlay comes on top of some $1,000,000 it has already booked on CBS daytime during the first half of the year.

Entire Johnson order is for its Raid insecticide and will run from May through mid-July. Breakdown calls for 34 afternoon quarter-hours during that period, along with 87 minutes in the morning. Final details as to scheduling has not been worked out, but Johnson will be running nearly 10 one-minute partcipations a week during the term of its deal, and the order brings the morning 10-12 lineup well past the 50% sold mark.

SRO for Triple Crown

CBS-TV has sold out its annual Triple Crown coverage on television this spring. Pabst Blue Ribbon has moved in to take over half sponsorship, with Wynn Oil and Pall Mall picking up one-quarter each. Pall Mall additionally will sponsor the Kentucky Derby Preview show.

Pabst deal marks the brewery's return to network tv after a considerable layoff; its last appearance was as sponsor of ABC's boxing card before Gillette took it over. Wynn Oil, a motor additive, is new to network tv. Triple Crown this year is scheduled for May 6 (Kentucky Derby), May 20 (Preakness) and June 3 (Belmont Stakes).



★★★★★★★★★★★★★★★★★★★★★★

It's a Bird

IT'S A PLANE

It's SUPERMAN!

★★★★★★★★★★★★★★★★★★★★★★

104 sensational live-action half-hours starring the world's GREATEST adventure character!★★★★★★★★

FOR THE FIRST TIME... you can strip the most famous, highest-rated children's show in the history of television... SUPERMAN... idol of millions from coast to coast!★★★★★★★★

FOR THE FIRST TIME... SUPERMAN is now available for general sponsorship! Link your product to America's favorite hero —**100% PRE-SOLD TO A ★MAMMOTH AUDIENCE!★**

You'll get super-stories and super-salesmanship with...

★★★★★★★★★★★★★★★★★★★★★★

SUPERMAN!

★★★★★★★★★★★★★★★★★★★★★★

another outstanding series from

FLAMINGO

Faster than a speeding bullet

A blast of enthusiasm for SUPERMAN is charging across the country.. and it NEVER LETS UP!

SUPERMAN

The [illegible] comic strip character...

ten million readers each month!

Millions of [illegible]

the favorite of more than 25 million viewers everywhere!

...more powerful than a locomotive!

CONSISTENT RATINGS — leading your market's top ten year after year... packing the same impact today as the first year SUPERMAN was produced!

STRONG RATINGS —SUPERMAN shows overwhelming strength in every rating survey, every time slot, every market, against all competition!

SUPERMAN is more than the top children's show... it's the favorite of millions of adults who love action and adventure!

WITH SUPERMAN YOU CAN BE SURE OF THE HIGHEST RATINGS ... THIS BLOCKBUSTER BEATS ALL COMPETITION!

The highest rated children's show in the history of television.

Station	City	Survey Date	Course	Time	Rank in Variety's Top Ten	Rating	Share
					2		
					8		
					7		
					3		
					4		
					2		
					7		
					6		

NEW RATINGS IN STRIP FORMAT SHOW SUPERMAN STRONG AS EVER!

... AND LOOK WHAT HAPPENS EVEN ON WEEKENDS!

...able to leap tall buildings in a single bound!

...and watch the children in your audience jump at the opportunity to match the amazing feats of SUPERMAN!

...100% promotable

SUPERMAN fights a never-ending battle for truth & justice

Hailed by all responsible members of the community, SUPERMAN is recognized as a strong and healthy influence on children.

This extraordinary crime-fighter has been honored more than any other fictional character...

FLAMINGO is proud to offer SUPERMAN as a high-quality series, one that has earned respect as well as ratings!

Get your share of this huge audience now — up, up and away to your phone... call for SUPERMAN!

FLAMINGO FILMS [illegible]

Tony Miner Blasts TV Censorship; 'Only Synthetic Hogwash Gets Okay'

A stinging attack on television censorship as it exists today was delivered by Worthington (Tony) Miner, exec producer of National Telefilm Associates' "The Play of The Week." He spoke of official censors within the industry and the censorship of advertisers on programming.

Said Miner: "Under the code of censorship existent in television today, not one of the world's greatest dramatists would, in his own time, have been permitted to put his play on the air. The combined force of advertiser, advertising agency and network is dedicated to the emasculation, if not the total destruction, of vital, passionate theatre."

Miner, speaking at a recent meeting of the Radio and Television Executives Society, said he did not advocate total license for tv. Rather, he called for enlightened supervision because of its free, easy access to the young, for one major reason. "But to say how and when is a very different thing from saying it may not be produced at all," he declared.

"Realistically I accept that under the existent economy of network broadcasting, the advertiser and his agent must in self-protection drive dramatic programming deeper and deeper into the swamps of mediocrity," Miner continued. "An agency struggling to justify its 15% commission must attempt more and more to control the creative aspects of production—not to improve the quality of the program, but solely to eliminate any forthright or provocative quality that might offend a buyer in Sheboygan.

"It has been said—and wisely—that great theatre exists only as it concerns itself with three basic areas of living conflict—politics, religion and sex—and it is precisely within these areas that censorship wields its wildest and most hotly defended red pencil."

He credited Ely Landau, recently resigned chief exec of NTA, for keeping tv's usual forms of censorship away from "The Play of The Week." He also spoke of the dire warnings about telecasting "The Iceman Cometh," warnings which never were realized once the telecast took place. "No network censor would have passed this production—but by the same token, 80% of all our productions this year would have been refused. Integrity of purpose and dignity of spirit are weightless assets on the censor's scale," Miner added.

Miner wound up by attacking the programming which tv's current censors permit. "What is left? Synthetic hogwash and violence! Not one corpse per half-hour, but three. Shot through the guts, the head or the back—the bloodier the better—Nielsen and Trendex demand it! . . . Here, then, is the ultimate evil of censorship. One may defend some of the things it deplores—but who can defend the things it permits? Mediocrity, boredom, sadism and untruth. Over my name, I'll let 'The Iceman' stand. Let the censor and his supporters put their names over 'The Untouchables'."

NTA'S CANADA SALES; PRE & POST-'48 PIX

Seven major sales of pre and post-'48 feature films have been announced by David Griesdorf, prexy of NTA Telefilm (Canada), Ltd.

Largest individual sale of over 300 20th-Fox films was made to CJAY-TV, Winnipeg, Man. Post-'48 pix were included in the deal. In addition, CJAY-TV bought 10 series. Station CBNT-TV in the same city bought 78 features.

CFCM-TV, Calgary, Alta., contracted for over 300 features and "The Play of the Week" series Toronto's CFTO-TV bought 250 NTA features, and Prince Albert, Sask., will play over 200 of the 20th-Fox features on CKBI-TV. Other deals included CFCF, Montreal, CJCH, Halifax; CKOS, Kitchener, Ont.

WSB-TV's Sneak Previews

Atlanta, Feb. 21.

Taking a leaf out of motion picture theater book WSB-TV Saturday (18) started a series of special sneak previews of oft-requested pictures. Screenings start at 12 (midnight).

Title of pic to be shown is unknown, even to staffers at station outside of those in film department.

This sneak deal preempts time allotted (every other week) to "Play of the Week," which will be presented Sunday nights in future in the late late slot.

Mex TV Spreads Wings, Invading U.S. With Shows

Mexico City, Feb. 21.

This year the build up of an "invasion" of the American market by Mexican produced shows is to be intensified. Emilio Azcarraga Jr., Televicentro head, said that initially plan is to reach a wide Spanish language audience in key north of the border cities. And programs are also to be channeled into Latin America in areas where local television has videotape facilities.

Export of Mexican programs allegedly will give new impetus to Mexican tv, Azcarraga said. Dramatic and musical shows will be sent off to New York, Chicago, Los Angeles, San Antonio and Miami. Luis de Llano and Rene Anselmo, Televicentro execs, are studying possibilities and are charged with setting up distribution which may also go into other likely areas.

In Latin America there is a steady buildup of sales to Panama, Venezuela, Puerto Rico, Argentina and other nations, Azcarraga said.

But major concentration is to be aimed at the American market, with this spurred by the success of test telecasts in Los Angeles where a Mexican dramatic series met with good public response. Another series is now telecasting in area for the Spanish language market. Azcarraga, while not making any definite statement indicated there is also a possibility of attempting to reach a broader audience via dubbing or subtitling of Mex shows for general American release.

Frances Horwich Show, Five Others Prepped In Saperstein Expansion

Chicago, Feb. 21.

Henry G. Saperstein, prexy of both Glen Films and UPA Pictures, is piloting six new teleshows for both network and syndication, among them a new half-hour format for video schoolma'rm Frances Horwich. New property, using working title of "Reading, Writing and Spelling," is to be aimed at graduates of Miss Frances' erstwhile "Ding Dong School" and is designed to instruct them in the use of words.

UPA, which currently has "Mr. Magoo" and "Dick Tracy" in syndication, is prepping a pair of half-hour animated series for next television season, one of them based on "Duffy's Tavern" and the other to be a cartoon mystery thriller, tentatively titled, "Boo!" Saperstein is seeking network takers off drawing board presentations.

Glen Films, his other company which specializes in sports shows (ABC-TV's "All Star Golf," for instance), has made pilots for three proposed series. One is to be a 30-minute boxing show, with Pete Rademacher taking on challengers from the audience; another a half-hour golf show, "Triple Birdie Jackpot," which speaks for itself; and the third a half-hour show on fishing and hunting.

'College Anthology'

Hollywood, Feb. 21.

Jeffrey Hunter will portray the role of Father Edward Sorin, priest-founder of U of Notre Dame in 1842, in "The Trial," pilot of "A College Anthology," proposed as a Four Star vidpix series.

K. T. Stevens has femme lead in half-hour seg which Joseph Pevney directs and Jerry Stagg produces.

WB Appoints 3 In TV Expansion

Hollywood, Feb. 21.

Jules Schermer, Howie Horwitz and Arthur W. Silver have been named supervising producers of Warner Bros. tv division, which remains under the overall supervision of exec producer William T. Orr and his associate, Hugh Benson.

Appointments were in line with WB's stepped up tv activities, currently grossing an estimated $30,000,000 yearly.

In the realignment, Schermer will have responsibility for "The Roaring 20's," "Lawman," and "Las Vegas." Horwitz will be in charge of "77 Sunset Strip," "Hawaiian Eye," and "Surfside 6." Silver's shows will be "The Cheyenne Show," "Maverick" and a new series called "Tumbleweed."

Producers continuing in charge of individual shows include Stanley Niss, Burt Dunne, Jerome L. David, Ed Jurist, Joseph Mansfield, Boris Ingster, Coles Trapnell, Charles Hoffman and Tom McKnight.

WB prexy Jack L. Warner said that because of increased production activity, the studio is currently negotiating with various producers to fill tv assignments. The five new series currently in preparation and production include: "Las Vegas," "Solitaire," "Tumbleweed," "Room for One More," and "The Force."

NTA REPRIEVE ON SAG RESIDUAL RAP

Hollywood, Feb. 21,

Screen Actors Guild's board of directors has voted to withhold filing of a lawsuit against National Telefilm Associates for overdue tv residual payments. Plan now is to hold joint meeting between NTA reps and reps of SAG, Writers Guild of America and Directors Guild of America "in an attempt to negotiate a satisfactory solution of the problem."

SAG charges that NTA owes residual payments to SAG members for three series—"The Twentieth Century-Fox Hour," "Man Without a Gun" and "How to Marry a Millionaire"—filmed by 20th for NTA release. WGA and DGA presumably are in the same situation.

Meeting likely will be held in two or three weeks.

Vidpix Chatter

Ernest Motyl has been placed in charge of MGM's N.Y. TV commercial and industrial division office . . . Joel Weissman has joined NTA Telestudios as a staff director . . . Arthur M. Frankel, head of Screen Gems' Coast legal department, has been elected assistant secretary of the company . . . David L. Wolper has purchased the rights to a Czech-produced film on Soviet astronauts, "Before Man Steps Into Space," . . . SG's has appointed Alfred Fernandez Jr. sales manager for Mexico . . . Jack Dunning named supervising film editor for MGM-TV . . . Michael A. Palma, exec veepee of Transfilm-Caravel, appointed veepee and chief financial officer of TFP Inc., entertainment subsid of Buckeye Corp. . . . Caribbean and South American markets are being toured by ABC Films exec veepee Harold J. Klein . . . Goodson-Todman's NBC-TV hour gumshoer, "Los Vegas Beat" will be screened by the web in New York March 3. First episode has rolled with location shooting in Los Vegas, at Boulder Dam and interiors at Para studios on the coast.

Filmaster's Place In the Sun; Off To the Races With 'Beachcomber'

By BOB CHANDLER

Winter Park, Fla., Feb. 21.

After six highly successful years of doing other people's film production, Bob Stabler's Filmaster Inc. is making its first major effort to establish itself as well as an important creative force among the Hollywood telefilm independents. Major is the proper adjective for the effort—it involves the expenditure of upwards of $1,700,000 this year in new programs and pilots.

It's characteristic of the boldness and confidence of Stabler & Co. that their first series effort in the new approach, "The Beachcomber," starring Cameron Mitchell, should be scheduled for a firm 39 stanzas for distribution on a new regional sales approach, and that it should be filmed off the beaten production paths here in the mid-Florida area.

Since 1955, the time Stabler founded the company, Filmaster has had a top reputation as a "contract producer," a company supplying below-the-line services for other producers. Company got its start on a CBS contract to produce "Gunsmoke," and since then has filmed "Have Gun, Will Travel," several filmed "Playhouse 90" stanzas, "Troubleshooters," and currently, "Death Valley Days."

"Death Valley," which Filmaster won in bidding against some 29 other producers, marked the first series in which the company took on above-the-line, or creative control, as well as the actual physical production duties. And for Stabler, it marked a major step forward. But it still didn't mark the ultimate goal of development and ownership by the company of its own properties.

"The Beachcomber" does. So does "Our Town," on which a pilot will be filmed within a couple of weeks, as soon as casting is completed on the Thornton Wilder property. So does a new half-hour football series starring Elroy (Crazylegs) Hirsch, basic format of which is a passing contest among the top pro quarterbacks. So does "Flat Top," series about the U.S.S. Enterprise, which may be piloted this spring if the script can be completed.

More Series

Beyond this, there's a "Swiss Family Robinson" series in development, a series of five-minute "Night Side" capsules, based on the KMPC, Los Angeles, feature, an Amazon-located show on the drawing boards, and at least one one-hour series under consideration. That's the longrange planning, but the immediate projects are "Beachcomber," on which six shows have already been completed, and "Our Town."

Stabler's operation, though predominantly anchored in telefilm programming, integrates all phases of film production—commercials, industrial pix, and military films, as well as occasional theatrical features. And it was the military angle that brought the company into Winter Park and its own studio setup here. Company hired Col. Bob Kearney to head its military operation when he retired as head of the Air Force film unit at Orlando, a stone's throw from here. At the same time, Stabler found a compact, well-planned three-stage studio in Winter Park and took a longterm lease on it a year ago.

When "Beachcomber" came

(Continued on page 52)

Post-'50 WB Sales

Another five markets have signed up for the post-'50 Warner Bros. package of 40 pix. Total market count now is 44 markets.

New deals include KBMT, Beaumont, Tex.; WILX, Jackson, Mich.; WKZO, Kalamazoo, Mich.; WAVY, Norfolk, Va.; and WTCN, Minneapolis.

Screen Gems In Enright & Crown Deal on Live TV

Aladan Productions, headed by Dan Enright and Alfred Crown, has inked a coproduction deal with Screen Gems, to develop live tv programs, including dramatic and panel programs.

Deal marks Enright's bid to return to tv following an eclipse in the wake of the tv quiz scandals. Enright, in association with Jack Barry, had been the packager of "Twenty One," which splashed the Charles Van Doren scandals.

Enright-Crown deal is the second one for SG in the live tv area. Recently, SG retained Herbert Sussan, former director of special programs for NBC-TV, to develop a package of live dramatic and musical specials. Under the Aladan deal, Enright and Crown would serve as exec producers of their shows. First of these series is expected to be ready for network sponsorship next fall.

Crown, who has been in the motion picture business since 1931, has served as v.p. of Samuel Goldwyn Productions and prez of Moulin Productions. During the past year, Enright has been developing motion picture properties with Crown. One of the properties was "Blast of Silence," shot in N.Y. and sold to Universal Pictures. Team also acquired the motion picture rights to a Shelly Smith novel, "The Idyll" to be filmed in London, with David Greene directing.

Some of Enright's tv credits include "Concentration," "Do Re Mi," "Tic Tac Dough," "Juvenile Jury," and "Life Begins at 80."

Unique Distrib Plan On WNEW-TV's St. Pat Show for Schaefer Beer

Unusual distribution pattern on a taped one-hour special commemorating St. Patrick's Day has been worked out by Metropolitan Broadcasting, Schaefer Beer and BBDO. The one-hour special is being produced by Met's WNEW-TV on order from the agency.

Under the plan, which was originated by BBDO and sold to Schaefer, its account, the show will air March 16, night before St. Pat's Day, on WNEW-TV, N.Y., and simultaneously in other Schaefer markets like Philadelphia, Albany and Boston. Met retain rights to the show for its own stations not within the Schaefer distribution pattern, like WTTG, Washington, and KMBC-TV, Kansas City.

Special, titled "The Story of St. Patrick," stars Myron McCormick and was written and produced by Met's Mel Bailey. Idea originated with BBDO, which went to Met's v.p. for television, Bennett Korn, and commissioned him to come up with a St. Pat's Day show which he could use regionally. Then the agency sold the idea to Schaefer and worked out the distribution arrangements jointly with the sponsor and the broadcaster.

WCFL Pacts Ralph Kiner

Chicago, Feb. 21.

Ralph Kiner, onetime National League slugger, is making the jump this year from the dugout to the radio booth. He's signed with WCFL here to do color, vis-a-vis Bob Elson's play by play, of the White Sox games. Last season Kiner had managed San Diego in the Pacific Coast League.

WOLPER ROLLS WITH ROOKIE, SPACE SHOWS

Hollywood, Feb. 21.

Filming starts today (Wed.) at two distant U.S. locations on two of Wolper-Sterling Productions' hour long specials. "Biography of a Rookie," under the direction of Mel Stuart, who also is producer, gets underway with a three-week shooting schedule at Vero Beach, Fla. Cameraman and codirector James Wong Howe heads the 10-man crew filming baseball rookie Willie Davis at the Dodgers' training camp.

Producer-director Jack Haley Jr., with another crew at Langley Field, rolls the documentary tv special "Project Man Into Space," which is slated for a week of shooting at the U.S. Astronaut Training Base.

SCREEN GEMS' $50,000,000 BIZ

Dig That Digges

San Francisco, Feb. 21.

The only way a continuing supply of quality syndicated programming can be maintained is for "responsible stations, clients and agencies in the top markets to share proportionately in the costs," CBS Films administrative v.p. Sam Cooke Digges said here today (Tues.).

Digges, in an address to the San Francisco Advertising Club, attributed the decline in syndicated product to the "price squeeze" fostered primarily by stations in the top markets. "Today," he said, "approximately 60¢ out of every dollar grossed by syndicators comes from sales made directly to stations. Yet stations are hard bargainers, and tend to demand special price cuts even though production costs have mounted steadily year after year."

Digges declared that "this cost-price-profit situation has resulted in the smallest number of first-run properties being made available this year in the history of the film business." He pledged that CBS Films would supply a "regular flow of top calibre programs, but asked the stations, agencies and advertisers to "fight for good programs" and to "pay for good programs" to help fulfill that pledge.

He used San Francisco itself as an example of how payment of "reasonable" prices for top shows can pay off for stations and advertisers. The five top syndicated shows average a 19.4 rating and deliver a cost-per-thousand "that rivals anything the networks can offer—$2.64 per thousand per commercial minute." And the figure, he said, assumes "top dollar" for both time and program.

Key to success in the use of syndicated film, Digges declared, is to "use top shows, pay top dollar, deliver top audiences, attract top clients."

'Play of Week's' Chi Flop Seen Tempoed to Dismal Legit Record

Chicago, Feb. 21.

There's a better than fair chance that the second skein of "Play of Week" won't find any takers in Chi. The NTA property may be a solid performer in other markets, but in the Windy City it's an acknowledged flop.

Failure of the highly respected series to get respectable ratings (and sufficient sponsorship) here perhaps reflects again Chicago's notoriety as a poor legit town. "Play" has been getting two exposures a week on WGN-TV and has been running last in both time periods versus Jack Paar and rerun feature films. In fact, the combined rating for both outings wouldn't move it up a notch on either night. Needless to say, it's going begging for spot advertisers.

Not to lay a disproportionate share of the blame on the local press, the truth is that "Play" has only had token reception here, compared with its newspaper treatment in other markets. A round of stories heralded its Windy City premiere, and then there was the expected round of reviews of the first couple shows. Since then, however, it's been virtually ignored in the video columns, except for consistent inclusion in the "recommended viewing" listings.

The drama critics have totally backed away from the show, some because they don't want to invade the telecritic's bailiwick and others (Syd Harris of the Daily News, for instance) because they outspokenly don't like television, with serious drama or without. (WGN-TV's "Great Music from Chicago" series has had similar luck with the music critics here).

As for the tv critics, some have admitted privately—and others

(Continued on page 47)

OF's 92G Profit For 6-Mo. Period

Official Films prexy Seymour Reed reports a $92,000 profit for the period of July 1 to December 31, 1960. The unaudited, before-taxes figure contrasts with a pre-tax loss of $1,495,000 for the same period of the previous year.

Reed says that because of the available tax loss carry-forward, the $92,000 profit will require no federal income tax payment.

Since financial reorganization about a year ago, Official has been having sales successes, particularly with shorty series out of newsreel files. Company recently acquired rights to Paramount's newsreel library, and plans to produce hour and half-hour tele specials along with the sale of stock footage to tv producers.

Filmways Stock Offering

Washington, Feb. 21.

Filmways Inc., New York, which produces tv commercials and tv programs, has asked the Securities & Exchange Commission for permission to make a stock offering.

Three blocks of common stock are being offered, some for public sale and others in connection with the acquisition of literary properties. Rod Erickson is listed as president.

Ward-Scott On Animation Spree; 3 New Entries

Hollywood, Feb. 21.

With the television tide of animated cartoons on the upsurge, Ward-Scott Productions, producers of ABC-TV's "Rocky and His Friends," are gearing their activities for the filming of three additional tv shows.

Ward-Scott, an animated cartoon factory headed by Jay Ward and Bill Scott, have sketched out plans for the production of "Green Hopper," 30-minute show revolving around a frog, wolf and bear; "Simpson and Delaney," a Laurel & Hardy animated duo; and "Super Chicken."

Each of the shows, of course, will be dubbed with human voices. Hans Conreid, Alan Reed and Chris Allen have already been voiced-in for the "Hopper" pilot which is currently being shopped around the ad agencies. Previously completed and in the offing is "Fractured Flickers" a show comprised of film footage from silent pix which is reedited to bring about unusual and funny situations. Each of the "Fractured" shows, according to Ward and Scott, will cost in the neighborhood of $50,000 per segment.

All animated shows will be scored with original background music and themes. With this in mind, Ward-Scott are expanding their activities whereby they'll swing some of their activities in a musical direction. Already under way is the building of a musical library which will include musical tracks for the various shows. Depending on the value of the music, some will be used for release as recordings.

Frank Comstock, Dennis Farnon and Fred Steiner thus far have been employed as composers for the company which in time hopes to hire additional composers for

(Continued on page 47)

RECORD BILLINGS, NEW PROPERTIES

By MURRAY HOROWITZ

Screen Gems, the Columbia Pictures tv arm which is going on its own now as a separate corporate entity, for the first time faces the happy prospects of hitting and perhaps passing the $50,000,000 yearly gross mark.

Todate, SG's highest gross has been $41,690,000, racked up for the fiscal year ended June 26, 1960.

Ingredients forming SG's rosy hue include the following:

Seven SG network vidfilm series are considered in the safety zone for the '61-'62 season. SG is understood to have network deals on two new half-hour shows for next season. Additionally, SG is coming in with seven pilots. Beyond that, SG has three series in national spot, "Yogi Bear," "Huckleberry Hound," and "Quick Draw McGraw," all set for '61-'62, with Kellogg's picking up the tab.

If SG clicks on three or four of the pilots, it would give the house one of the biggest splashes on the national level. Among the pilots is an hour series, with ABC-TV underwriting pilot production. Five of the pilots are in the half-hour category.

In the safe column for next season are the following entries: "Dennis the Menace" (CBS), "Father Knows Best" (CBS), "Naked City" (ABC), "The Donna Reed Show" (ABC), "Flintstones" (ABC), and "Route 66." SG lost only two shows in this season's network scramble, "My Sister Eileen," due to be lopped off, and the defunct "Dan Raven," an enviable record considering the nufnber of entries.

The pub-affairs Churchill series on ABC-TV, in which SG served as a packaging partner, will ride out the current season as planned. ABC-TV still has daytime rerun rights on "Adventures of Rin Tin Tin."

The national area, either network or national spot, should have a tall assist from SG's syndication arm. Syndie division now has 200 post-'48 Columbia features up for grabs. Division, which closed an estimated $12,000,000 deal for the Columbias and a small group of Universals with CBS o&o's, is moving slowly in marketing the new pix. Potential, though, on the group of 200 is good.

Other facets of SG's operation which are humming include the commercial subsid Eliot, Unger & Eliot, and the foreign branch.

Another potential of growth is the entrance of SG in the "live" arena of networking. SG has retained Herbert Sussan, former director of specials for NBC-TV, to pioneer this area for the company.

In the half-hour syndie field, SG is expected to come out with at least one new, and possibly two new entries, for the fall. Of course, syndie division has the entire SG library of vidfilm and feature properties to market.

All these diversified factors lead to the $50,000,000 or more gross forecast for the company.

NTA Chooses Burns As Business Manager

Vernon Burns, National Telefilm Associates' European manager, has been brought back and given the post of general business manager of NTA. Burns will report directly to prexy Oliver A. Unger.

Status of station personnel in the interim remains the same helmed by Ted Cott, v.p. in charge of station operations. Cott reports to Unger. Ely A. Landau, resigned NTA board chairman, now seeking to buy WNTA-TV, was asked whether Cott would join him, if and when his group bought the station, Landau replied that he would hope to retain the same station team.

More TV Film News On Page 47

20th Has $20,000,000 Potential TV Gross Riding on Expanded Roster

SG's 175G Gamble

Screen Gems is taking another gamble in coming in with an hour pilot, the project untied to any network. Property is kept under wraps, but its development and filming represents an investment of some $175,000 by SG.

SG last selling season took a similar gamble on "Route 66" and landed the 60-minuter on CBS-TV. In virtually all other cases, the hour pilot projects get hefty financing by particular networks.

Twentieth-Fox's tv division is shooting for a $20,000,000 gross next season, about double that of the current tv season.

Whether the company will make that goal is dependent on the reception that its six pilots get in the market. There's no doubt, however, that the studio is going all out to capture as high a share of the tv dollar as possible. Twentieth-Fox tv topper Pete Levathes, just in from the Coast, reported that 10 20th-Fox studios now are occupied by tv tenants, either making new pilot product or filming current 20th-Fox series. Holding sway over production is v.p. Roy Huggins.

All but one of the pilots are tied with a network, with the web doing a good deal of the financing. Total investment in the pilot making is nearly $1,000,000. Sole uncommitted pilot is the half-hour "Ginger Rogers Show," with Miss Rogers portraying identical twins and Charles Ruggles playing a key role. Exec producer William Self is doing the series.

Three of the shows are tied with ABC-TV. They are "Bus Stop," based on the William Inge play; "The Hunters," action series about big game hunting; both 60-minuters; and "Margie," described as nostalgic series of a teenage girl in the 1920's.

NBC-TV is tied to "House on Rue Riviera," an hour action adventure series with the Riviera serving as the backdrop; and CBS-TV is keyed to another 60-minuter, "The Jayhawkers," a post Civil War western.

Levathes said that most of the new shows would be filmed on location with "The Hunters" sending a crew to east Africa; "House on the Rue Riviera" shooting in Italy and France; "The Jaywalkers" in western locales; and "Bus Stop" on the highways of America.

Twentieth-Fox now has "Dobie Gillis," "Adventures in Paradise," and "Hong Kong" on the networks. "Gillis" and "Paradise" are safe for next season, with "Hong Kong" likely to be axed.

Also 20th, which has a tie with United Press International in the servicing of newsfilm to tv stations, is working on a number of news, pubaffairs shows under the aegis of its tv division. UPI uses Fox Movietone News footage and facilities.

Levathes also said the company is on the prowl for additional tv stations. Firm owns KMSP, Minneapolis-St. Paul.

$2,000,000 'Magoo' 'Dick Tracy' Gross For Saperstein

Chicago, Feb. 21.

Television Personalities Inc. has racked up a gross of $2,000,000 to date on its two five-minute animated syndicationers, "Mr. Magoo" and "Dick Tracy," both out of the UPA shop. "Magoo," in four months of selling, has sewed up 70 markets; "Tracy," in its first week, six.

Stations are using the series in various ways, according to TPI topper Henry Saperstein. Some are stripping the five-minute episodes, some doubling them up in a 15 minute cross-the-board format, and some showing them five-ply in a half hour program once a week. WGN-TV is doing the latter, Wednesdays at 8 p.m., opposite Perry Como.

"Magoo" has been shot in 104 episodes and "Tracy" in 130.

WPIX Scores Another Arbitron Click as Cuba Hour Show Licks Rivals

WPIX, N.Y., did it again on the rating meter with "Castro, Cuba and Communism," with the hour documentary hitting a 20.4 average Arbitron, beating all shows in its time period in the seven-station market.

Closest competitor for the Thursday (16) telecast, which began at 8:30 p.m., was WNBC-TV, which posted a 15.1 with the lineup of "Bat Masterson" and "Bachelor Father." Other entertainment shows beaten by "Castro" included "Real McCoys," "My Three Sons," "Zane Gray Theatre" and "Gunslinger."

Telecast of the telementary climaxed an ad-promo campaign which included special mailings to 300 firms in the metropolitan area which had branch businesses in Cuba taken over by the Castro regime; random calls by all WPIX secretaries to home viewers; special mailing material to schools and top execs in the area; letters to viewers who made their views known to the station following the special Hitler telementary; ads in the N.Y. Spanish press; on the air promotion and trailers; and purchase of time in WNCN-FM, the good music station in which WPIX has an interest.

The 20.4 average Arbitron beat all the news pubaffairs programs slotted during the week in the N.Y. market. It was achieved despite a 5.1 lead-in for the show provided by off-network rerun "Men Into Space."

Top N.Y. rating for a telementary still goes to "The Secret Life of Adolph Hitler," another WPIX production, which posted a 49.7 average Arbitron.

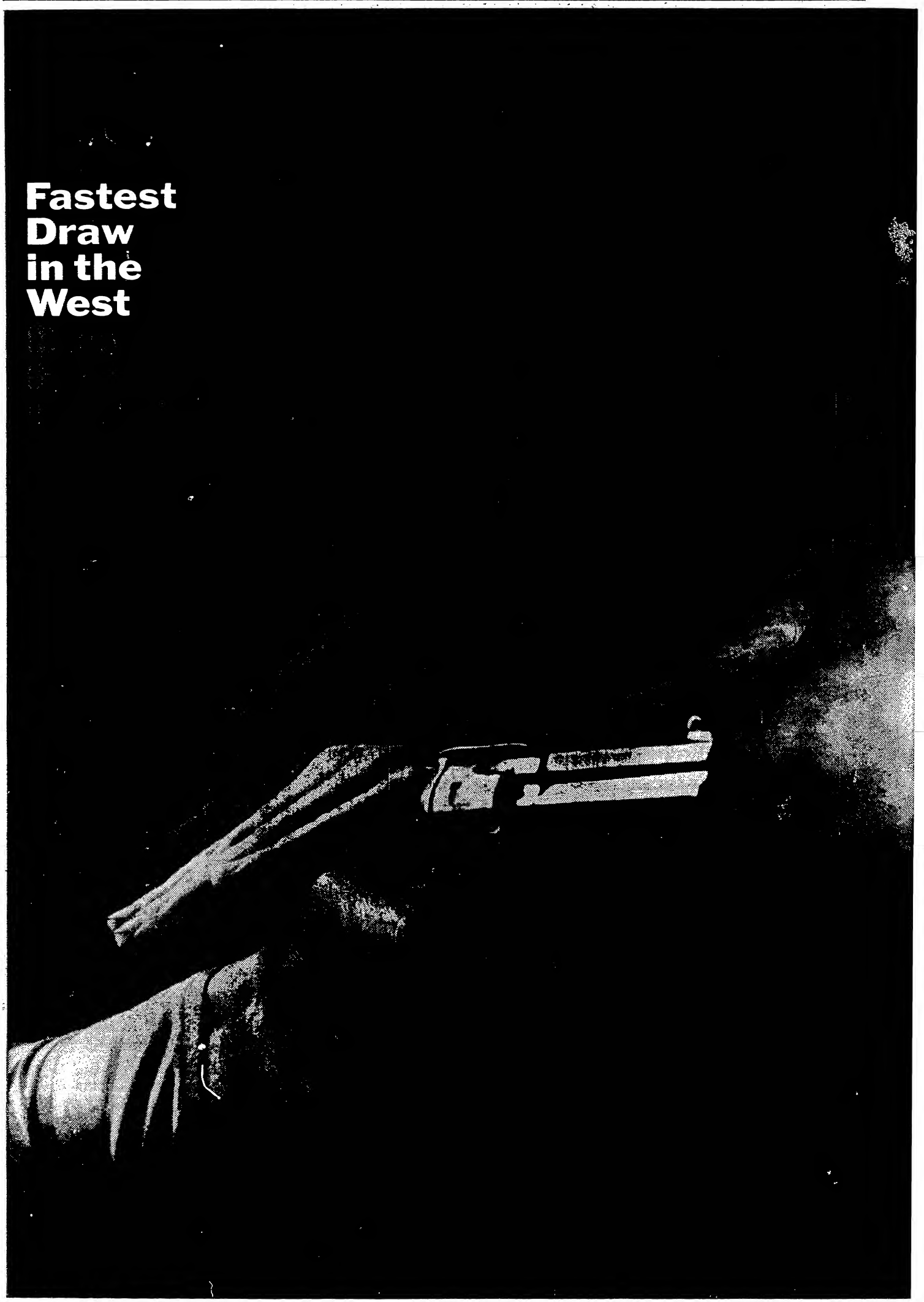
4 Star Feels Brunt Of Cancellations

Four Star Productions, in a lack lustre season, has had more than its share of cancellations. Opening the season with 12 network entries, all but two have fallen by the wayside for next season. There's still question mark on "Law and Mr. Jones" and "Robert Taylor Detective" (ABC).

Two definitely slated for renewal include "Tom Ewell" (CBS), and "Rifleman" (ABC). In addition, at this juncture of the '61-'62 selling season, Four Star has sold the hour "Dick Powell Theatre" and the "Molly Berg Show."

But here's Four Star's disaster toll for this season:

Already axed are "Dante," "Westerner," and "Wanted Dead or Alive." Skeins for one reason or another scratched for next season include: "Michael Shayne," "Peter Loves Mary," "Zane Grey Theatre," "Stagecoach West," and "June Allyson."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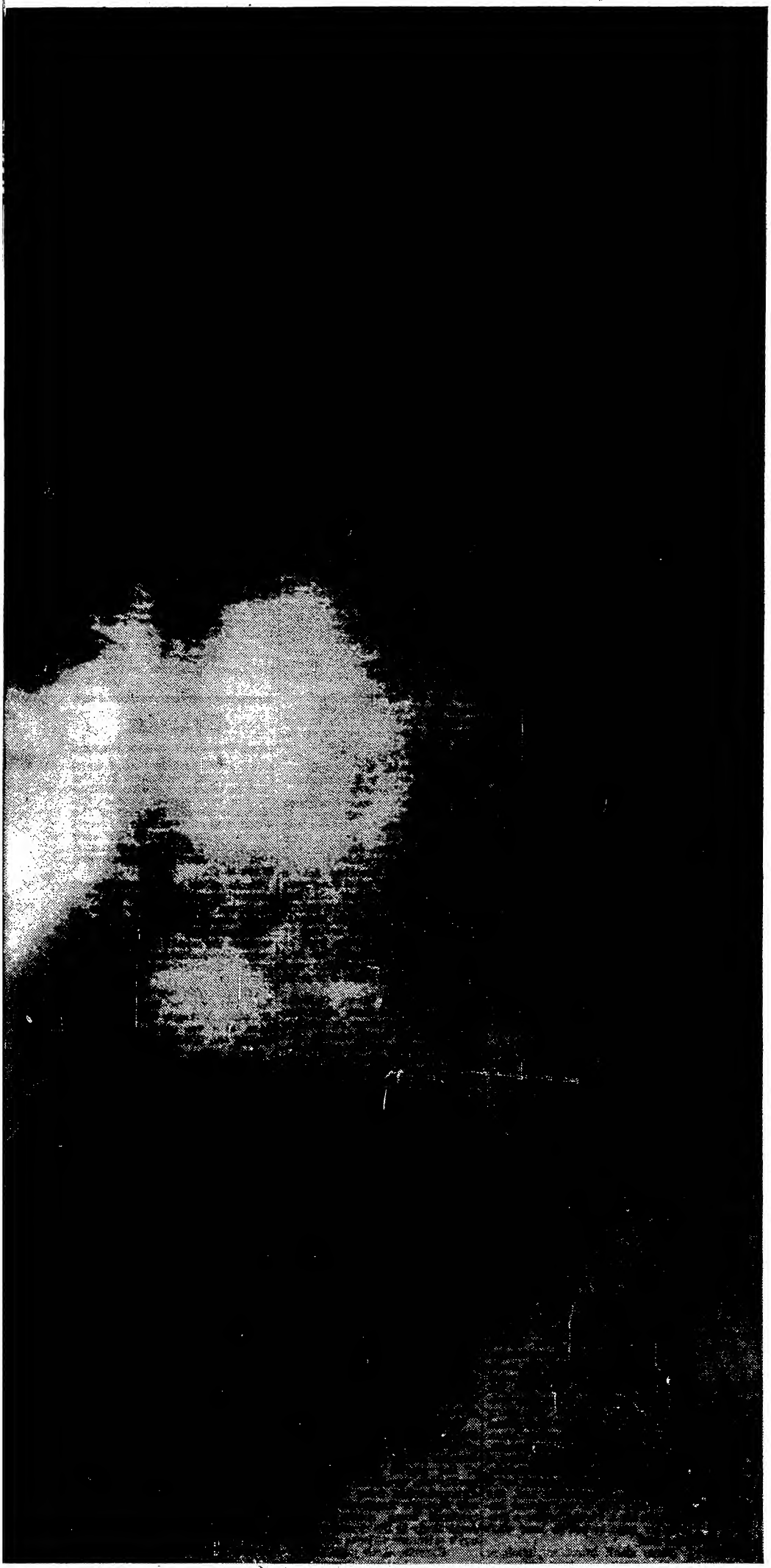


For most of America's television viewers the enchanted frontier of the old West casts a never-ending spell. They watch Westerns in greater numbers than any other kind of television program.

Today four of the six most popular shows in television are Westerns, and three of the four can be found on the CBS Television Network. In fact, for more than three years one of our Westerns ("Gunsmoke") has consistently drawn the biggest nationwide audiences in television.

Not every advertiser, however, is interested in Westerns. Depending on his product or marketing objectives, a comedy or a drama or a mystery may bring him better results. To him, the crucial test is: *How well is the network doing with the kind of programming he wants to sponsor?*

The advertiser who applies this test will find that the CBS Television Network *attracts the biggest average audiences in every category of entertainment.* And it achieves this remarkable record with *the most evenly balanced schedule in network television.*

THE NIELSEN RECORD FOR ALL REGULARLY SCHEDULED NIGHTTIME PROGRAMS, OCTOBER 1960–JANUARY 1961

PROGRAM CATEGORY	CBS ◉		Network B		Network C	
	%	RATING	%	RATING	%	RATING
COMEDY	26	20.2	20	18.8	10	16.7
DRAMA	13	16.3	0	–	8	13.6
VARIETY & PERSONALITY	18	21.0	6	15.3	21	18.5
WESTERN	12	25.6	21	20.6	28	22.5
MYSTERY & ADVENTURE	20	19.8	47	18.6	23	14.7
NEWS, PUBLIC AFFAIRS, SPORTS	11	14.0	6	9.9	10	14.2
TOTAL NIGHTTIME	100	19.7	100	18.3	100	17.7

% of schedule time. RATING: Avg., 8 natl. repts., AA, 6 11 pm. Program names on request

There are *two* important points to keep in mind: One, you will not find *as many* Westerns on the CBS Television Network as you will elsewhere, but you will find *the best.* Two, it is this ability to produce the best entertainment of every kind that continues to attract television's largest audiences.

CBS TELEVISION NETWORK ◉

AT YOUR BECK AND CALL
With Betty Furness, others
Producer: Al Lawrence
Director: Don Luftig
90 Mins., Mon.-Fri., 1 p.m.
PARTICIPATING
WNTA-TV, N.Y.

"At Your Beck and Call," a 90-minute q.&a. panel show with audience participation, should prove a firm anchor in independent WNTA-TV's daytime programming revamp.

Show daily gathers together a panel of experts from diverse fields, and the cool veteran of the refrigerator blurb, Betty Furness, fires querries phoned in by listeners. Unusual set has the savants seated around a table shaped like a question mark (dotted by a small round table at Miss Furness' elbow that has a phone for the hostess to call outside help when the experts can't come through).

Preem Monday (20) guested femme clothes designer Oleg Cassini; show biz biographer Gerold Frank; Rabbi Arthur Herzberg; New York Sanitation Department Commissioner Paul Screvane; and a tax expert from a New Jersey district of the Internal Revenue Department, Joseph Gisolfi.

Viewer response was immediate and sustaining, and the guest experts, to a man, were articulate and interesting in their handling of querries. Miss Furness tossed the vollies and tendered the segues from subject to subject with lively authority. Flow of info seemed to have no limits, covering everything from the psyche problems of show biz goddesses to where New York citizens could get a "Curb Your Dog" sign.

Overall, there was a good mixture of pubservice and entertainment in the answers. Show had an intelligence that's lacking in most of the daytime soap, quiz and re-run frolic, and at the same time seemed equal in fulfilling the gregarious need that must be a prime factor in sunshine viewing.

Six women from a New Jersey service org worked the bank of phones, and presumably "Beck and Call" will be calling on other area groups for the gratis function. Station reports the sextet wrote out 140 querries during the first outing.

WNTA says the show was in the works for about a year before this week's preem. Veepee Ted Cott was creator. *Bill.*

INQUIRY
With Davidson Dunton, guests
Producer: Patrick Watson
30 Mins.; Mon., 10:30 p.m.
CBC-TV, from Ottawa

"Inquiry" is a new web stint on the Canadian Broadcasting Corp.'s tv net designed to stick its lens into a number of things. Show caught did a wham reverse switch on a previous CBC video show, "Press Conference" by letting former victims quiz a newspaperman. Davidson Dunton, longtime chairman of CBC, now topper of Carleton University in Ottawa, hosts the series with enough slickness to make the chore adequate and enough lack of slickness to make it believable.

This stanza was a standout. Charles Lynch, chief of the Southam News Services and a veteran AM and tv performer, was the butt of questions from Hon. George Nowlan, federal cabinet minister whose duties include reporting to parliament for CBC; Paul Martin, one of the Liberal (opposition) party's top members, and Hazen Argue, chief of the member-weak but gab-strong CCF party.

Show opened with films of sequences from old "Press Conference" shows in which Lynch had put the three quizzers in uncomfortable spots. Then they let loose on Lynch who did a splendid job of answering. At two points he even started the three politicians squabbling.

Production was relatively simple, a matter of keeping the right cameras on the colorful characters in front of them and letting the characters gab. Setup had Lynch on a Berman-style stool with the questioners at a desk. Dunton, normally has to work hard to keep interest up had practically nothing to do but intro the stint and sit back.

"Inquiry" is the kind of tv show that can be terribly dull or a smash, but there's no doubt it fills a neat spot on the CBC video schedule and should garner a big reception for the skein. *Gorm.*

Tele Follow-Up Comment

The Play of the Week

What happens to an attractive divorcee whose sensitive 14-year-old son discovers she's been sleeping with a v.p. of the ad agency where she works, when the boyfriend calls it a day, and when the agency decides to pass her over for the big job she's been anticipating?

Well, everything comes out for the best in "The Magic and the Loss," the 1957 Broadway play by Julian Funt which for some unfathomable reason is this week's "The Play of the Week" on WNTA-TV, N.Y. Everything, that is, except the reputation of "Play of the Week," which emerges somewhat tarnished by the experience.

"The Magic and the Loss" could have been the answer to the station's daytime problem, for expanded over a period of time, it would form the basis for an above-average daytime serial. But as an entry in "Play of the Week," it lacks the urgency of theme and the dramatic forcefulness to warrant a place in the series. In short, it's rather trivial, for all the earnestness of Funt's script.

Under the circumstances, director Richard Dunlap and the cast acquit themselves well. Patricia Neal is good as the troubled divorcee, Patrick O'Neal is a believable ladies' man as her bedmate, Jeffrey Lynn is a sympathetic ex-husband, Frederick Clark is properly troubled as the son and Vickie Cummings is a good aging agency gal. But the most natural performance and the best line in the play goes to Tommy White as a neighborhood youngster, who, advised to join the Blue Cross, says, "I can't, I'm a Catholic." *Chan.*

White Paper

Al Wasserman is possibly the most deft editor and producer of public affairs in networking today. His latest "NBC White Paper" for executive producer Irving Gitlin was precisely organized and it rang, when seen Tuesday (14), of exceptional professionalism.

The third "White Paper" was on "Panama — Danger Zone." The crisis still facing the United States in the Canal Zone was given historical perspective in this 60-minute NBC-TV film. Gitlin and his aides appear to have a capacity for revealing the major sides of an issue, just as they did when they aired the first "White Paper" on the U-2 incident. The information they offer is not always new, but their stress so far seems to have been profoundly provocative. It would appear "White Paper" has been destined by its NBC authors to uphold points of view that are not generally known and consequently not shared by the American viewing majority. Naturally, something like this offers shock treatments of a valuable variety.

"Danger Zone" painted a picture of U.S. imperialism, more the result of poor planning and ineptitude than of deliberate effort. Fairly, the program also showed the steps taken since the November, 1959, trouble with the native Panamians to assuage feelings on this critical isthmus.

"White Paper" last week did not offer a solution, but it did one thing more vital: It lifted a shade of domestic smugness and incomplete information to create awareness. Whether Gitlin and Wasserman are right in taking the path they did is not known, but they were compelling and sincere.

One of the minor points about the program that at one juncture supplied vitality to "Danger Zone" provided annoyance at another. Use of calypso singers to narrate part of the hour was novel and, most of the time, nicely integrated. A few times, though, the faces and voices of the Kontiki calypso group seemed alien to this serious presentation. *Art.*

CBS Reports

In covering the aeronautical agencies' probe into the crash of the Boston Electra last fall this CBS-TV show (16) steered a hazardous course between scaring the wits out of viewers and reassuring them about the safety of commercial airlines. Perforce, because it was dealing with a crash that killed 62 persons, this show was a grim, and sometimes grisly study of the technical post-mortems surrounding plane disasters.

Opening with the rescuing and salvaging operations immediately following the crash, the documentary moved along with Civil Aeronautics Board technicians as they began their investigation into the probable causes. Various CAB teams interviewed survivors, examined the wreckage, pieced together the shattered fuselage and power plant and came up with clues that pointed to a flock of starlings as being responsible for choking one of the Electra motors.

The material was handled without sensationalism, but could not fail to be shocking. The fact that many of the plane's seats and seat-belts were torn loose by the impact was disquieting, to put it mildly. A sequence showing how bodies and seats behave under crash impact was also fascinating in a frightening sort of way. The show also raised the question of whether airline seats should not be reversed to face the rear, but gave no conclusive answer.

Bill Leonard, who produced and narrated, was soberly matter-of-fact in his approach, pointing out that the close analysis of each crash is designed to produce a greater safety factor in commercial flights. The final impact, however, of the show must have been comforting to the railroad industry. *Herm.*

The Ford Show

Tennessee Ernie Ford launched into his annual abridgment of a classic opera, complete with country-style narration, last Thursday (16) on NBC's "Ford Show." In the past, Ford has come up with some pleasant and even rewarding offerings, via "The Mikado" and "H.M.S. Pinafore."

This time out, though, he overextended himself by doing a capsule of "Carmen." Gilbert & Sullivan is one thing, Bizet and grand opera are another, and "Carmen" simply didn't come off. The singing was barely adequate, if that, and Ford's attempts at a humorous narration simply didn't match the tenor of the story, despite his interpolations of Spanish customs into American country idiom.

Net result was an unfunny show in the comedy vein, and a series of the principal choruses and arias from the opera, sung at a subpar level. Ford sang Escamilio, showing a stronger baritone than one would suspect but still far from a professional level. Karen Wessler made an attractive Carmen with a pretty showtune type of voice. John Guarnieri's Don Jose likewise was a pleasant but not strong tenor and Irene Cummings was an adequate Micaela. Top Twenty, Ford's regular group, was the chorus. Henry Reese's English lyrics weren't bad, and Harry Geller's orchestral backing was competent. *Chan.*

Close-Up

The mob of rednecks howled outside, rapping eerily on the doors and windows of the house, while the New Orleans police aimlessly stood by. The camera caught vividly the sounds of bigoted fury and the fear of the white family inside. These last 10-minutes of "Close-Up" Thursday (16) were powerfully dramatic, but the rest of this half-hour public affairs program on ABC-TV suffered from self-conscious stylization.

Bob Drew, who just quit Time Inc. to form his own production company, produced the half-hour called "The Children Were Watching." It was his third contribution to the "Close-Up" series, sponsored by Bell & Howell, and with it came the feeling that whatever pitfalls his "candid camera" approach to pubaffairs features bring with it, Drew is committed to it in spades.

His cameras went down to New Orleans and stayed there during the desegregation of Frantz school. Some of the glimpses of the howling rednecks and of their bemused children were just fine. But the half-hour suffered when the pubaffairs team insisted on doing everything so candidly that sound and picture were often worthless. It became pointless, for example, to do two key interviews from a tight angle in a moving convertible. It was meant to be dramatic, but it was hokey, meaningless and, the very worst yet, it was almost impossible for a viewer before a reasonably good tv set to hear what was said.

Many small intrusions, such as the moving car or the dog allowed to jump into the lap of an interviewer, did not heighten interest, as was obviously intended. They only became annoyingly artsy.

Furthermore, the film editor let "The Children Were Watching" get out of hand, cuts and switches were undisciplined, allowing the full impact of a screeching bigot or a frightened hero to escape.

Only when the "Close-Up" camera moved inside the home of a white mother who took her child that day to Frantz School did the program work properly. Even then, the scene resembled something from a motion picture when filming techniques were uncertain. *Art.*

Perry Como Show

The technicalities involved in getting a five-minute satirical skit on the air these days are enough to make gag writers cry. Perry Como guest Nancy Walker, NBC-TV, (Wednesday (15), was scheduled to do a takeoff on Mary Martin's "Peter Pan," but the project was grounded in a tangle of red tape.

"There was a question of whether our version constituted a performance," said Goodman Ace, chief gagman for the Roncom Production's hour who managed to keep his sense of humor. "It would have cost something like $58,000, which I didn't happen to have on me."

Anyhow, the "Peter Pan" bit reportedly required clearance from the Sir James Barrie estate in England, which either didn't come through in time or didn't come through at all. If there was extra resistance from the brass at NBC, where the Mary Martin musical version of the Barrie kid classic shapes as an annual event, nobody was admitting it.

In lieu of the "Peter Pan" rib, Ace & Co. whipped up a mild situationer for Como and Miss Walker regarding the effects of tv on an adult couple. It didn't make the most of the "Do Re Me" star's comedic talents, with two-liners like: "What time is it?" It's half-past "Wagon Train.'")

Miss Walker's opener was a much more substantial contribution to what was probably one of the best Como outings of the season. Cued by the line, "Those fruitcakes you laughingly call a production staff," the comedienne launched into a zaney burlesque of what the show's director, choreographer etc. had wanted her to do anent an upbeat rendition of "From This Moment On." She was pitched around by male terpers, shot in the back by closup lenses, upstaged by half doors, tangled in curtains and wound up singing while eating the sponsor's cheese.

European disk fave, Caterina Valente, svelt in both sight and sound, gave the show an exciting start with her vocal opener. She joined Como for an impressive linguistic turn, following his lead with translations of six of his hits into as many languages.

For the first time, the six Peter Gennaro Dancers took individual bows and intros. Host Como did a wrapup medley in his familiar baritone. *Bill.*

Bell Telephone Hour

Put Barry Wood and a remote camera crew together and the result is bound to be something unusual. Add color and a mobile tape unit, tools which Wood never had in his "Wide Wide World Days," and Disneyland for a backdrop, and sum total could be superlative television.

That's exactly what "The Sounds of America," color-taped on location at Walt Disney's playground, was—the best photographed, best-edited location tape job, black-and-white or color (and the color here was superb) to come down the pike. If thematically and musically, the show had its disappointing moments, visually it remained a delightful viewing experience.

Wood and producer-director Sid Smith mixed film and tape for this pictorial essay, bringing in film director Irving Jacoby to do some of the special sequences. Film quality was excellent, virtually indistinguishable from the vidtape, and Jacoby's imaginative cameras captured some magic moments, particularly in his closeups on Disney's minature villages and castles

(Continued on page 54)

LIVE AND LEARN
With Dr. Richard Bader, Dr. Brian Conway; Collin Parker, announcer
Producer: Betty Zimmerman
30 Mins.; Sun., 12 noon
CBC-TV, from Ottawa

"Live and Learn" is set as a refresher skein, aimed at university level, but while it will never replace the Sunday paper as a noontime diversion for the bathrobe-and-pajama set, it has a fascination that will provide nice watching. Aided by the pleasant gabbing of Drs. Richard Bader and Brian Conway of the Univ. of Ottawa, stanza caught kept the viewers either waiting to see if something came along they could understand or entertained enough to keep them from getting up to turn off the receiver. Most of the stuff was too high level for the average Sunday noon operator. The doctors used models plus real items to gab on atoms, mainly in polymers of rubber, asbestos, mica.

With other authorities, upcoming stanzas will cover geology, English, government and politics, physics and psychology. It will be a challenge for producer Betty Zimmerman but the Canadian Broadcasting Corp. wisely chose this young but already veteran femme who has proven, in past work with radio, motion pictures and television, that she delves deeply into any subject thrown at her and comes up with a solid structure for the customers. The success of such a string of tvers will rest with Miss Zimmerman; her "cast" will be ready-made authorities; she'll have to make them and their presentations worthy of video production. Her experience has been in documentary films with the National Film Board and Crowley Films Ltd., and she can make use of this background in her "Live and Learn" television series. *Gorm.*

Ely Landau

Continued from page 29

plus a profit participation of up to $1,000,000 for the sellers. For the first two years of operation, WNTA-TV ran heavily in the red as the station launched "The Play of The Week" and other vehicles. According to the present NTA chief exec officer Oliver A. Unger, the station since September has been running in the black.

Decision to sell the broadcast properties was based on the need to reduce "a heavy burden of relatively shortterm debt that is not self-liquidating." NTA is expected to make the sale of its broadcasting properties sometimes prior to its annual stockholders meeting March 20.

Producer Charles Wick, Francis Langford and her husband, Ralph Evinrude, through their attorney, have also expressed interest in buying the WNTA stations.

In a letter to NTA, attorney Charles B. Seton said that "it is intended that a completely cash offer will be made, in excess of the original cost of these properties to you." Letter asked for more details from NTA, upon which a firm offer can be made.

Charles Wick is currently producing for 20th-Fox "Snow White and The Three Stooges." In tv, he produced "Fabian of Scotland Yard." Formerly Wick had been manager of bands and personalities, the roster including Fred Waring, Benny Goodman and Ken Murray. Miss Langford's husband heads Outboard Marine, among other outboard motor companies.

Landau parted company with NTA when it was decided that NTA would remove itself from broadcasting operations and concentrate on production and distribution of tv programming. NTA, in the last fiscal year, lost $7,001,891 on operating revenues of $19,018,000. The stations, now up for sale, account for less than 20% of NTA's gross income.

National Theatres & Television currently retains 38% of NTA's stock and is one of NTA's largest creditors. Unger, who had been prexy of NTA, now also assumes the posts of chairman of the board and chief exec officer. Martin Leeds, former exec v.p. of Desilu Productions, was named to succeed Landau on the board of directors. He will also be chairman of the exec committee and function primarily as a consultant.

Foreign TV Reviews

CLIFF!
With Cliff Richard, the Shadows, Vernons Girls, Dave Sampson, Johnny Carson, Petula Clark, Jack Parnell Orch
Producer: Dinah Thetford
30 Mins., Thurs., 8 p.m.
Associated TeleVision, from London

This new weekly skein showcases the soulful temperament and the wheedling pipes of Cliff Richard, the teenage idol who has been registering on the local disk charts for a couple of years now. Question was whether he could bring in the adult viewers, for the program was intended to be an all-age affair.

The answer, on this showing, was a decisive thumbs-down. Richard's wail was definitely out of its class when he tried familiar ballads like "Temptation," and he lacked the thrust and buoyancy necessary to hold the show together. Additionally, this was apparent when he bowed in with "Pigtails in Paris," which lacked verve and wasn't helped by some ragged terping from the chorus line.

In fact, the show only sparked into life when Richard was joined by his neat little instrumental group, the Shadows, and delivered the indecipherable lyrics associated with him. He also went into a fairly jaunty calypso with Dave Sampson and Johnny Carson, two youngsters with a beat but not much idea what to do with it.

Production values were only so-so, with Dinah Thetford doing little to give the show pace or zip. The Vernon Girls contributed coy and lacked discipline in their simple terping. A weekly guest is promised, and the opener had some adequate warbling from Petula Clark in 'Sailor," followed by her duet with Richard, "I Wish I Were in Love Again." She was too plaintive to provide much contrast.

Fine backing from Jack Parnell's outfit was just about the only satisfying feature. From this showing, Cliff Richard needs a deal of experience before he bridges the gap separating a rock star from a fully-fashioned entertainer. *Otta.*

LET THERE BE MUSIC
With Adele Leigh, BBC West of England Players under Peter Martin, Bryan Johnson, Tommy Reilly, Shirley Gould, Bob Stevenson
Producer: Charles R. Rogers
30 Mins., Fri., 9:45 p.m.
BBC-TV, from London

This filmed skein made a mellow start, concentrating upon mellifluous music in a gentle mood. It was the first time comely thrush Adele Leigh had been showcased on her own, although her agile pipes have often provided welcome spots in other vaude shows. A looker, she acquitted herself well, but modestly, as hostess, and the series looks a likely winner for those who like familiar melody in a svelte setting.

Important feature of the opener was the time allotted to the BBC West of England Players, a smooth group of strings and woodwind who were deployed in dainty arrangements by its leader, Peter Martin. They nicely established the elegant framework of the whole. Adele Leigh came up with a fine ballad and near-opera assortment, of which "I Hear Music," a snatch from "Carmen," and "Love is Like a Violin" were typical and agreeable.

There were a couple of guests. Bryan Johnson strutted out "Almost Like Being in Love" in a virile baritone, and Tommy Reilly's harmonica whined out a springhtly "Toledo." Chief drawback was the terping by Shirley Gould and Bob Stevenson, which was of the end-of-term exercise variety and didn't really click. But production values were good, and the whole thing was relaxed and gulpable, with Adele Leigh's coy simper thrown in for the boys. *Otta.*

THE WARNING VOICE
Producer: Colin Clews
Writer: Alan Reeve-Jones
20 Mins., Fri., 6:10 p.m.
Associated TeleVision, from London

Idea behind this documentary skein is to put the searchlight on a social problem. For its first outing, the beam fell on television—and the surprising thing about it, considering its sponsorship by a commercial web, was its fairness in emphasizing the dangers of unselective viewing.

The program presentation was cogent, owing something to the old "March of Time" movie technique of using a disembodied interviewer. It made an urgent journalistic impact, and this might have been due to the editorial advice of Arthur Christiansen, famed ex-"Daily Express" editor, now on the ATV payroll as a consultant.

Show kicked off with a few man-in-the-saloon interviews, running the gamut of reactions from wholehearted acceptance to utter unconcern. TV critic Denis Thomas made a few valid points, such as the exaggerated horror summoned up by tv violence (a gangster holocast clipped from an old Jimmy Cagney movie helped the argument). Thomas placed the menace of tv as a soporific, dulling the mental faculties to inertia.

The power of the medium as an image-breaker or, alternatively, a personality-builder, was instanced with Senator McCarthy, and the reputed tv advantage of Kennedy over Nixon. And Dr. Hilde Himmelweit, who had been in charge of a recent sociological survey of tv, decided that delinquency was hardly one of its effects, although aggressive symptoms might be encouraged in devious ways.

In fact, the program might have been devised by an unbiased outsider—and that was its chief merit. It couldn't help but skim the ground, but any shirking of the subject's full implications seemed due to the time-limit rather than prejudice. The scripting was taut, and the productoin sharp. *Otta.*

Foreign TV Followups

Sunday Night at the Palladium

Highspot of this stanza of ATV's "Sunday Night at the Palladium" was the eruption of that fortnight thrush from the States, Dolores Gray. She trailed a ready-made local welcome along with her, for she's widely remembered for her legit impersonation of the gun-toting Annie and was careful to recall a number from the show. Elegantly produced by Albert Locke, who neatly used chorus boys to waft the star about the stage, Miss Gray chose a lively opener in "I Love Everybody," and went on to score strongly with a fetching ballad, "When We're Alone." She picked mostly out-of-the-rut material, and her delivery was sharp and assured, despite a tendency for her able pipes to go off-key under pressure. She bowed out with a musicomedy medley, in which a haunting "It's the Wrong Face" stood out. In fact, she clicked in the plaintive mood throughout, and strained a bit in the uptempo items.

The rest of the bill passed. The show was briskly launched by a couple of local trapezists, the Skylons, who provided fast acrobatics with an exhilarating bounce. A reasonable flow of yocks ensued from the patter of Billy Dainty, who aped the gaudy getup of the old-style comics and had a broadly wicked line in mimicry. His parody of Shirley Bassey, a recent topper in the show, rocked the customers.

Italian tenor Toni Dalli came up with a couple of vocals, picked to show off the range of his pipes. He was fine in "Beloved," but tended to swamp his "Pagliacci" aria with beat-up emotion.

Don Arrol emceed vigorously, but still forced his material to the stretching point. The chorus line was skilfully deployed by George Carden, "Beat the Clock" was predictable, and producer Albert Locke welded the whole into its familiar safe formula. *Otta.*

Sunday-Night Play

Finale of a batch of 20 new plays specially written for BBC Television's Sunday night drama spot, "The Intervener" was a legal rejig of "The Blue Angel" theme.

The series has been well-received without sending up any hooray-rockets and the same goes for the ring-down. Written by Donald Wilson, head of the BBC's tv script department, this unlikely, but easy-to-like tale was a blueprint of what-the-boss-wants in the way of quietly unfolding incident and slowly revealed character,

(Continued on page 54)

CASTRO, CUBA & COMMUNISM
With Westbrook Van Voorhis, narrator; Harry Glass, music
Producers: Walter D. Engles, William L. Cooper
Writer: Eldorous L. Dayton
60 Mins., Thurs. (16) 8:30 p.m.
THERMO-FAX
WPIX, N.Y.
(Erwin Wasey, Ruthrauff & Ryan)

The Walter D. Engles-William L. Cooper production team that gave WPIX a firm foothold in the documentary sweepstakes with "Russian Revolution" and "The Secret Life of Adolf Hitler" has further entrenched the N.Y. indie's public service ambitions with a new hourlong documentation of the Cuban tragedy. "Castro, Cuba and Communism" as unreeled last Thursday (16) in the prime 8:30-9:30 period was a vividly grim, graphic and certainly outspoken recapitulation of the Castro betrayal and the Sovietizing of the Caribbean island.

Spanning the nine years from the Batista conspiracy and swoopin of March '52 and the resultant reign of terror, police violence and student rebellion, through the initial forays of Castro the fledgling revolutionist and his ascendancy to dictator, to the Nikita & Fidel UN brother act amid a growing anti-Castro movement, this was a swift-moving, frequently hair-raising pictorialization of deceit and oppression, edited to a turn.

It matched in excitement and tenseness the most harrowing of tv's crime-adventures sagas in this chapter-&-verse unfolding of a Castro duping the peasantry in his lust for power and allowing Russia to steal the Revolution.

The Castro documentation has come a long way in the brief two-year span since the hesitant boasts of "liberator" and preachments of a democratic Cuba and free elections. Whether hindsight or plain fact, this "definitive" and anything but subtle picture as narrated by Westbrook Van Voorhis (and scripted by Eldorous L. Dayton) now pins the Red rap on Castro dating back to the early days of the 26th of July Movement in which the Commie strategy was mapped during his imprisonment. He was the villain from the word go; the seeds of deceit long since planted in the mountains of the early hideout. There were no heroes, save for the long-suffering peasantry — Batista's black and Castro's red. On such a canvass, the producers wore a tv tapestry that was frightening, blood-curdling and important. *Rose.*

BOB HOPE BUICK SPORTS AWARD SHOW
With Hope, Joe Bellino, Tuesday Weld, Wilt Chamberlain, Jayne Mansfield, Pancho Gonzalez, Julie London, Dick Groat, Dana Andrews, Rafer Johnson, Ronald Reagan, Jerry Lucas, Esther Williams, Roger Maris, Jane Wyman, Barry MacKay, Ginger Rogers, Arnold Palmer, Dean Martin, Floyd Patterson, Lucille Ball, Norm Van Brocklin, Jane Russell
Writers, Mort Lachman, Bill Larkin, Lester White, John Rapp, Charles Lee; consultant, Norman Sullivan; additional material, Gig Henry
Exec Producer: Hope
Producer: Jack Hope
Director: Jack Shea
60 Mins., Wed.; 10 p.m.
BUICK
NBC-TV (tape)

Outstanding athletes of 1960, chosen by a national poll of sports writers, stepped up for their awards Wednesday (15) on NBC-TV's "Bob Hope Buick Show" and it all added up to a pleasant hour for the program's participants, the sponsor and the viewers. Matching the array of sports champions was a flock of film celebs which Hope Enterprises had marshalled to make the actual presentations.

Hope himself was in fine fettle as emcee of the proceedings. With material on which no less than seven writers had labored, he romped through the taped hour. His timing was perfect, the humor was topical and occasionally tradey. Even the athletes handled their lines with finesse and assurance which hinted careful rehearsal.

On CBS-TV's "Jackie Gleason Show" which was something less than a success when it went on the air last month, Hope observed: "They dropped the show, but the

(Continued on page 52)

THE LINCOLN MURDER CASE
(Show of the Month)
With Luther Adler, Alexander Scourby, Roger Evan Boxill, Carl Don, James Hickman, James Patterson, Andrew Prine, Lonny Chapman, others
Producer: David Susskind
Director: Alex Segal
Writer: Dale Wasserman
90 Mins.; Sat. (18), 9:30 p.m.
DUPONT
CBS-TV, from N. Y.
(BBD&O)

A papier mache montage of the characters and incidents leading to the assassination of President Lincoln was offered by the DuPont "Show of the Month" Saturday (18) night over CBS-TV. The montage, though, wasn't the accepted version of the Lincoln assassination, but a contention that the then Secretary of War may have plotted and/or helped the execution of the dire deed.

Evidence offered for this contention raised more questions than it answered. The concluding impression was a cloud of suspicion. The Dale Wasserman script was based on the Theodore Roscoe book, "The Web of Conspiracy," and other sources.

It wasn't only the unsatisfying historical evidence put forth that made "The Lincoln Murder Case," the title of the tv drama, a so-so vehicle. It was weaknesses in other areas. The form of the drama had Alexander Scourby as a modern-day prober, offering the bits and shreds that implicated War Secretary Edwin M. Stanton in the deed. Scourby would appear and then there would be repeated fade-outs to the Civil War period. That's a device which is tough for any drama, let alone one saddled with just a competent script.

While the tapestry for the Civil War period was put on stage in this "live" rendition, complete with a large cast playing the roles of the great, near great, ordinary, and villains, it lacked the magic of theatre. The spark that ignites and transforms a vehicle to a theatrical experience never was hit

That is not to say that the 90 minutes were without interest. It had interest in many parts, cameos of Lincoln, his cabinet and his times. Particularly, the bloody assassination and the attack on State Secretary Seward had impact.

Luther Adler was competent as the ambiguous heavy, Stanton. Roger Evan Boxill, as John Wilkes Booth, was a hammy version of John Barrymore. Drummond Erskin lacked some of Lincoln's stature and depth, but he did catch his quiet good humor. Carl Don, James Hickman, James Patterson, and Andrew Prine, as the conspirators were okay. Others in the large tapestry were competent.

Director Alex Segal picked and selected the threads with finesse, although boxed in by the aforementioned restrictions. *Horo.*

BARBARA McNAIR SHOW
With Peter Gadke, Nino Baname, Richard Wess Orch, Wynn Elliott
Producer: Steve Carlin
Director: Ken Whelan
15 Mins., Sat., 11 p.m.
SCHAEFER BREWING CO.
WABC-TV, N. Y.
(BBD&O)

The "Schaefer Circle" has the added virtue of being designed for the saloon set as well as for home viewers. The local beer manufacturer has built this show around Barbara McNair, a Lena Horn-ish looker, who is surrounded by fast moving musical and choreographic elements. For a quarter-hour show, this has a lot of things going.

The layout was designed along hard, vaudevilly lines. In so brief a session there can be no waste motion, the audience has to be captured on short order and kept there.

Miss McNair, a young and energetic singer, worked hard to fulfill her function. Some of the gimmicks were fairly basic, and many of the items purveyed were along accepted grooves. Miss McNair is a good singer, although without an inner excitement but she was given excellent accompaniment by the orchestra conducted by Richard Wess, and good choreographic accompaniment by Peter Gladke and Nino Banome. Wynn Elliott did the commercial spiels. *Jose.*

THE GREAT CHALLENGE
With Howard K. Smith, moderator; UN Ambassador Adlai Stevenson, Arnold J. Toynbee, Dr. Henry Kissinger, Dr. Paul A. Samuelson, Rear Admiral Lewis L. Strauss
Producer: Warren Bush
Director: Martin Carr
60 Mins.: Sun., 4 p.m.
CBS-TV, from N.Y.

An intensely provocative, fascinating hour of page one-slanted talk marked the season's premiere of "The Great Challenge" on CBS-TV Sunday afternoon (19). Men of wisdom and with deep insight were the panel participants and the man who has become Columbia's No. 1 moderator, Howard K. Smith, himself versed in the key issues confronting our society, kept the talk moving with intellectual clarity and frequent eloquence.

Under discussion for this initial hour of the fourth season of "Great Challenge" was America's strategy in dealing with the cold war of nuclear weapons and the growing gap between the rich and the poor among all nations, and contributing toward the stimulating symposium were UN Ambassador Adlai Stevenson, historian Arnold J. Toynbee, foreign policy expert Dr. Henry Kissinger; economist Dr. Paul A. Samuelson and Rear Admiral Lewis L. Strauss, the former chairman of the Atomic Energy Commission.

The content was big—and so were the participants. In accepting the basic premise that there are lapses in the U.S. strategy on a number of fronts; that the "image" of America has changed since the U.S. "invented nationalist revolutions" in 1776 and that we've permitted the Communists to become too attractive to underdeveloped countries through our own misdeeds, sluggishness and complacency, the panelists brought a wide range of knowledge and reference to the subject matter through the 60 stimulating minutes

A viewer couldn't help sensing the continued eloquence and statesmanship of a Stevenson and the recognition that, by virtue of his UN portfolio, his increasing tv exposure lends an added dimension to the "new frontiersmanship." To hear a Toynbee, soft-spoken, humorous, profound, suggests anew that there's still hope for a medium that can attract men of such persuasion.

A rewarding hour that did great credit to CBS. *Rose.*

WORLD OF MUSIC
With Wally Koster, host; Joyce Sullivan, Ruth Walker, Alan & Blanche Lund, Lucio Agostini Orch (23); Bob Goulet, guestar
Producer: Len Casey
Writers: Bernard Slade, Allan Manings
30 Mins., Sun. (12), 7:30 p.m.
REVLON
CBC-TV, from TORONTO
(MacLaren)

Bob Goulet's appearance on "World of Music" gave him his first opportunity since joining the cast of "Camelot" to show his gratitude to the Canadian Broadcasting Corp. by guest-starring over their trans-Canada tv network. It meant a fast morning plane trip from Manhattan to Toronto on his only Sunday off from his stage stint and a swift taxi-journey to the CBC studios where the program was later presented live.

Wally Koster hosted and Goulet's flanking singers were Joyce Sullivan and Ruth Walker.

Koster opened with a lusty "My Funny Valentine" and, later, with a hefty "Glory of Love"; then Joyce Sullivan in a torch contralto of "Something Wonderful," personable chatter from Koster, and Ruth Walker into her comedy singing of "Independent."

All were in good voice, with Bob Goulet soloing in "If Ever I Would Leave You" (which he baritones in "Camelot"), plus a he-and-she medley of love-songs, with quartet in a close-harmony finale of "Three Little Words." All were bright and breezy with the foursome stirring in their solos and overall work.

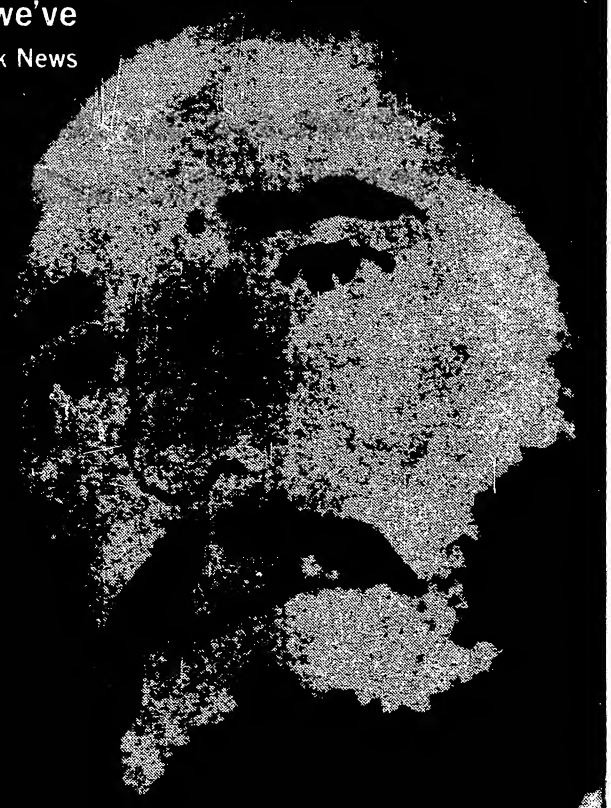
Interpolated was a three-scene duo dance number of Alan & Blanche Lund, complete with lifts and twirls, and very polished in its professionalism. Sets were elaborate and Lucio Agostini's 28 men gave solid backing, although off-camera throughout. Tuneful format showed production qualities of Len Casey, with the 30-minute stanza seeming all-too-short. *McStay.*

TOP RATING! TOP REVIEWS!

"...the force and vitality of the program outshone many a network effort."
– MARIE TORRE, Herald-Tribune

"It had the full values of truth and history."
– JACK O'BRIEN, Journal-American

"...the best TV taking-apart of Castro we've yet seen." – EDITORIAL, New York News



CASTRO, CUBA AND COMMUNISM, in addition to the accolades of the critics, received the highest ARB rating of the year for special news documentaries, a 20.4 average rating . . . topping all competition against prime-time network programming (8:30-9:30 PM, Thursday, Feb. 16th).

Like "The Russian Revolution" (25.8 ARB, nominated for an "Emmy") and "The Secret Life of Adolf Hitler" (49.7 ARB, highest-rated documentary ever!) CASTRO, CUBA AND COMMUNISM is the latest of the WPIX-produced Documentary Spectaculars which have led the way in demonstrating that important public service programming need not play to limited audiences.

It is unique and significant that these Documentary Spectaculars attract huge audiences and are, as Jack O'Brien said, "public service of the most admirable sort."

WPIX Documentary Spectaculars are available for syndication in local markets and throughout the world.

THE PRESTIGE INDEPENDENT WITH NETWORK PROGRAMMING

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

HARRISBURG-LANCASTER-LEBANON-YORK

STATIONS: WGAL, WTPA, WHP, WSBA, WLYH. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Perry Mason (Sat. 7:30-8:30)	WGAL	44
1. Gunsmoke (Sat. 10:00-10:30)	WGAL	44
2. Wagon Train (Wed. 7:30-8:30)	WGAL	41
3. Perry Como (Wed. 9:00-10:00)	WGAL	40
4. Have Gun, Will Travel (Sat. 9:30-10)	WGAL	37
5. The Price Is Right (Wed. 8:30-9:00)	WGAL	35
5. Red Skelton (Tues. 9:30-10:00)	WGAL	35
6. Pete & Gladys (Mon. 8:00-8:30)	WGAL	33
7. Deputy (Sat. 9:00-9:30)	WGAL	32
7. Garry Moore (Tues. 10:00-11:00)	WGAL	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Manhunt (Sat. 10:30)	WGAL	Screen Gems	34	69
3. Shotgun Slade (Wed. 7:00)	WGAL	Ziv-UA	30	70
3. Shotgun Slase (Weh. 7:00)	WGAL	MCA	28	65
4. U.S. Marshal (Sat. 7:00)	WGAL	NTA	26	65
5. Death Valley Days (Fri. 7:00)	WGAL	U.S. Borax	20	61
6. Lock-Up (Fri. 8:00)	WGAL	Ziv-UA	16	37
7. Pony Express (Fri. 7:30)	WGAL	CNP	14	36
8. Mike Hammer (Tues. 10:30)	WTPA	MCA	9	17
9. Johnny Midnight (Sat. 8:30)	WTPA	MCA	5	9
10. Cisco Kid (Sat. 12:30)	WTPA	Ziv-UA	4	33
10. Popeye (Mon.-Fri. 6:00)	WSBA	King Features	4	11

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight of The Week	WTPA	3
Make That Spare	WTPA	3
Wrestling; M. Shayne	WTPA	3
It's In The Name	WTPA	4
Scoreboard	WTPA	4
Hour of Stars	WTPA	6
Scoreboard	WTPA	6
Tales From The Tomb	WHP	6
Hour of Stars	WTPA	6
Scoreboard	WTPA	6
Harrigan & Son	WTPA	11
Funday Funnies	WTPA	10
Garry Moore	WGAL	32
Tall Man	WGAL	31
Detectives Diary	WGAL	6
News; Weather	WGAL	10
Hour of Stars; News	WTPA	9
Jeffs Collie	WGAL	12
Trackdown	WGAL	8
Jim Powie	WGAL	8

GREENVILLE-ASHEVILLE-SPARTANBURG

STATIONS: WFBC, WSPA, WLOS. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WFBC	57
2. Price Is Right (Wed. 8:30-9:00)	WFBC	40
3. Real McCoys (Thurs. 8:30-9:00)	WLOS	35
4. Perry Como (Wed. 9:00-10:00)	WFBC	33
4. Laramie (Tues. 7:30-8:30)	WFBC	33
5. Cheyenne (Mon. 7:30-8:30)	WLOS	31
6. Bonanza (Sat. 7:30-8:30)	WFBC	30
6. Outlaws (Thurs. 7:30-8:30)	WFBC	30
7. Gunsmoke (Sat. 10:00-10:30)	WSPA	28
8. Alfred Hitchcock (Tues. 8:30-9:00)	WFBC	26

1. U.S. Marshal (Wed. 7:00)	WFBC	NTA	28	50	Early Show WLOS 21 Esso Reporter WLOS 19
2. Sea Hunt (Mon. 7:00)	WFBC	Ziv-UA	22	44	Early Show WLOS 17 Esso Reporter WLOS 15
3. Brothers Brannigan (Tues. 7:00)	WFBC	CBS	21	39	Early Show WLOS 18 Esso Reporter WLOS 15
3. Shotgun Slade (Thurs. 7:00)	WFBC	MCA	21	43	Early Show WLOS 20 Esso Reporter WLOS 17
4. Manhunt (Sat. 7:00)	WFBC	Screen Gems	20	43	Grand Old Opry WLOS 12
5. Huckleberry Hound (Thurs. 6:00)	WFBC	Screen Gems	15	38	Early Show WLOS 20 News; Weather WLOS 19
5. Whirlybirds (Thurs. 7:30)	WLOS				Outlaws; Wonderland WFBC 30
6. Quick Draw McGraw (Wed. 6:00)	WFBC	CBS	15	27	Early Show WLOS 21
		Screen Gems	14	36	News; Weather WLOS 20 Early Show WLOS 15
6. Jeffs Collie (Mon. 6:00)	WFBC	ITC	14	35	News; Weather WLOS 15 Early Show WLOS 16
7. Woody Woodpecker (Tues. 6:00)	WFBC	Kellogg	13	36	News; Weather WLOS 16

JACKSONVILLE, FLA.

STATIONS: WJXT, WFGA. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WJXT	50
2. Cheyenne (Mon. 7:00-8:00)	WFGA	45
3. Wagon Train (Wed. 7:30-8:30)	WFGA	45
4. Real McCoys (Thurs. 8:30-9:00)	WFGA	43
5. Have Gun, Will Travel (Sat. 9:30-10)	WJXT	42
6. Perry Mason (Sat. 7:30-8:30)	WJXT	41
7. Checkmate (Sat. 8:30-9:30)	WJXT	39
8. Ed Sullivan (Sun. 8:00-9:00)	WJXT	38
8. Untouchables (Thurs. 10:00-11:00)	WFGA	38
9. Dennis The Menace (Sun. 7:30-8:00)	WJXT	37
9. Ernie Ford (Thurs. 9:30-10:00)	WFGA	37

1. Highway Patrol (Mon. 8:00)	WFGA	Ziv-UA	35	57	Pete & Gladys WJXT 25
2. Death Valley Days (Fri. 7:00)	WJXT	U.S. Borax	31	51	Dan Raven WFGA 30
3. U.S. Marshal (Sat. 10:30)	WJXT	NTA	30	77	Fight of The Week WFGA 9 Make That Spare WFGA 10
4. Brothers Brannigan (Tues. 7:00)	WJXT	CBS	27	53	Bugs Bunny WFGA 24
4. Sea Hunt (Tues. 7:30)	WFGA	Ziv-UA	27	54	Manhunt WJXT 23
5. Johnny Midnight (Wed. 7:00)	WJXT	MCA	26	53	This Man Dawson WFGA 23
5. Mike Hammer (Thurs. 7:00)	WJXT	MCA	26	46	Outlaws WFGA 30
6. Manhunt (Tues. 7:30)	WJXT	Screen Gems	23	46	Sea Hunt WFGA 27
6. This Man Dawson (Wed. 7:00)	WFGA	Ziv-UA	23	47	Johnny Midnight WJXT 26
7. Badge 714 (Mon. 7:00)	WJXT	CNP	21	31	Cheyenne WFGA 47

JACKSON, MISS.

STATIONS: WLBT, WJTV. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Real McCoys (Thurs. 7:30-8:00)	WLBT	51
2. Ernie Ford (Thurs. 8:30-9:00)	WLBT	48
3. Chevy Show (Sun. 8:00-9:00)	WLBT	45
4. Checkmate (Sat. 7:30-8:30)	WJTV	44
4. Rifleman (Tues. 8:00-8:30)	WLBT	44
5. Have Gun, Will Travel (Sat. 8:30-9:00)	WJTV	43
6. Lassie (Sun. 6:00-6:30)	WJTV	42
7. Red Skelton (Tues. 8:30-9:00)	WJTV	40
7. Wagon Train (Wed. 6:30-7:30)	WLBT	40
8. Dennis The Menace (Sun. 6:30-7:00)	WJTV	39
8. Groucho Marx (Thurs. 9:00-9:30)	WLBT	39
8. Perry Mason (Sat. 6:30-7:30)	WJTV	39
8. Wyatt Earp (Tues. 7:30-8:00)	WLBT	39

1. Tombstone Territory (Thurs. 7:00)	WLBT	Ziv-UA	46	77	Rhythm Masters WJTV 15
2. Blue Angels (Thurs. 8:00)	WLBT	CNP	38	67	Rescue 8 WJTV 19
3. Sea Hunt (Thurs. 6:30)	WLBT	Ziv-UA	29	53	Jim Bowie WJTV 26
4. Jim Bowie (Thurs. 6:30)	WJTV	ABC	26	47	Sea Hunt WLBT 29
5. Coronado 9 (Sat. 9:30)	WJTV	MCA	25	69	Deputy WLBT 11
6. Shotgun Slade (Tues. 8:30)	WLBT	MCA	20	33	Red Skelton WJTV 40
7. Rescue 8 (Thurs. 8:00)	WJTV	Screen Gems	19	34	Blue Angels WLBT 38
8. Not For Hire (Sun. 9:00)	WJTV	CNP	17	31	Loretta Young WLBT 38
9. Dangerous Robin (Wed. 9:30)	WLBT	Ziv-UA	15	35	Spotlight-Village WJTV 28 } Show Month } Circle Theatre WJTV 28
10. Silent Service (Sat. 10:00)	WJTV	CNP	14	48	Reynolds; Untouchables WLBT 15

HANNIBAL-QUINCY

STATIONS: KHQA, WGEM. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KHQA	58
2. Wagon Train (Wed. 6:30-7:30)	WGEM	51
3. Red Skelton (Tues. 8:30-9:00)	KHQA	49
4. Groucho Marx (Thurs. 9:00-9:30)	WGEM	46
4. Have Gun, Will Travel (Sat. 8:30-9:00)	KHQA	46
5. Garry Moore (Tues. 9:00-10:00)	KHQA	45
6. Ernie Ford (Thurs. 8:30-9:00)	WGEM	44
7. Bonanza (Sat. 6:30-7:30)	WGEM	43
8. To Tell The Truth (Mon.)	KHQA	42
9. Dennis The Menace (Sun.)	KHQA	41
9. Lassie (Sun. 6:00-6:30)	KHQA	41

1. Coronado 9 (Sat. 9:30)	KHQA	MCA	40	75	Fight of The Week WGEM 13 Make That Spare WGEM 13
2. Manhunt (Thurs. 8:00)	WGEM	Screen Gems	35	60	Angel KHQA 23
3. Shotgun Slade (Mon. 8:30)	WGEM	MCA	32	45	Griffith; Tomorrow KHQA 39
4. Sea Hunt (Thurs. 9:30)	WGEM	Ziv-UA	24	39	June Allyson KHQA 37
5. Bugs Bunny (Sat. 6:00)	WGEM	UAA	20	63	Woody Woodpecker KHQA 12
5. Jeffs Collie (Fri. 6:00)	WGEM	ITC	20	54	Weather; News; Markets KHQA 15 News-D. Edwards KHQA 19
6. Huckleberry Hound (Tues. 6:30)	KHQA	Screen Gems	18	34	Laramie WGEM 35
6. Quick Draw McGraw (Wed. 6:00)	WGEM	Screen Gems	18	41	Weather; News; Markets KHQA 23 News-D. Edwards KHQA 28
7. Tombstone Territory (Sun. 5:00)	KHQA	Ziv-UA	17	55	Mr. D.A.; Hallmark WGEM 14
8. Grand Jury (Sat. 10:00)	KHQA	NTA	14	32	Rifleman WGEM 30
8. U.S. Marshal (Sat. 8:30)	WGEM	NTA	14	23	Have Gun, Will Travel KHQA 46

(Continued on page 42)

That's Us... All Over

It's been only three and a half years since the creation of NBC International, Ltd., but a review of what the new enterprise has already accomplished could be entitled, "Where Did You Go? Out. What Did You Do? Plenty."

The general goals of the undertaking have been to find overseas markets for our television shows, to search for investment opportunities in the development of TV stations abroad, and to discover what other nations have to offer in the way of programs for U.S. audiences.

Today, NBC International, Ltd., under the continuing leadership of board chairman Alfred R. Stern, is a familiar name in many, many corners of the globe (we know a globe doesn't really have corners, but let's not get nasty about it).

Dozens of our programs and personalities are almost as well known overseas as they are here. For example, the "NBC White Papers" and "Victory at Sea" have been eulogized in England; "Laramie" is a smash attraction in Germany; in Italy, Perry Como was such an immediate hit that they named a lake after him.

Similarly, "National Velvet" is a great favorite in Mexico City; "Project 20" and the "NBC Opera" are very big in Australia; and in Japan, Loretta Young is so beloved that she isn't even required to remove her shoes before coming through that door.

Only three short summers ago, there were but 18 overseas areas carrying our TV programs. Now, there are 51 regions abroad where our shows are seen. And busy NBC International offices in London, Mexico City and Sydney see to it that these regions are properly serviced.

We're hopeful that in the not-too-distant future, the number of overseas-produced shows finding their way to our TV screens here will increase. Thus far, the traffic in this direction has been little more than a trickle. But we're trying to remedy this through our production and development assistance on new shows being readied in other countries.

As you read this, for instance, NBC President Bob Kintner is making a two-week swing through Venezuela, Argentina and Brazil to review our Latin American associations and survey possibilities for expanding our news coverage in that area.

Our strong interest in overseas broadcasting is spurred largely by the realization that nearly 90 per cent of all U.S. homes are already equipped with television. But elsewhere in the world, TV-set ownership is mushrooming as it did here at the turn of the '50's. In fact, the TV public outside the U.S. is now almost as large as the audience within our borders.

So TV's greatest growth potential is no longer on the domestic side. No one is more aware of that fact of life than we are. Nor is this an awareness that is just now being translated into action. The

truth is that we are the number one broadcasting company in the international field, but there are challengers aplenty.

Among the overseas stations with which we have close working relationships are Televisión Tapatía, in Guadalajara; Cadete (Channel Nine), in Buenos Aires; QTQ9, in Brisbane; and Fuji TV, in Tokyo.

Our main contribution to the development of such operations abroad, we feel, is the experience we've gained in over a decade of TV growth at home. Many overseas installations are poised at the same threshold we were trying to cross a dozen years ago. Our skilled representatives are on hand at those places to make the crossing a bit easier.

In the course of the past few seasons we have discovered that entertainment tastes of viewers differ very widely from country to country. A half-hour guitar concert that might be the livin' end in Buenos Aires could lay an ostrich-sized egg in Australia. A particular drama anthology might be very big in England's urban centers, but in Italy's olive-producing regions the viewers might stay away in groves.

Among all nations, however, there's an insatiable hunger for news and public affairs, and NBC News—under chief Bill McAndrew—and NBC International, Ltd., work side by side to help answer this need. Generally speaking, it's McAndrew's staff that handles the spot-news arrangements while International leans toward the feature stories and public affairs programs.

The overseas appetite for NBC footage in these spheres is considerable. For example, NBC International furnished a total of nearly 15 hours' film coverage of the Inauguration to Holland, Denmark, Germany, Italy, the Philippines and Australia.

A few days later, by means of the "hot kine" process, a kinescope of President Kennedy's first news conference was rushed to West Berlin. As the editor-in-chief of Radio Free Berlin later pointed out, this marked "the first time such a complete program from across the Atlantic was shown to the German public less than 24 hours after origination."

In the long-haul transmitting and receiving of TV footage, NBC News most often makes use of jet-plane service. But fast as the jets are (and spanning an ocean in half a dozen hours or so can hardly be called dawdling), NBC has something else that's even speedier.

Under arrangements with the BBC, we are able to send and receive news film across the Atlantic by cable. (The Western terminus of this set-up is an impressive hunk of equipment on the RCA Building's seventh floor here.) Cable-film is no penny-ante matter; it takes 100 minutes to transmit a one-minute sequence. But it's by far the quickest method devised for rush service.

Thus, on the day of Queen Elizabeth's wedding, the procession to Westminster Abbey was shown on NBC here less than two hours after the film was shot.

Exactly one week ago—for the very first time—the cable-film procedure was used in both directions on the same day. Shortly after we finished sending our films of the rioting at the UN, the BBC came through with the footage we had ordered on the coverage of the Brussels plane crash.

There'll come a time, of course, when live, trans-oceanic TV will be as commonplace as beauty-parlor gossip. No doubt we will then look back nostalgically on cabled film as a kind of pony-express stop in TV's inexorable march of progress. Both NBC International, Ltd., and NBC News, we know, will continue to have a hand in making the world just a bit smaller.

The same can't be said, by the way, for our effect on the size of Western ranches. In the "Bonanza" series, for example, the Cartwrights are right proud of their Nevada acreage. Little do they know that, thanks to our program sales overseas, their property now extends into such far-off places as England, Sweden, Japan and Tasmania. Conclusion: The world may, in truth, be getting smaller, but ranches are getting bigger than ever.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

(Continued from page 39)

HOUSTON

STATIONS: KPRC, KHOU, KTRK. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Wagon Train (Wed. 6:30-7:30)	KPRC	44
2.	Gunsmoke (Sat. 9:00-9:30)	KHOU	38
3.	Real McCoys (Thurs. 7:30-8:00)	KTRK	35
4.	Cheyenne (Mon. 6:30-7:30)	KTRK	32
4.	Untouchables (Thurs. 8:30-9:30)	KTRK	32
5.	Surfside 6 (Mon. 7:30-8:30)	KTRK	31
6.	Adv. In Paradise (Mon. 8:30-9:30)	KTRK	30
6.	Bonanza (Sat. 6:30-7:30)	KPRC	30
6.	Have Gun, Will Travel (Sat. 8:30-9:00)	KHOU	30
7.	Lawman (Sun. 7:30-8:00)	KTRK	29

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV SH
1.	Coronado 9 (Sat. 9:30)	KHOU	MCA	24	65
2.	Blue Angels (Sat. 6:00)	KPRC	CNP	16	41
2.	Manhunt (Tues. 9:30)	KTRK	Screen Gems	16	32
2.	Whirlybirds (Mon.-Sun. 6:00)	KHOU	CBS	16	33
3.	This Man Dawson (Thurs. 9:30)	KTRK	Ziv-UA	15	38
4.	Shotgun Slade (Thurs. 8:00)	KHOU	MCA	14	23
5.	Sea Hunt (Fri. 10:00)	KPRC	Ziv-UA	13	35
6.	Johnny Midnight (Fri. 8:30)	KHOU	MCA	12	24
6.	Lock-Up (Wed. 9:30)	KPRC	Ziv-UA	12	25
6.	Tombstone Territory (Mon. 6:30)	KHOU	Ziv-UA	12	21

PROGRAM	STA.	AV. RTG.
Fight of The Week	KTRK	9
Dangerous Robin	KPRC	6
Morris Frank Show	KTRK	6
Whirlybirds	KHOU	15
Garry Moore	KHOU	19
World-Large; Sports	KPRC	19
News-John Daly	KTRK	17
Newsreel; Weather	KPRC	19
Blue Angels	KPRC	16
June Allyson	KHOU	16
My Three Sons	KTRK	28
News; Weather	KHOU	15
Wrestling	KTRK	12
77 Sunset Strip	KTRK	26
Naked City	KTRK	26
Cheyenne	KTRK	31

KNOXVILLE

STATIONS: WBIR, WATE, WTVK. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Wagon Train (Wed. 7:30-8:30)	WATE	56
2.	Gunsmoke (Sat. 10:00-10:30)	WBIR	49
3.	Have Gun, Will Travel (Sat. 9:30-10)	WBIR	42
4.	Price Is Right (Wed. 8:30-9:00)	WATE	38
4.	Rawhide (Fri. 7:30-8:30)	WBIR	38
5.	Ernie Ford (Thurs. 9:30-10:00)	WATE	37
6.	Outlaws (Thurs. 7:30-8:30)	WATE	35
6.	Bonanza (Sat. 7:30-8:30)	WATE	35
7.	Route 66 (Fri. 8:30-9:30)	WBIR	34
8.	Bat Masterson (Thurs. 8:30-9:00)	WATE	33
8.	Laramie (Tues. 7:30-8:30)	WATE	33

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV SH
1.	Manhunt (Thurs. 7:00)	WATE	Screen Gems	27	57
1.	U.S. Marshal (Sat. 10:30)	WBIR	NTA	27	71
2.	Coronado 9 (Wed. 7:00)	WATE	MCA	25	58
2.	26 Men (Sat. 7:00)	WATE	ABC	25	66
3.	Amos & Andy (Tues. 6:30)	WBIR	CBS	23	61
3.	Whirlybirds (Wed. 6:30)	WBIR	CBS	23	56
4.	Lock-Up (Fri. 7:00)	WATE	Ziv-UA	22	56
5.	Highway Patrol (Mon. 6:30)	WBIR	Ziv-UA	21	58
5.	Vikings (Tues. 7:00)	WBIR	Ziv-UA	21	49
6.	Assignment Underwater (Tues. 7:00)	WATE	NTA	20	47
6.	Not For Hire (Mon. 7:00)	WBIR	CNP	20	49
6.	Sea Hunt (Thurs. 7:00)	WBIR	Ziv-UA	20	43

PROGRAM	STA.	AV. RTG.
Sea Hunt	WBIR	20
News Central	WATE	8
Academy Theatre	WATE	7
Touchdown Corner	WBIR	16
Funtime	WBIR	11
Flatt & Scruggs	WATE	9
Huntley-Brinkley	WATE	19
Cas Walker Time	WATE	15
Huntley-Brinkley	WATE	20
San Francisco Beat	WBIR	15
Cass Walker Time	WATE	13
Huntley-Brinkley	WATE	16
Assignment Underwater	WATE	20
Vikings	WBIR	21
Rescue 8	WATE	19
Manhunt	WATE	27

MADISON

STATIONS: WISC, WKOW, WMTV. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 8:30-9:00)	WISC	40
2.	Perry Mason (Sat. 6:30-7:30)	WISC	37
2.	Real McCoys (Thurs. 7:30-8:00)	WKOW	37
2.	Red Skelton (Tues. 8:30-9:00)	WISC	37
3.	Ed Sullivan (Sun. 7:00-8:00)	WISC	36
4.	Lawrence Welk (Sat. 8:00-9:00)	WKOW	35
5.	Untouchables (Thurs. 8:30-9:30)	WKOW	33
5.	What's My Line (Sun. 9:30-10:00)	WISC	33
6.	My Three Sons (Thurs. 8:00-8:30)	WKOW	32
7.	Flintstones (Fri. 7:30-8:00)	WKOW	31
7.	77 Sunset Strip (Fri. 8:00-9:00)	WKOW	31

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV SH
1.	Shotgun Slade (Sat. 9:30)	WISC	MCA	26	55
2.	Manhunt (Thurs. 9:30)	WKOW	Screen Gems	16	38
3.	This Man Dawson (Tues. 9:30)	WKOW	Ziv-UA	12	23
4.	Air Power (Sat. 6:00)	WMTV	CBS	10	32
4.	Highway Patrol (Sat. 9:30)	WMTV	Ziv-UA	10	21
5.	Captain David Grief (Sat. 5:30)	WISC	Guild	8	38
5.	Mr. & Mrs. North (Sat. 5:00)	WISC	Schuberts	8	36
5.	Jeffs Collie (Sat. 12:00)	WISC	ITC	8	80
5.	William Tell (Sat. 8:30)	WISC	NTA	8	73
6.	Grand Jury (Thurs. 9:30)	WMTV	NTA	7	15
6.	Johnny Midnight (Fri. 10:30)	WKOW	MCA	7	32

PROGRAM	STA.	AV. RTG.
Fight of The Week	WKOW	12
Make That Spare	WKOW	10
Highway Patrol	WMTV	10
June Allyson	WISC	22
Garry Moore	WISC	29
Dick Sherwood	WISC	11
Fight of The Week	WKOW	12
Shotgun Slade	WISC	26
Make That Spare	WKOW	10
Champ Bowling	WMTV	7
Champ Bowling	WMTV	9
Farm & Home	WKOW	1
Mr. Wizard	WMTV	1
Stagecoach Theatre	WMTV	2
June Allyson	WISC	22
Jack Paar	WMTV	10

LAS VEGAS

STATIONS: KLAS, KSHO, KLRJ. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 10:00-10:30)	KLAS	51
2.	Have Gun, Will Travel (Sat. 9:30-10)	KLAS	50
3.	Wagon Train (Wed. 7:00-8:00)	KLRJ	48
4.	Perry Mason (Sat. 7:30-8:30)	KLAS	42
5.	Checkmate (Sat. 8:30-9:30)	KLAS	39
6.	Bachelor Father (Thurs. 9:00-9:30)	KLRJ	35
7.	Wells Fargo (Mon. 8:30-9:00)	KLRJ	34
8.	Riverboat (Mon. 7:00-8:00)	KLRJ	33
8.	Tenn. Ernie Ford (Thurs. 6:30-7:00)	KLRJ	33
9.	Perry Como (Wed. 9:00-10:00)	KLRJ	32
9.	Twilight Zone (Fri. 10:00-10:30)	KLAS	32
9.	Ed Sullivan (Sun. 8:00-9:00)	KLAS	32
9.	Father Knows Best (Tues. 8:00-8:30)	KLAS	32
9.	Dobie Gillis (Tues. 8:30-9:00)	KLAS	32
9.	Red Skelton (Tues. 9:30-10:00)	KLAS	32
9.	Groucho Marx (Thurs. 9:30-10:00)	KLAS	32

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV SH
1.	Death Valley Days (Sat. 7:00)	KLAS	U.S. Borax	40	60
2.	Tombstone Territory (Wed. 8:00)	KLRJ	Ziv-UA	32	50
3.	Sea Hunt (Tues. 7:30)	KLAS	Ziv-UA	27	40
4.	Jeffs Collie (Sat. 5:00)	KLRJ	ITC	25	61
5.	Lock-Up (Fri. 9:30)	KLAS	Ziv-UA	24	44
5.	Manhunt (Sat. 10:30)	KLAS	Screen Gems	24	53
5.	Rescue 8 (Fri. 6:30)	KLRJ	Screen Gems	24	40
6.	Two Faces West (Mon. 8:00)	KLRJ	Screen Gems	23	36
7.	Highway Patrol (Fri. 7:00)	KLAS	Ziv-UA	21	33
7.	Mike Hammer (Fri. 9:30)	KLRJ	MCA	21	39

PROGRAM	STA.	AV. RTG.
Fight of The Week	KSHO	19
Aquanauts	KLAS	19
Dow Hour; Project 20	KLRJ	26
All Star Golf	KSHO	9
Mike Hammer	KLRJ	21
Chiller	KLRJ	18
Three Stooges	KLAS	30
News; D. Edwards	KLAS	27
Pete & Gladys	KLAS	29
Dan Raven	KLRJ	23
Lock-Up	KLAS	24

LITTLE ROCK

STATIONS: KARK, KATV, KTVH. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 9:00-9:30)	KTVH	48
2.	Wagon Train (Wed. 6:30-7:30)	KARK	43
3.	Have Gun, Will Travel (Sat. 8:30-9:00)	KTVH	37
4.	Garry Moore (Tues. 9:00-10:00)	KTVH	34
4.	Rawhide (Fri. 6:30-7:30)	KTVH	34
5.	Perry Como (Sat. 6:30-7:30)	KTVH	32
6.	Bob Hope (Wed. 8:00-9:00)	KARK	30
7.	Outlaws (Thurs. 6:30-7:30)	KARK	29
7.	Tenn. Ernie Ford (Thurs. 8:30-9:00)	KARK	29
8.	Real McCoys (Thurs. 7:30-8:00)	KATV	28

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV SH
1.	Coronado 9 (Sat. 9:30)	KTVH	MCA	31	57
2.	Sea Hunt (Fri. 8:30)	KTVH	Ziv-UA	19	33
2.	Rescue 9 (Sun. 8:00)	KATV	Screen Gems	19	30
3.	Tombstone Territory (Sun. 9:30)	KTVH	Ziv-UA	17	38
4.	Blue Angels (Thurs. 9:30)	KARK	CNP	16	31
4.	Death Valley Days (Sat. 9:30)	KARK	U.S. Borax	16	30
5.	Grand Jury (Sun. 9:30)	KARK	NTA	13	29
5.	U.S. Marshal (Thurs. 9:30)	KATV	NTA	13	25
6.	Best of Post (Thurs. 9:00)	KTVH	ITC	11	18
6.	Lock-Up (Wed. 7:30)	KTVH	Ziv-UA	11	18
6.	Manhunt (Sat. 5:30)	KARK	Screen Gems	11	37

PROGRAM	STA.	AV. RTG.
Death Valley Days	KARK	16
77 Sunset Strip	KATV	28
Chevy Show	KARK	28
Aftermath; Playhouse	KATV	15
June Allyson	KTVH	22
Coronado 9	KTVH	31
Aftermath; Playhouse	KATV	15
June Allyson	KTVH	22
Untouchables	KATV	27
Price Is Right	KARK	26
What's My Line	KTVH	13

W. GERMANS DOTE ON COM'L TV

BBC and British Com'l TV Told To Stop 'Americanizing' Medium

London, Feb. 21.

If 16 British unions and professional associations get their way, there will be even less screen time for American programs on British television.

The call to slap down on American shows comes from the Radio and Television Safeguards Committee which has just presented its report to the Pilkington Committee on Broadcasting.

British show biz outfits represented on the Safeguards Committee include the film technicians, actors, musicians and theatre workers unions as well as associations of writers, composers, concert and variety artists. As of now, the BBC programs are around 90% British and, by gentleman's agreement, the figure for the commercial stations is about 86%.

But the Safeguards Committee's report—a 14-page foolscap document describing itself, among other things, as a "Plan for . . . safeguards against the domination of British air and British screens by a foreign ethos"—calls for more British material.

Both the BBC and the commercial companies get some pretty hefty brickbats, though the Safeguards Committee "would be reluctant to dispute" the claim that the BBC provides the best broadcasting service in the world. Nevertheless the BBC is taken to task for "a deplorable tendency towards Americanization" and sharply reminded that the "British Broadcasting Corp. should be, above all, British."

The commercial companies are also accused of an excess of Americanization — "They have done much to advertise the American, rather than the British, way of life."

They are also criticized for a "predilection" for showing old films; a "cheeseparing" attitude towards British writers and composers; a "refusal to pay realistic prices for home-produced television films"; and an "addiction to puerile giveaway shows."

Adds the report: "Of these unwelcome features probably the most serious are those which have forced British television film companies, and all the artists and writers employed by them, to angle their work for the American market."

The Safeguards Committee's proposals to Pilkington include the establishment of a statutory basic foreign quota of 10% "with obvious reservations and exceptions"—to apply over each section of the programs. Said quota would relate to material used, personnel employed, costs of production and transmission time.

CFTO-TV Snares Canada 'Big Four'

Toronto, Feb. 21.

With CFTO-TV, Toronto, bidding $750,000 for tv rights of the "Big Four" football contests and the CBC stopping at the $710,000 figure, former still has to get permission from the CBC Board of Broadcast Governors to set up a contempleted network of 12 affiliated private stations, with CFTO-controlled web to carry the games for two seasons.

In the highest price ever paid for a Canadian sports package, CFTO has two competing sponsors, Molson's and Dow's Breweries. Last season, British-American Oil and Dow's were sponsors of the CBC network purchase.

CFTO wins right to carry regular games and playoffs for 1961-62, with proxy Joel Aldred already having completed tv arrangements with Montreal and Ottawa private stations, but with time slots to be okayed by CBC for 12 station web to be set up by CFTO, Toronto.

Mex-Peru Exchange

Mexico City, Feb. 21.

Peru is first nation to exchange videotaped programs with Telesistema Mexicano. Alberto Martinez Gomez, program director of Channel 13 in Lima, has finalized a deal with Luis de Llano, Telesistema exec, for folklore musical programs, comedy and dramatic shows.

Gomez said that there can be an "intense" interchange of programs and artists between Mexico and Peru. Apart from videotaped shows, he is interested in contracting singers and entertainers, and especially ranchero song interpreters such as Miguel Aceves Mejia, bolero interpreters Lucho Gatica, Antonio Prieto, etc.

Vancouver's New TV'er Wields Axe

Vancouver, Feb. 21.

Vancouver's new tv station, CHAN-TV, fired 25 of its 127 employees last week, three months after the station opened. Production, office administration, design, news and programming—all except technical departments—were cut.

States reasons: higher operating costs than expected; effect of general recession; staff was hired for Oct. 1, but broadcasting didn't begin till 30 days later; enough viewers aren't going to expense of having their sets adjusted to receive CHAN properly; power step-up by CHEK-TV in Victoria, on nearby Vancouver Island, not long before CHAN's debut, grabbed potential viewers and ads. (No mention of competition from tv station in Bellingham, Wash., which has long had plenty Vancouver viewers and advertisers).

Art Jones, CHAN's largest shareholder (18%) says when Board of Broadcast Governors approves share purchases of 12% each by Famous Players Corp. and ATV of Britain he'll have a "fantastic" source of program material. He also plans a dinner-hour feature film and "a sort of west-coast Jack Paar show" late at night.

Susskind Carries His 'TV Smells' Campaign To Canadian Audience

Toronto, Feb. 21.

David Susskind warned Canadian tv viewers to quit watching American emanated shows or "they (Canadians) will soon get sick and silly." In Toronto to appear on "Front Page Challenge," a weekly panel quizzer over the Canadian Broadcasting Corp. tv network, he blasted American programs in an interview and said:

"The trouble with tv today is its deadening sameness. It's nothing but a witless potpourri of westerns and private-eye shows. There has been nothing new on American tv since 1952. Except for news and public affairs, which have the quality and integrity the whole medium cries out for, the whole business is nothing but unmitigated drivel. Canadians should be ashamed to take the stuff."

He claimed two factors responsible—sponsor timidity and censorship; a genuine lack of new and original ideas—"the latter also being a fault common to Broadway and Hollywood." Susskind expressed his belief that the whole schedule shouldn't be made up of egghead shows but "there should be a balance between quality and what we call fillers; tv is a monster medium of communications and it will be a serious thing if it is debased."

IT'S A BREEZE FOR 2D CHANNEL

By HAZEL GUILD

Frankfurt, Feb. 21.

Once again the SRO signs have been pasted over the commercial rate cards for the extremely short time allotted to commercials during 1961 on West Germany's current seven television stations which make up the sole channel now in existence.

And in some areas like the Ruhr, commercial time slots were requested as much as 300% more than the minutes would allow.

In this extremely tight sellers' market, many agencies and accounts are fighting mad as their request for a slim 10 spots during an entire year were cut down to a meaningless one or two. And it looks, from the commercial side, as if the only relief will be in view when the second television channel, still in the midst of a federal government squabble, comes into existence, possibly around April 1. One thing is sure—any time the second commercial channel gets going, it's going to have no trouble getting advertisers.

Throughout all of West Germany, it's right now possible to book only 27 hours of commercials in a month—less than one hour of commercial time daily. So the spots are split from 15 seconds for a quickie to 60 seconds for the biggest. And into that scant 27 hours about 4,000 spots are crowded—not viewable to all the 4,500,000 set owners in West Germany, however, since these spots are divided among the seven stations, and only a few accounts are lucky enough to get time on all the seven stations.

Wait Months For Time

Agencies and clients started vying for their 1961 spots last Sept. 1, and some of the most popular stations, like the heavily industrial Ruhr area with television headquarters at Cologne, reported 500% requests for the prime time in September, October and November, 1961.

Summer generally is only about 200% overbooked, and a client stands a 50-50 chance of getting a moment or two of television time then. But for the fall season, when rates may go up 7 to 8%, it's a pretty bleak picture.

In a study just made of a typical month of commercials in West Germany, it was revealed that 4,000 spots occupy the slightly over 27 hours and represent about 300 firms or brands.

On most of the seven stations, commercials are permitted for about five minutes at 7:25 p.m., and then again for the final three minutes before 8 p.m., in a pro-

(Continued on page 46)

France's TV Poser: Where to Get $80,000,000 For a 2d Channel

Paris, Feb. 21.

Talk of a second video channel in the state subsidized setup is now on again. Information Minister Louis Terrenoire referred to it in a recent speech and it is felt President De Gaulle is also for it after getting a taste of the power and importance of tv during his recent talks to the nation on the medium.

It may begin in early or late '62 and then take about four years to get going for it will not get full scale attention until all of France is completely covered by the first web which has only 80% of the territory under it.

This question will be voted on in the National Assembly in March. It is felt it will pass but the budget of $80,000,000 will be a hard thing to get, especially with only 2,000,000 sets in operation. Money comes from license payments by users. Terrenoire feels that recent rulings to allow multiple sets ownership for the price of one license will help but a good all purpose cheap set is needed to perk up set sales.

The second channel is expected to use mainly films at first on a three-hour daily sked and then work into a more fulltime affair. It will probably eventually have 625 lines like most other European stations instead of the high definition 819-line system now in use. This will insure easier exchanges.

It is felt that in four years after inception 80% of France will get the second web and conversion costs for sets will be minimal. Color is also being mulled. So far commercial incursions are out but it is intimated that the high cost may eventually open the second web for commercial programming and ads. The professed audience desires for pro entertainment over the more educational and cultural slant of the present emissions may also swing the balance for commercial aspects.

However some observers point out that there are not enough sets to make advertising really worth while yet. But it seems the much talked about happening is near and it remains to be seen if set sales rise. Several U.S. tv companies have deals with local producers in the event that a second channel means a need for commercial programming. The foot is in the door. It is now another waiting game in this perennial video question here.

TV in Central Africa

Television is scoring rapid, though comparatively small gains in Central Africa. Rhodesia Tele-Vision, which went into operation with a station in Salisbury last November, plans to go on the air with a second station in Rhodesia next June, a year and a half ahead of schedule. Second station will be located in Bulawayo.

Original plan was to launch tv in Salisbury, and two years later follow with stations in Bulawayo and Kitwe in the Copperbelt. But response by advertisers to the Salisbury setup, according to RTV general manager Gerry Wilmot, has been so strong that the second station will be on the air by June. Set count by November, date Salisbury started, was 6,000.

Brit. Technicians Win Wage Hikes

London, Feb. 21.

A new agreement for technicians in commercial tv, which has just been concluded following a threat of strike action, provides for a series of wage increases over the next three years and the gradual introduction of the 40-hour week and the principle of three weeks paid holiday per year.

Salary increases are back-dated to Sept. 1 of last year and in the first instance will give an extra 3½%. From Dec. 1 next until Jan. 31, 1963, there will be a further increase of 3% and an additional 3½% from Feb. 1, 1963. Percentage increases in each case are cumulative. In addition provision is made for increases in cost of living, with a further 1% for each three-point rise in the Government's index of retail prices.

Ottawa City Council Gets a 1-Shot on TV

Ottawa, Feb. 21.

City council in Ottawa is going to get a one-shot test run on television. If the oncer gets okay reception, it may become a regular thing to broadcast the city fathers at work.

The mayor, Dr. Charlotte Whitton, didn't like the idea on the grounds that cameras, lights and staffers would disrupt council meetings, but the council itself okayed the single trial show. No date has been set.

Mexico TV On Verge Of Boom Era; Indie Operators Move Into Picture

Mexico City, Feb. 21.

Mexico is entering a boom era in television, with rapidly spreading expansion predicted by industry executives starting this year. This will be the year when independent operators get started in a big way, challenging the virtual monopoly heretofore held by the Emilio Azcarraga enterprises.

Azcarraga, as a matter of fact, has retrenched, falling back on radio and television interests in this capital and key tv stations in major Mexican cities. The rest of the country will be wide open for independents and the Department of Communications has been swamped with hundreds of requests for permits.

In the border area alone Mexico may set up 30 new stations, outcome of American-Mexican accord over the distribution and regulation of frequencies in a 250-mile wide belt on both sides of the border.

With the industry expanding by leaps and bounds, and with the chronic diverging statistics in various official and private sources, it is difficult to pinpoint the current state of affairs in television. There are at least 21 stations in active operation today, with this number scheduled to be boosted from month to month. Of these facilities the Telesistema Mexicana chain of Azcarraga controls nine stations outside of the three major channels it has in this capital.

Azcarraga Empire

Azcarraga tv stations are located in Conterey, Chihuahua, Mexicali, Hermosillo, Torreon, Nuevo Laredo, Guadalajara and Tijuana, New stations, especially in Acapulco and other southern points are to be added to the chain.

With number of stations operative today, Mexico is already fifth in importance in television activity, exceeded only by the United States, Russia, Germany and England.

The tv audience is steadily growing, as well as number of receivers.

(Continued on page 46)

'Festival of Stars' For TV In Mexico

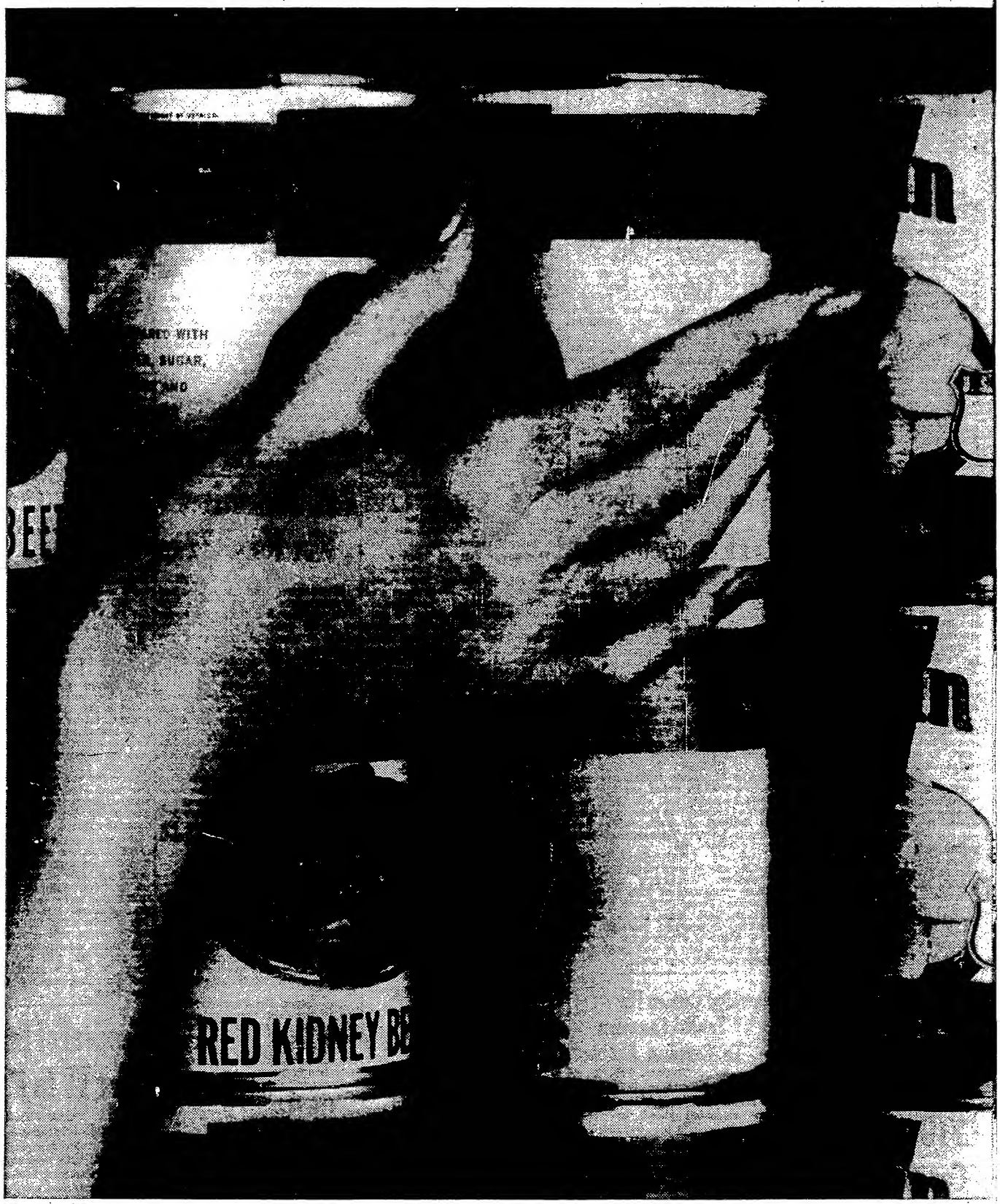
Mexico City, Feb. 21.

Mexico is launching a "Festival of Stars" television program over Channel 2, with this highest budgeted show telecast in the republic to date. Patterned somewhat after the "Perry Como Show," producer Hugo Avendano will stress quality and simplicity in a blend of musical numbers and patter.

Innovation here is that each show will have 30 hours of rehearsals each week, and programs will be planned a month ahead. Format is to present three top singers and entertainers during the 60-minute show.

The Carlos Tirado Symphonic Orchestra, the Zanolli Chorus of 24 voices and the Edmundo Mendoza ballet will be fixtures on weekly programs. Script written by Carlos Prieto, director is Hector Correa and William Tell Clemons as executive producer.

Apart from the weekly program, Avendano plans two or three 90-minute spectaculars a year, with this featuring famous artists of other lands. Avendano said he is already dickering for services of Louis Armst ong, Harry Belafonte and Maurice Chevalier.



Where they buy most...

NETWORK	3 NETWORKS SHARE OF AUDIENCE*
ABC-TV	37.4
NET Y	33.8
NET Z	28.8

*Source: 50 Market Nielsen TV Reports Jan., I
H. 4 weeks ending Jan. 22, 1961. Average Audien
Sun. 6:30-11 PM. Mon. thru Sat. 7:30-11 PM.

they watch ABC most*

This documented fact of life is now guiding the country's smartest advertisers to the country's smartest advertising buy—ABC-TV.

The facts:

They buy most. In the market area covered by the stations in Nielsen's 50 Market TV Report†, 80% of all U.S. household goods and services are bought.

They watch ABC most. This area, coincidentally, is the largest Nielsen-checked area where viewers can view all 3 networks. How they divide their viewing favors in this huge market place is on plain view on your left.

As we said, where they buy most, they watch ABC most. It follows, therefore, that where *you* sell most, *your* best buy is

ABC TELEVISION

†Albany-Schenectady / Amarillo / Atlanta / Baltimore / Boston Buffalo / Cedar Rapids-Waterloo / Charleston-Huntington Chattanooga / Chicago / Cincinnati / Cleveland / Columbus Dallas-Ft. Worth / Des Moines-Ames / Detroit / Ft. Wayne-Waterloo / Green Bay-Marinette / Houston / Indianapolis Kansas City / Little Rock-Pine Bluff / Los Angeles / Memphis Miami / Milwaukee-Whitefish Bay / Minneapolis-St. Paul Nashville / New Orleans / New York / Norfolk-Portsmouth Oklahoma City-Enid / Omaha / Orlando-Daytona Beach / Peoria Philadelphia / Pittsburgh / Portland, Ore. / Richmond-Petersburg Sacramento-Stockton / San Antonio / San Diego / San Francisco-Oakland Scranton-Wilkes-Barre / Seattle-Tacoma / South Bend-Elkhart / Spokane / St. Louis / Tulsa-Muskogee / Washington Wichita-Hutchinson.

Atlanta TV and Radio Stations: 'Georgia Illiteracy on My Mind'

By SAM LUCCHESE

Atlanta, Feb. 21.

Public service remains as a direct responsibility of radio and television industry. Perhaps not enough commercial stations are recognizing this fact and could be building up headaches in the way of comeuppance on the part of Federal Communications Commission when and if that august body begins to do a spot of checking.

Metropolitan Atlanta has 50,000 "functionally illiterate" people (they cannot read for comprehension).

Simple signs baffle these folk . . . "Danger High Voltage" . . . "To open, step on treadle" . . . "Walk" . . . "Keep away from eyes and open flame" . . . "Kennedy-Johnson" . . . and so on.

These people are the first to be out of work, first on relief, first to use free hospitals, first in jail. To reduce it to basics, they're dead weight . . . and, for the most part, society's responsibility.

Georgia has 430,000 illiterates. That's 24% of the state's adult population. In Red China 25% of the people are illiterate. (A scant 10 years ago the figure was 80%.) Russia, under the Communists, has made her people 95% literate.

Georgia ranks 47th in literacy . . .

These figures have been released by the Atlanta Public Schools, who are going further . . . they're doing something about it.

Monday (6) they debuted a Streamlined Reading program on WETV (Channel 30), city school system's own educational station and it will be a boon to many—if it reaches the right people.

This 92-part program already is being carried on WGTV, Athens (Channel 8), University of Georgia's educational mill, too far from Atlanta for general reception.

These programs are designed to teach illiterates to read.

In Atlanta, however, not many people are able to bring in WETV's UHF signal and converters are too expensive for most to purchase.

But Atlanta's Metropolitan School Development Council has surmounted that problem. Calling on churches, civic clubs and businesses, council has established centers where these telecasts (Mondays and Thursday at 8 p.m.) will be monitored.

Council also has rounded up volunteer teachers to supplement the tv program and it has rounded up illiterates to take the course.

They're determined to make their project a smash success and have sent out an SOS for more workers and more "students."

'Gunslinger' Off Target; CBS Still In Thurs. Dumps

CBS-TV's new "Gunslinger," which premiered Feb. 9 to promising ratings, took a bad nosedive on the Arbitrons for its second show last Thursday (16). Stanza drew a mere 8.7 and 8.4 rating during its 9-10 span.

At 9 p.m., "Gunslinger's" 8.7 was no match for "My Three Sons," which pulled a 27.3 on ABC, and "Bachelor Father," which managed an 11.5 on NBC. At 9:30, "Gunslinger" dipped to 8.4, while ABC's "Untouchables" had a 26.4 and Ernie Ford had a 13.9.

The week before, "Gunslinger" topped the 19 mark in its first half-hour, beating out "My Three Sons" easily, but well behind the second half of NBC's Jack Benny special, "Remember How Great?" At the time, it was theorized that the Benny special, which started at 8:30, drew off audience from ABC but not from CBS, accounting for "Gunslinger's" initial success. Last week however, the schedule was back to normal, and CBS took it on the chin.

Following "Gunslinger," the "CBS Reports" stanza on "The Case of the Boston Electra" did even more poorly, opening at 10 with a 5.5 against 27.0 for "Untouchables"

Fed Prison Director Bennett Launches New 'Untouchables' Blast

Washington, Feb. 21.

Federal Prison Director James V. Bennett has hurled a fresh barrage of complaints against the ABC-TV series, "The Untouchables."

Bennett sent Federal Communications Chairman Frederick W. Ford a new, detailed rundown of his gripes against two recent segments in the series which he said cast unjust aspersions on Federal pen personnel. The programs dealt with Al Capone's transfer from Atlanta to Alcatraz.

Bennett, in reply to a request by FCC for more elaboration of his original charges, said that if ABC had disclosed the episode was fictbeen limited to protesting its poor as facts, "my objection would have been limited to protesting its poor taste and the adverse effect it had on respect for law and order." He added:

"The issue here is not one of censorship. Certainly television shares the right of all our citizens to free speech and free discussion. The issue is rather the more overriding one of the public interest and deception."

Bennett argued his complaint was clearly within FCC's jurisdiction because "it is clearly contrary to the public interest to portray, without factual basis, employees of a respected public agency as corrupt, servile and untrue to their oath of office." He termed the "Untouchables" treatment of prison employes as "an abuse of the broadcaster's privilege and trusteeship and therefore contrary to the public interest."

Bennett's indictment centered on the program's portrayal of the transfer of Capone which, he said, was actually accomplished "without incident, shootings, bribery or attempted bribery." Yet, Bennett contended, the program "effectively conveyed the impression that the dramatized events were based on actual fact." Moreover, he said, no mention of the transfer was made in the book by the late T-man, Eliot Ness, and "it is flagrant deception therefore to say that the broadcast was based on the book."

TV or Not TV?

Washington, Feb. 21.

Television has become the rope in a tug-of-war between the two most formidable—and crustiest—members of the House.

Locking horns on the question of whether the House should open its doors to television and radio are House Speaker Sam Rayburn and the man he defeated in the recent stormy battle to take the conservative sting out of the House Rules Committee, Rep. Howard Smith (D-Va.).

Knowing the idea of televised house sessions or committee hearings was anathema to Rayburn, Smith deliberately scheduled hearings on two resolutions for breaking the historical ban on the broadcasting medium. Introduced by Rep. Martha W. Griffiths (D-Mich.), one would create a new rule allowing live or recorded broadcasts or telecasts of House committee hearings. The other would do the same for sessions of the House itself.

Asked why he was suddenly scheduling action on such proposals after ignoring them in previous Congresses, Smith told the newsman: "Where were you—in Asia or Africa or someplace—the other day when they changed the rules?"

Rayburn's reaction to Smith's move was as anticipated. "The idea strikes me like it always has. I've been utterly opposed to it. I am yet. I've never been in favor of making a show of the House of Representatives."

W. Germans Dote on Com'l TV

Continued from page 43

gram loosely called "Between Half and Eight."

Some of the stations have tried to expand their commercial time just a bit. Hessischer Rundfunk, the Frankfurt outlet, started a new program called "Hessenschau" from 7 to 7:20 p.m., with opening and closing spots, on Jan. 1, and thus edged a few more commercials in.

And at Munich, the Bavarian Rundfunk switched its popular half-hour show "Between Half and Eight" to an earlier time, starting at 6:30 and running until 7 p.m. Since the show between the commercials is usually an American favorite dubbed into German, like "Father Knows Best" or "Test Pilot," there have been many protests from the German viewers who come home late from work or are occupied with dinner, and thus can't look at the earlier program.

In its expanded commercial time between 7:30 and 8 p.m., the Munich station has added more commercials and leaves about 15 minutes free for political information, discussions over problems of youth, or some other discussion program—less popular with the viewers than the U.S. shows, according to protests in the Munich papers.

Since the commercials generally fall into the limited evening viewing time around 7:30 p.m., many accounts who would like time are refused on "unpleasant" grounds—with this generally the German family dinner or post-dinner period, no deodorant ads are allowed; there's never a hint of a stomach upset pill or a hangover cure.

Most highly advertised television product in West Germany, a recent study showed, is 4711 cologne and perfume products, which wound up with an "astounding" 36 minutes of commercial time on the seven stations during a recent month. Following it were 32 minutes of Super-Sunil soap, 26 minutes of Persil soap, 25 minutes of Lux soap and 21 minutes of Coca-Cola.

In Frankfurt, when the commercial time begins, "Uncle Otto," a cartoon figure of a walrus clutching a television antennae, grins at the audience and may dash into a bathtub to grab a slippery piece of soap—followed by a 20-second soap commercial; then Uncle Otto slides dreamily through the clouds, and the commercial reveals perhaps a happy man doing his shopping via mail order.

Uncle Otto has become a popular figure with the kids in the local area, and just before Christmas, the Hummel firm brought out a rubber toy Uncle Otto which sold thousands of copies at a hefty $1 apiece).

All this advertising has meant a big German-mark bonus for the West German stations. While television advertising in 1959 was figured at about 55,500,000 marks (around $13,875,000), it had more than doubled by 1960, when 127,200,000 million marks (about $31,800,000) was poured into the channels.

Cost of making an advertising film for German television is figured at about $2,000 for a minute film plus about $25 apiece for the copies needed for the seven stations.

Showing it on all seven stations costs 47,000 marks (slightly under $12,000) per minute for station fees. The stations claim that 2,600,000 people are watching, meaning about half of the 4,500,000 set owners viewing at any particular time, and thus showing a spot one time costs about $2.50 per 1,000 viewers.

(This compares at a rather high rate with advertising in the German movies, however. There, it's estimated that making a one-minute film in color (can only use black and white for tv, of course) costs about $3,100 plus $1,000 for 140 copies to cover Germany's 7,000 movie houses for 52 weeks. Showing it costs about $8.75 per week per 1,000 viewers).

For the harried advertisers and agencies, scrambling to get a block of time on the crowded television channels, though, it looks as if the hope of a second channel is the only way to make sure they'll get the amount of time they would like.

Mex TV's Boom Era

Continued from page 43

Some sources place amount of sets at 327,000 in round figures. But a few weeks back the Department of Communications preparing its own survey, said total will "probably" be higher.

Telesistema Mexicano tabs number of sets at 600,000 in this capital and 150,000 more throughout the republic. But these figures have been challenged by sponsors and ad agencies as "inflated." Actual truth is that there is no authoritative census of number of sets, but Communications will have official statistics available in 1961.

Actually, there is every indication that total number of sets will pass the million mark by the end of 1961. Today around 50 to 70% of Mexican territory is covered by television facilities, and with influx of independents, this is expected to rise to 80 to 90% by end of 1961, with 100% coverage soon after that.

Most important phase of television development is the en masse entry of independent capital into the field. The Department of Communications views this as a healthy development for federal officials were "troubled" by the octupus like spread of the Azcarraga television empire. The Azcarraga stations have the choice plum spots, but there no longer can be any sustained charges of "monopoly" for in Guadalajara, for instance, where Azcarraga operates two stations, an independent has come into the picture.

The Department of Communications is mum about expansion of stations in this capital, stating it will not give any concessions for the moment for vague "technical reasons." But it is learned that independents will make a strong bid to invade this rich market too.

The booming independent activity means that competition will be stronger, and homescreens will be getting improved entertainment. In the provinces there is a trend to build up regional talent, and a heavy leaning on "amateur hour" sort of shows, with these highly popular with viewers. But apart from this there is a serious attempt at improving programming, including live, filmed and videotaped.

Biggest question mark in Mexico is whether the Guillermo Camarena color process will be inaugurated officially over commercial channels in 1961. Inventor says he still needs to tighten up kinks, but he has had successful tests in Guadalajara and is readying similar tests over facilities here.

Another major programming development may be retransmission of selected American shows and remote control events. Details of this, however, must be worked out by interests on both sides of the border, with tendency moving towards establishment of a limited sort of exchange of programs.

Mexican program directors are paying more attention to development of live shows, a gradual boosting of quality in these through higher expenditures. There is also more careful attention given to production of filmed and videotaped series on themes more closer to home than the current spate of American westerns, crime, thriller episodes that hog a major share of tv time.

While there have been periodic uproars by Mexican interests, claiming that American shows were "damaging" to the Mexican family, and youth in particular, probabilities are that these will still hold a fair share of the Mexican market. However, it has been noted that in recent purchases, tv executives have been to shows that are less blood and guts and more mellower in tone.

'Pressure Boys'

Continued from page 27

the grounds that "Harvest of Shame" was "grossly unfair" to the migratory workers whose plight it depicted and the farmers who hire them.

The pressures, however, don't stop there. The major damage stems from the back-home persuasions, as duly-elected Congressmen and Senators are put to work trying to convince the CBS affiliate stations that the present Thursday 10 to 11 tenant can bring them nothing but trouble.

Since, with but a few notable exceptions, the affiliate managements—of any network—constitute a breed whose thinking and invariably political ideologies strike a harmonious note with Farm Bureau and AMA doctrines, the swelling of affiliate squawks could be just a matter of time. The initial beefs have started. And compounding the threat to the program is the fact that "CBS Reports" is unsold. While the affiliates, for obvious reasons harking back to the D. C. "climate" have pledged allegiance to picking up the show this season, it's a cinch they'll be screaming if they're obliged to bypass 10 to 11 p.m. sponsorship coin another season. Add to this the sad commentary that, as good as "CBS Reports" is in content, that's how poor some of the recent ratings have been.

Without affiliate support on picking up the show, CBS would have no alternative but to "give public affairs back to Sunday afternoon." And for all the network's firm protestations that it champions a "CBS Reports" and a "Face the Nation," the fact remains that the CBS high command, entrusted with the task of making this year's profits better than last year, would lose no time at all in following the dictates of the affiliates.

Funt

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ent so we won't be accused of stealing our own show."

Funt also said his current show's average cost is running about $47,000 weekly against the $6,000 a week the old (1950) "Candid Camera" cost; that he has "toned down" the show from what it was a decade ago; that his British, French and Canadian "Candid Camera" counterparts pull the "wildest practical jokes" as compared to the show's U.S. version, and that the two "corporate entities" (Lever Bros. and Bristol Myers) with which he's dealing are "spending $3,500,000 each" on this show.

Funt further confessed:

"I was in the position of selling a dormant show and they (CBS and the sponsors) wanted to shore up the formula by adding 'name' appeal. They wanted a presentable, conservative, sponsor-image type of man with hair, culture and breeding."

Q.E.D.—Godfrey.

Hyatt

Continued from page 29

that most of them are being passed on favorably.

Some previously designated shows like the Dave Tebet-negotiated "Sunday at the Palladium" could be seen on the DuPont hour.

Burr could end up coordinating the Sunday hour which would be one reason for limiting his individual program contribution. Because it's a prime time hour, where DuPont would rather not overlook entertainment aspects of programming, the quasi-entertainment tack taken by Hyatt has gotten the biggest nod. Nobody at NBC will list numbers of specifics, but consensus is that to date "Hyatt has it."

New York—Mutual Broadcasting's closed-circuit feed of the vet radio hour soaper, "My True Story," is now being piped to 47 affiliates, 33 affils of other radio webs and six independents. MBS commercial operations head Herbert J. Cutting says that slightly more than half of the carriers are in top-100 areas.

Clients Pledge Anew To 2d Year 'Lock Up'

American Tobacco and a roster of co-sponsors have renewed the second year production of Ziv-UA's "Lock Up" for another 26 weeks. BBD&O represented American Tobacco in the deal.

Among the stations renewing, along with American Tobacco, are WNBC, N.Y.; WNBQ, Chicago; WRCV, Philadelphia; WHDH, Boston; WJAR, Providence; WBRC, Birmingham; WATE, Knoxville; WTOC, Savannah, Ga.; and WRGB, Albany-Schenectady.

Among advertisers renewing are Progresso Foods, Philadelphia; Edwards &Sons, WSYR, Syracuse; Rose Talbert Paints, Columbia, S. C.; and Kroger Stores, Terre Haute.

Ward-Scott

Continued from page 33

score-work. An album of music from the "Rocky" show has already been wax-marketed by Golden Records.

Both Ward and Scott are also of the opinion that animated cartoons are misjudged by ad agencies as shows only for the youngsters. "That's not so," they c·e·ns, adding: "all ages of the tv public respond to animation. Look at the reaction of animation cartoons in use as commercials."

Further pair said that General Mills, sponsor of the "Rocky" show, is going to slot that show in an adult time slot in two cities on an experimental basis. Areas to cop an eye at "Rocky" at a later time, 11 p.m., are New Haven and Pittsburgh.

If the rating response at the late hour favors "Rocky" then General Mills will follow that slot pattern in other parts of the country.

Also in the works by Ward-Scott Productions is a 90-minute animated spectacular for television. Latter will be aimed at the juve trade, and those oldsters too that dig the cartoon bit, during Christmas season. Spec will be peppered with carols, hymns, and Christmas stories.

'Play of Week'

Continued from page 33

have demonstrated—that they simply haven't the background in dramatic literature to handle "Play of the Week." In the "demonstrated" category is one influential critic who asserted "The Cherry Orchard," Chekhov's classic, as a "dated" play, which in a way is like saying that Shakespeare is dated. He also called it slow-moving and talky, clearly using the standards appropriate to shows like "Wagon Train" and "Hong Kong."

Perhaps the worst of the situation is that WGN-TV stands to get clobbered by the local newspaper fraternity, per their custom, if it drops the show. There's already been an indication of it from Terry Turner, who wrote in a recent Daily News column that WGN-TV can afford to lose money on "Play of the Week." This may be true, but should the indie get stuck when the network stations here are quietly rejoicing that they were outbid for the series last year?

Fact is WGN is thinking over a renewal but is taking its time about it. This time, of course, it would be for only one exposure a week.

WCBS-Yankees

Continued from page 29

baseball, particularly in light of the changes at WMGM; in fact it's probable that the other CBS o&o outlets will actively bid for ballcasts as well.

Under WCBS' restricted pattern, all away games and all night and weekend home games will be aired. Only time a game won't be carried during the regular season is when it's a weekday afternoon home game. Reason is that WCBS has been building a new afternoon block with Bob Dixon and Ken Banghart and doesn't want to present them. Road games are either at night or nave enough of a time differential not to cut in too deeply on Dixon and Banghart.

Entire deal was negotiated by the ·.m. E·ty agency, which reps the sponsors, and the Yankees.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

BOSTON • STATIONS: WBZ, WNAC, WHDH • SURVEY DATES: NOV. 10-23, 1960.

WBZ — Average Rating: 4 — Average Share: 33

Night: MONDAYS 11:15-1:00
Program: BIG MOVIE

Nov. 14 "THE MAD DOCTOR"
Basil Rathbone, Ellen Drew
1941, Paramount, MCA, 1st Run

Nov. 21 "SUDDENLY"
Frank Sinatra, Sterling Hayden
1954, UA, UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WHDH 5
Late Show 11:15-1:00	WNAC 2

WBZ — Average Rating: 5 — Average Share: 42

Night: TUESDAYS 11:15-1:00
Program: BIG MOVIE

Nov. 15 "BATTLE TAXI"
Sterling Hayden, Arthur Franz
1955, UA, UAA, Repeat

Nov. 22 "FLAME OF THE BARBARY COAST"
John Wayne, Ann Dvorak
1945, Republic, HTS, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WHDH 5
Late Show 11:15-1:00	WNAC 2

WNAC — Average Rating: 8 — Average Share: 16

Night: W...NESDAYS 6:30-8:30
Program: WEDNESDAY SHOWCASE

Nov. 16 "RUN FOR THE SUN"
Richard Widmark, Trevor Howard
1939, UA, UAA, 1st Run

Nov. 23 "THE RAINS CAME"
Myrna Loy, Tyrone Power
1939, 20th Century Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
News, Weather 6:30-6:45	WBZ 19
Huntley Brinkley 6:45-7:00	WBZ 23
RCMP 7:00-7:30	WBZ 15
Wagon Train 7:30-8:30	WBZ 32
Life of Riley 6:30-7:00	WHDH 12
News, Sports, Wea. 7:00-7:15	WHDH 10
News, D. Edwards 7:15-7:30	WHDH 14
Hong Kong 7:30-8:30	WHDH 15

WBZ — Average Rating: 5 — Average Share: 33

Night: THURSDAYS 11:15-1:00
Program: BIG MOVIE

Nov. 10 "LOVE LETTERS"
Jennifer Jones, Joseph Cotten
1945, Paramount, MCA, Repeat

Nov. 17 "THE BULLFIGHTER AND THE LADY"
Robert Stack, Katy Jurado
1951, Republic, HTS, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WHDH 8
Late Show 11:15-1:00	WNAC 1

WNAC — Average Rating: 2 — Average Share: 12

Night: FRIDAYS 11:15-1:00
Program: LATE SHOW

Nov. 11 "ALL QUIET ON THE WESTERN FRONT"
Lew Ayres, Ben Alexander
1930, Universal, Triple Crown, Repeat

Nov. 18 "HIS KIND OF WOMAN"
Robert Mitchum, Jane Russell
1951, RKO, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
... Of The Week ...:15-1:00	WBZ 8
... Paar ...15-1:00	WHDH 6

WBZ — Average Rating: 7 — Average Share: 44

Night: SATURDAYS 11:15-1:00
Program: BIG MOVIE

Nov. 12 "THE THUNDERBIRDS"
John Derek, Mona Freeman
1952, Republic, HTS, Repeat

Nov. 19 "THE ASSASSIN"
Richard Todd
1953, UA, UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
...ous '52 ...15-1:...	WHDH 3
Late Sh... 11:15-1:00	WNAC 4

WBZ — Average Rating: 10 — Average Share: 43

Night: SUNDAYS 12:00-1:45
Program: COMMAND PREMIER

Nov. 13 "KITTY"
Paulette Goddard, Ray Milland
1946, Paramount, MCA, 1st Run

Nov. 20 "MY FAVORITE BLONDE"
Bob Hope, Madeleine Carroll
1942, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Builders Showcase 12:00-12:30	WHDH 2
Rocky And Friends 12:30-1:00	WHDH 4
Funday Funnies 1:00-1:30	WHDH 5
Campy's Corner 1:30-1:45	WHDH 3
Cinema 7 12:00-1:45	WHDH 8

Madison Ave. TV Curbs Deplored By a Vidpix Vet

Hollywood, Feb. 21.

Director John Rich—a real ... of the telefilm wars in that he ...megged over 450 segments for scores of series over past 11 years —weighed in last week with a bit of a beef over the "blandness" imposed on vidpix fare by Madison Ave. ad agents.

"It has reached the point a tv directo. not only must be careful of how he stages a sequence out of deference to the spo... of the series—he must keep in ... d s... sequent sponsors who ... the reruns. Cars can't be i...able. One must weigh ca...ly whether a character smokes cig... or cigarets—or even smokes. Sa... goes for tissues, soft drinks.

"Fact is, I don't let a character use the phrase "lucky." even if it gets by the ad agency or the nonce, for fear som... other cigaret brand moves in on the rerun.

"Years ago, when directing a slice of the old "Schlitz Playhouse," I recall an agency rep wouldn't let us permit characters inhabiting a saloon setup be shown drinking. Whiskey simulation was out because the sponsor was a brewery; and as such Schlitz didn't want to run the risk of being charged with blatantly pushing its product were the players shown quaffing beer. It is like the classic of a General Motors show having to black out the Chrysler Bldg. When montaging the New York City skyline for a fleeting backdrop shot.

Rich, who is helming the NBC-Ed James pilot of projected Janet Gaynor-George Murphy "Sweet 16" series at Desilu, takes the restrictions in stride.

Syndication Review

MISTER MAGOO
Producer: Glan Heisch
Animators: Ken O'Brien, Jerry Hatchcock, Bob Bentley, Ed Solomon, Chick Otterstrom, Frank Braxton, Bob Goe, Chuck Do...s
Assoc. Producer: Abe Levitow
Distributor: Television Personalities
20 Mins.; Thurs., 7 p.m.
ARNOLD BAKERS
WNEW-TV, N.Y. (film)
(Donahue & Coe)

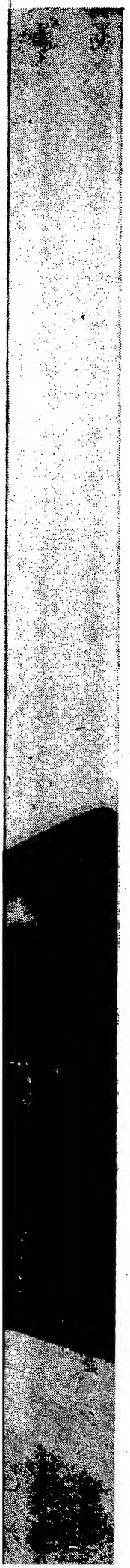
WNEW-TV, buying the new "Magoo" series, has grouped the episodes for a 20-minute cartoon show, anchored by 10 minutes of news at the tail end. Picking up the tab for the weekly 30-minute package is Arnold Bakers.

Myopic Mister Magoo surely has his moments, but stretching the nearsighted cartoon character over a 20-minute span strikes a ... joke chord. Adults could ... the central gimmick, but kid...s, who have a taste for repitition, may think otherwise.

The episodes, themselves, have a two world flavor. Many of the cracks are way above the heads of the juves, but the situations and some of the slam-bang, wild action, are right on their level. First episode was Mister Magoo taking a trip to Alaska, depicted as a land of icebergs for which the Alaskan Chamber of Commerce should sue. There was no mer... ... Mister Magoo's nearsighte... ... this one, leaving it up to ... to make that assumption.

Magoo cam... ... the episode abou... ...guided ...siles." It was a ...d, fun ex... tion that should se... the sians a century a... ...e shown in Moscow ...here w... another okay episode, and two short Magoo bridge car... to fill out the 20 min...s. ... qua...ty of the animation ... ...ted. With Magoo getting th... treatment. Some lesser char... ...never captured Magoo's high, unique, merry style.

The accompanying 10 ... news show titled "Mister ...goo Looks At the News" h...d ... w animal features for the you...gsters and a straight news roundup of the grownups. Gloria Okon was the hostess for the program and delivered the commercials in okay fashion. *Horo.*



The first of the COLUMBIA POST-48's breaks TRENDEX rating records in NEW YORK, CHICAGO and LOS ANGELES

On Saturday, January 28, 1961
"All The King's Men" was played on the
"Late Shows" of WCBS-TV in New York, WBBM-TV
in Chicago and KNXT in Los Angeles.
Here are the results:

In 7-station **NEW YORK** (11:15—1:30 a.m.)	In 4-station **CHICAGO** (10:00—12:15 a.m.)	In 7-station **LOS ANGELES** (10:30—12:45 a.m.)
23.9 RATING	**26.9** RATING	**24.2** RATING
76.6% SHARE	**51.9%** SHARE	**62.1%** SHARE
ups previous average rating* by 75.7%	ups previous average rating* by 30.6%	ups previous average rating* by 68.1%

*ARB

Clearly, Columbia Pictures Post-1948 features
properly programmed and promoted—can play
an important part in the future success of
television stations everywhere.

For details on availabilities, contact

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

Triangle o & o's Pubservice Coin; Maschmeier Sets Pace in New Haven

New Haven, Feb. 21.

The Triangle stations, with expanded pubservice schedules, production budgets and sales focus have been able to chip loose an amazing pile of sponsor coin for the other than entertainment efforts.

Typical is the activity at Triangle's New Haven, Conn., outlet, WNHC-TV, where general manager Howard W. Maschmeier and his sales staff have rallied sponsor support for a diversity of pubservice projects, both local and Philadelphia-originated via Triangle's WFIL (which produces special shows seen on all group stations).

Says Maschmeier, "Like any other worthwhile endeavor, good public service programming takes money and we have found a great source of similar thinking and financial support for our programs on the part of Connecticut's leading merchants and business people in general. Businessmen throughout the state are as interested as we in a greater Connecticut, and we together are getting the job of informing the people done."

Station's sponsored pubservice efforts over the last few months include:

A special half-hour on the season's first snowstorm, state's Gulf Oil dealers; two half-hour choral shows featuring college groups, First New Haven National Bank Christmas-day show featuring the Yale Glee Club and Whiffenpoofs, Income Funds, Inc.; "Science in Connecticut" series, alternating every third week with Ralston's ABC-TV show, "Expedition," one-third Ralston and two-thirds (generally sold) participations.

Station also sold its local and WFIL election coverage, an eight-month series titled, "The Election '60 Spotlight," in its entirety to the Union & New Haven Trust Co.

Pubservice sponsors going back to '59 include the New Haven Gas Co., United Illuminating Co. and the First New Haven National Bank, which bankrolled a series of three hour shows from the Yale campus.

Similar pubservice sponsor coin has been bagged by the other Triangle stations. As in New Haven, WFIL's election coverage was sponsored on all stations of the group.

WFBG-TV, Altoona-Johnstown, Pa., sold its "Outdoors" series to Woolrich Woolen Mills.

WLYH-TV, Lancaster, landed sponsorship of pre-convention coverage by local Republican and Democratic committees. Twelve local firms joined to bankroll an hour and a half Junior Chamber fund-raising show.

WNBF-TV, Binghamton, New York, lined up McMahon Bros., local contractors, for sponsorship of its "Public Official" interview series. Pubservice "Panorama" has had West End Brewing as a sponsor.

KFRE-TV, Fresno, Calif., has had a number of agricultural-product sponsors for its extended farm programming.

Larry White Gets CBS Stripe; Lansbury To Helm Coast Daytime

Larry White has been handed his stripes at CBS-TV and becomes v.p. in charge of daytime programs at the web. He's been director of daytime programs for the past year and a half, since joining CBS after eight years at Benton & Bowles as director of programming and exec producer on the agency's soapers.

At the same time, network formally set up a daytime programming department in Hollywood and named Bruce Lansbury its director. Lansbury, who reports to White, has been assistant director of program development under Hunt Stromberg Jr. at Television City. A former KABC-TV producer in L.A., he's a brother of actress Angela Lansbury.

Not generally known was that White in addition to his daytime duties had informally functioned as N.Y. program development chief. With his new post, however, he'll drop his development chores.

Telethon Grosses

Pittsburgh, Feb. 21.

Liberal use of cable tv systems and radio stations has resulted in the most successful series of telethons ever staged by Public Relations Research Service, Inc., here, who have just concluded fundraising programs in Spokane, Sacramento, Atlanta, Tulsa, and Norfolk. In a statement released Friday (17), Harry Kodinsky, president of the firm and international officer of Variety Clubs, revealed that use of radio and cable tv expanded each telethon for revenues far over expected grosses. Nearly $500,000 was raised for the March of Dimes.

KXLY-TV in Spokane got $74,000; WLW-A in Atlanta got $85,000; KCRA in Sacramento got $103,000; KOTV in Tulsa got $72,000; and Norfolk's WTAR-TV brought in $87,000.

Kodinsky said his experience has shown that between 85 and 95% of the pledges are honored. In Spokane more than twice as much money was raised than in the last two telethons combined.

In each area, radio stations took over a big load of answering telephones and promoting the show even though in many instances they were a competitive media. Where the tv picture did not come in and cable systems were available the systems did everything in their power to cooperate with the transmitting station. The stations received pledges and passed them on to the tv stations.

Artists used in the five big promotions just completed were Raymond Burr, Peter Brown, Peggy Castle, Don Cherry, Dorothy Collins, Bob Crosby, Virginia Graham, Kirby Grant, Robert Horton, Betty Johnson, Lorne Greene, Red Foley, Hugh O'Brian, Neil Sedaka, Jack Smith, Roger Smith, Harvey Stone, Millie Vernon and Monique Van Vooren. Local agent George Claire set the acts.

ABC Gets Year's Grace On TV Feed to Canada

Washington, Feb. 21.

Federal Communications Commission has extended until Feb. 1, 1962, authority for ABC to supply its network television programs to various Canadian stations.

Under the grant, the programs may be supplied by microwave relay, air or rail express. Canadian stations receiving the ABC-TV fare include: CBFT and CBMT, Montreal; CBLT, Toronto; CKCO-TV, Kitchener, Ontario; and CBUT, Vancouver, British Columbia.

Jack Babb, John Butler Join Ed Sullivan Staff

Jack Babb and John Butler have joined the Ed Sullivan staff, Babb as supervisor in charge of talent and Butler as choreographer. Babb has been with Kenyon & Eckhardt for the past 10 years as program supervisor, and worked with Sullivan when Lincoln-Mercury sponsored the show.

Butler will take over choreography duties formerly held by John Wray, who, however, continues as director of the show.

WNAC's Salute to Auto

Boston, Feb. 21.

WNAC scores a first here in a salute to the auto industry in a daylong tribute of interviews with auto VIP's on Washington's birthday tomorrow (Wed.), traditional open house day on Hub's auto row.

The RKO General flagship station in New England flew a special crew to Detroit Tuesday (14) to tape interviews with the top automotive leaders on the state and future of the auto biz. Verne Williams taped the interviews.

NBC-TV 'Here's H'wood' Eyes Japan Origination To Bolster Int'l Division

"Here's Hollywood" is expected to shift locales for a week in March, and go to Japan. Daytime NBC-TV strip just ran a series of remote interviews made on a recent trip to Paris.

"Hollywood's never been so cosmopolitan," somebody cracked the other day. But jokes aside, there is a double purpose in the proposed trip of the daytime cross-the-boarded to Japan. NBC International recently wrote a large program deal with commercial tv users in Japan, and the junket by "Hoolywood" will not only give the 4:30-5 p.m. daily stanza new content vistas but is expected to engender a little goodwill for parent NBC.

Possibly the stanza, fronted by Dan Miller and Joanne Jordan, will make still further trips—to other places where NBC has international program and managerial ties.

But on the home front, "Hollywood," which was installed in the NBC-TV lineup some six months ago, is in the kind of situation that once took hold for former daytime tv "service" stanzas like "Home." Program runs second from the bottom in the NBC-TV daytime rating picture, but it is SRO in sponsors.

Clients loved the service shows, whether they were highly rated or not. While there is little format similarity between a "Home" and "Hollywood," evidently bankrollers figure that like "Home," the latter stanza has a fairly devoted following—made up in this case, it would seem, of the same people who pursue devotedly the Hollywood fan mags.

Having already interviewed over 200 motion picture and theatrical names (via remotes from the star's homes), "Hollywood" often comes up with a choice piece of gossip or revelation about private lives in a public business. Allegedly, some columnists have been picking up leads from "Hollywood," particularly of late.

RADIO STATIONS PACT KALTENBORN SERIES

H. V. Kaltenborn will do 15 taped radio broadcasts from Africa starting next week, which Broadcast Editorial Reports is syndicating in 10-minute form to stations. Actually, there'll be 15 Kaltenborn stanzas, but the first and final shows will be done in the States.

KSD, the St. Louis Post-Dispatch outlet, and the Taft stations in Cincinnati, Columbus and Birmingham have already signed for the special BER series by the veteran commentator. Kaltenborn, who'll be gone five weeks (three shows a week), recently returned from European and West Indian junkets.

Kaltenborn will naturally stress the Congo crisis during his trip.

New Nielsens: 24-Market Report

(Week Ending Feb. 12)

New multi-city Nielsens for the week ending Feb. 12 again projects ABC-TV in front for the sixth straight week of '61 with a 20.2, nosing out CBS' 20.1. NBC was third with 15.2. Of the 51 half-hours, CBS was out in front with 25 and a half firsts; ABC was second with 20 and a half and NBC third with five.

ABC led Thursday and Friday on the overall average rating and was second the five other nights. CBS was in front Monday, Tuesday Saturday and Sunday; NBC was first on Wednesday.

On the Top 10, CBS grabbed seven; ABC two and NBC one.

Gunsmoke (CBS)	39.8
Wagon Train (NBC)	34.0
Jack Benny (CBS)	31.7
Untouchables (ABC)	31.2
Candid Camera (CBS)	31.0
Danny Thomas (CBS)	30.1
Have Gun (CBS)	29.8
Andy Griffith (CBS)	29.5
Dennis The Menace (CBS)	29.1
Rifleman (ABC)	28.7

From The Production Centres

Continued from page 28

award-winning Japanese movie, based on a short story by **Akutagawa** . . . **Jane Jordan Rogers**, skedded to play femme lead in "**Ben Spray**," Granada's TV Playhouse choice tomorrow (Thurs.) was born on a Tucson, Arizona, reservation where her mother was studying **Indian** history. Miss Rogers came to U.K. eight years ago and decided to stay . . . Manchester Library Repertory Co. will be first stage stock company to broadcast with BBC's longhair **Third Program** when they do "**A Taste For Honey**" on March 3 . . . "**Top Ten**" toppers **Adam Faith, Cliff Richard** and **Tommy Steele** take part in "Teen Beat," BBC radio's documentary on pop music industry on Friday (24). **Steve Race** comperes.

IN SAN FRANCISCO . . .

KGO-TV-AM, ABC's Frisco o-and-o, going all-out for arrival next Tuesday (28) of AB-PT boss **Leonard Goldenson** and assorted network VIP's including AB-PT financial v-p Si Siegel, **Steve Riddleberger, Jimmy Riddell** and, possibly, **Jim Hagerty**. Goldenson addresses Frisco Ad Club March 1 and KGO is aiming to break the Ad Club's attendance record set by **Ed Sullivan**—attendance that day was 450 (runner-up to Sullivan was **NBC's Robert Sarnoff**). KGO also tossing big cocktail party at Ferry Building's World Trade Club for Goldenson, et al. . . . New Frisco organization is called "The Committee to Stop Violent and Murderous TV Programs"—chairman's address is 635 Victoria Street, Frisco, which also happens to be the address of Westwood Sales Co., national mail order merchandisers . . . **Richard L. Burns**, ex-KPIX salesman, named general manager of Jubilance Ad Agency, Oakland . . . **Gordon McLendon** spoke to the Frisco Sales Executives Association on this topic, "Will Radio Kill TV?". . . **Mort Wagner**, ex-Bartell exec, and lawyer **George T. Davis** buying a pair of Eastern AMers . . . KSFO deejay **Jim Lange** managed to puff in ahead of KSFO's ineffable **Don Sherwood** in a footrace from Stinson Beach to Ferry Bldg. . . . **Gordy Soltau** doing a new five-minute daily sport show for KFRC . . . MCA sent a man up from L. A. to scout **Ben Alexander's** hour-long KTVU "spec" last Friday (17) . . . KNBC's **Doug Pledger** now deejaying a total of 36 hours weekly.

IN BOSTON . . .

WBZ-TV has acquired 80 20th-Fox films, 57 of them post 1948 pictures including "All About Eve," "Viva Zapata," "Twelve O'Clock High" and "The Gunfighter" to be programmed in March in specials and regular film slots . . . WHDH-TV carrying full hour "Playboy's Penthouse" . . . WBZ-TV launched "Science Countdown," third annual 14-wk. science competish to determine top eighth grade junior scientist . . . **Ted Kennedy**, asst. d. a., guest speaking at Broadcasting Executives Club at Nick's . . . **J. S. Sinclair**, WJAR-TV prexy, treks from Palm Springs NAB board sesh to vacash in Puerto Vallarta and Acapulco, hits Washington for NAB state prexy meet (22-23) . . . **James O. Marlow** from WJAX, Jacksonville to WWLP . . . WBZ radio personalities **Jay Dunn** and **Kevin O'Keefe** broadcasting through Saturday (26) direct from Raymond's dept. store window for Mass. Heart Assn. . . . WBZ-TV going "Flynnish" with six **Errol Flynn** films skedded Feb. 25-March 1 as part of new promosh featuring week of special films, prominent actors and actresses on "The Big Movie" . . . **Paul G. O'Friel**, gen. mgr., WBZ radio, has been admitted to the Mass. bar.

IN TORONTO . . .

Bob Goulet of "Camelot" forgetting to pack arrangement of his song, "If Ever I Should Leave You," but **Lucie Agostini** had the necessary for his "World of Music" orch for former's guesting over Canadian Broadcasting Corp. tv network . . . After 34 years with CFRB, Toronto, Canada's largest radio station, **Rex Frost** has resigned but will continue his photography, plus three months in Australia . . . **Lloyd Edwards**, musical director of the "Better Late" show over CFTO-TV, fishing through the ice after his nightly programming and bringing home an average of eight lake trout to the chagrin of his own and neighbors' wives who have to clean the piscatorial trophies . . . **King Whyte**, ex-agency man and now outdoors interviewer for the CBC, flying to Hudson Bay to distribute more than 2,000 pairs of skates he collected from Southern Ontario donors for Indian and Eskimo kids—and incidentally getting film clips for his King Whyte Show . . . **Marcus Long**, philosophy professor at the U. of Toronto, recalling that he taught "international affairs" to Royal Canadian Air Force officers and that one of his pupils was **Joel Aldred**, prexy of CFTO-TV and announcer on the Dinah Shore Show . . . **Cathleen Nesbitt** in town to tape two-hour production of Dickens' "Great Expectations" for CBC-TV trans-Canada presentation, with **Eric Till** directing.

IN PITTSBURGH . . .

The most adult and sensible editorials here are credited to **Tad Reeves**, general manager of KDKA-TV. Last week he made a strong pitch for the promotion of tourism and outlined all of the area's natural attractions. On the heels of this telecast, Governor Lawrence of Pennsylvania announced plans to introduce a bill in the state legislature for a $200,000 appropriation for a tourist promotion campaign . . . WTAE is still looking for a replacement for sports director **Ray Scott** . . . **Ralph Kiner**, the leading choice, has decided to go with the Chicago White Sox to supply color on their baseball broadcasts. Gene **Kelly** and **Red Donley** are other names now being mentioned . . . **Frank Grillette**, an editor in the film department, has been promoted to the news staff at KDKA-TV . . . **Ed King**, who was in Cuba when Castro took over, is doing a series of five-minute programs on the island on KDKA's "Program PM" . . . **Rod MacLeish**, WBC European correspondent, set to speak at Radio and Television Club and Pittsburgh Ad Club . . . The new jingles on KQV, the ABC o&o here, cost the station $16,000.

IN CLEVELAND . . .

Perry B. Bascom is the new general manager of KYW Radio, succeeding **Carl A. Vandagrift**. Bascom comes here from New York where he has been head of national radio sales for Westinghouse Broadcasting Co., KYW owner . . . **Bill MacColgan** leaves his sports director job at WGAR Radio to work at WTOP-TV, Washington, where he will announce the Washington Redskins games. He covered the Browns on radio here and the Indians on tv . . . **Richard E. Pitschke**, formerly of WMBD-TV, Peoria, has joined KYW-TV as a film producer.

IN MINNEAPOLIS . . .

WPBC running big ads in Twin Cities papers to ballyhoo new tieup with Mutual Broadcasting System. Ad reports, "The move of Mutual Network to WPBC was motivated by a desire on the part of Mutual and its parent company, Minnesota Mining and Manufacturing Co., to strengthen, expand and upgrade its organization and affiliate connections whenever and wherever possible." Station has filed an application with the FCC for increased power and extended broadcast hours . . . Veteran sports scribe and sportscaster **Halsey Hall** has retired from Minneapolis Star & Tribune to concentrate on radio-tv duties with WCCO-TV and Radio. Hall will assist on broadcast of Minnesota Twins baseball games . . . WTCN-TV's Chick McCuen News awarded special citation for excellence by Northwest Radio-Television News Association . . . WCCO-TV to telecast half-hour program of Zurah Shrine circus highlights from Minneapolis Auditorium opening night Feb. 23

SKELTON STUDIOS

expresses its appreciation to

THE BELL TELEPHONE SYSTEM, N. W. AYER & SON, Inc.

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THE SKELTON RED-EO-TAPE MOBILE TELEVISION SYSTEM

to tape in color from Disneyland

a Bell Telephone Hour,

"THE SOUNDS OF AMERICA"

This program aired Friday, February 17, 1961 over the NBC-TV Network

Our thanks also to these distinguished organizations

who continue to demonstrate their confidence in the personnel and

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BUDDY BREGMAN'S HERITAGE PRODUCTIONS, INC.
"The Song and Dance Man"/ "The Sunny Side of the Street"
(one-hour TV specials in color)

CANADIAN BROADCASTING COMPANY "Close Up" *(half-hour public service program)*

W. B. DONER & COMPANY / FOOTE, CONE & BELDING / GARDNER ADVERTISING COMPANY

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T & D ENTERPRISES "War Hunt" *(theatrical motion picture)* / U. S. TIME CORPORATION

WADE ADVERTISING, INC. / WARWICK & LEGLER, INC.

Also employing the facilities of SKELTON STUDIOS:

THE RED SKELTON SHOW (in association with CBS)

Filmaster's Place In The Sun

Continued from page 32

along, the Winter Park setup was a natural. Stabler scouted locations for exteriors and came up with Sanlando Springs, a natural springs tourist attraction nearby whose tropical setup makes the 20th-Fox "Adventures in Paradise" backlot area in Hollywood look downright artificial. And for beaches, he set up shop at nearby Lake Munro and Cocoa Beach, near Cape Canaveral.

Local Crews

Using local crews from the Winter Park setup plus about 10 key technical people from the Coast, along with Hollywood casts and alternating directors Jim Yarborough and Bud Townsend, Filmaster has been shooting "Beachcomber" on a four-day schedule, which will shake down to three days the first of March. Things were thrown slightly out of kilter during Mitchell's nationally publicized six-day sojourn in an Orlando jail in an alimony hassle, but everything's back to normal, including Mitchell himself.

Stabler's plan calls for sale of his shows on a national or major-regional basis. Syndication, as it exists, is out, since Stabler feels that the business as it's presently structured doesn't make sense—past the top markets, station sales are a red-ink proposition on first-run properties. But he does see a major potential in regional clients who haven't had quality programming available for the past couple of years and who still yearn sponsor identification with good shows. He feels likewise that more prime time will become available for regional bankrollers as the option time hassle ripens. But his plan is to fit regional sales together into a national pattern, rather than to settle for a single regional augmented by station sales.

Selling will be the job of H. Weller (Jake) Keever, his v.p. in charge of sales and former long-time sales boss at California National Productions. Keever is currently in the process of closing on a pair of key regionals for "Beachcomber" and is hitting the agencies with William Morris on "Our Town." Another wrinkle in the sales approach is to pitch to both national and regional sponsors simultaneously and take the first good deal that comes along, rather than hold out for network.

Filmaster's role as a below-the-line outfit over so long a period had been dictated by necessity, not choice. When Stabler organized the company in 1955 after having been general manager of William Boyd Enterprises and producer of the "new Hoppies," the half-hour "Hopalong Cassidy" films for NBC-TV, he did so at a capitalization of only $20,000 and a contract to do "Gunsmoke." (Deal, incidentally, came about because he had bid earlier for tv rights to "Gunsmoke" when the web still thought the transition to tv from radio was a pipedream; when it decided to go ahead on its own, it brought in Stabler as contract producer.)

But a physical production service is not the most lucrative of fields, and though Stabler desired to expand into overall production and program development and ownership, he simply didn't have the coin. By a year ago, however, enough was in the treasury to start off an expansion, and Stabler hired Nat Perrin as his production v.p. and turned out three pilots, none of which were sold. Meanwhile, he set up a public stock issue which brought in some $2,000,000 with control retained by him and his associates, and the expansion was well under way.

There's a vital question as to the timing of Filmaster's move toward expansion, since it comes somewhat late in the day, what with the Hollywood vidpix production scene shaking down into a group of a few well-heeled outfits who dominate the picture. Stabler speculates that had the Filmaster expansion come two years from now, it might have been too late. But the present situation is still fluid in Hollywood; Filmaster, at least financially, is in as good shape as several companies with a lot more production activity; and finally, there's still a premium on quality, which Stabler regards as the basis of his company's reputation and the key to its future.

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ATAS Assembly's 18-Man Council

National Assn. of Broadcasters prexy Leroy Collins and the toppers of the three networks were named yesterday (Tues.) to head an 18-man Advisory Council to the Academy of Television Arts & Sciences' First International Assembly. International festival is slated for N.Y. and Washington Nov. 4-11.

Network representatives will be Leonard H. Goldenson, ABC prexy; William S. Paley, CBS board chairman; and Robert W. Sarnoff, NBC chairman. Academy also set up an Academy President's Committee which will share responsibility with the Advisory Council in supervision of the festival. Members are Ed Sullivan, Walter Cronkite and Harry Ackerman.

Other 14 members of the Advisory Council, all station toppers, are Don McGannon, Westinghouse Broadcasting; Jim Gaines, Southland Industries (WAOI-TV, San Antonio); Martin Umansky, KAKE-TV, Wichita; C. Howard Lane, KOIN-TV, Portland; William W. Warren, KOMO-TV, Seattle; Tom Chauncey, KOOL-TV, Phoenix; Richard A. Borel, WBNS-TV, Columbus; William A. Bates, WDAF-TV, Kansas City; Mike Shapiro, WFAA-TV, Dallas; Lloyd Yoder, WNBQ, Chicago; Marcus Bartlett, WSB-TV, Atlanta; John Hayes, WTOP-TV, Washington; Tom Chisman, WVEC-TV, Norfolk; and Ervin F. Lyke, WVET-TV, Rochester, N. Y.

Hearings Scheduled On Subsidized Educ'l TV

Washington, Feb. 21.

Senate Commerce Committee has scheduled hearings March 1-2 on legislation by Chairman Warren Magnuson (D-Wash.) to subsidize construction of educational television facilities.

The bill, successor to one which passed the Senate but died in the House last year, provides up to $1,000,000 in federal grants to educational institutions and other non-profit groups for tv transmitting equipment.

No witness list was disclosed, but the Committee plans to hear witnesses from Federal Communications Commission, universities and the commercial broadcasting industry.

'Cultural Meetings' As Mex TV Series

Mexico City, Feb. 21.

Mexico plans to inaugurate an hourlong television program weekly over Channel 4 facilities, with this featuring intellectuals from all parts of the world. Idea is brainchild of advertising man Eulalio Ferrer who will produce show.

Program, under title of "Cultural Meetings," will follow roundtable pattern with experts discussing science, literature, technical developments, etc.

Show will draw on such Latin intellectuals as Salvador de Madariaga, Pablo Neruda, Gerardo Diego, Romulo Gallegos, Pablo Antonio Cuadra, etc. And internationally it is hoped that Ernest Hemingway, Waldo Frank, Jean Paul Sartre, Tennessee Williams, Aldous Huxley, Eric Fromm, etc., can be presented.

Program will premiere in March.

Set New Rules To Put Broadcasters On Program Spot

Washington, Feb. 21.

Federal Communications Commission has taken the plunge and formally set in motion rulemaking which would require broadcasters to show how they are meeting local programming needs.

The action is in line with FCC's historic report last July which set forth guidelines for licensees in the programming area.

Under the rulemaking, Section IV of the broadcast application form would be revised to require a statement as to the measures the applicant has taken "to determine the tastes, needs and desires of his community, and the manner in which he proposes to meet those needs and desires."

Broadcasters would also be obliged to furnish:

A description of the area being served, its population and religious, educational and business makeup.

A statement on opportunities afforded "community expression."

Amount and type of specialized programming engaged in or contemplated.

More detailed information about the station's presentation of controversial issues of public importance, including editorializing.

Data on various types of programming — religious, instructive, public affairs, agricultural, news, sports and entertainment.

A statement of what, if any, principles of trade codes he adheres to and what measures he has taken or proposes "to insure the maintenance of appropriate programming and advertising standards."

Amount of time devoted to commercials.

The new information would be required of applicants for new facilities, renewals, assignments and transfers of control.

Comments on the proposed rule change are due by April 3.

Guthrie 'Pinafore' Set As WNBC-TV April Entry

WNBC-TV will air a tape of Tyrone Guthrie's Stratford (Ontario) production of Gilbert & Sullivan's "Pinafore" sometime in early April. Purchase of the tape, made in CBC's Toronto studios, was through Richard B. Morros.

Same Guthrie edition opened last year at the Phoenix Theatre in N.Y. It was taped in Canada some weeks ago, with the backing of a 32-piece orch batoned by Louis Applebaum.

N.Y. station has no sponsor for the stanza yet.

Inside Stuff—Radio-TV

Local tv and radio stations took the lion's share of the National Conference of Christians & Jews National Brotherhood Awards last Thursday night (16) in N. Y. Winners in tv were WCBS-TV, the CBS-TV flagship in N. Y., for its "Strangers in the City" documentary on Puerto Ricans, and ABC-TV for its "Bell & Howell Close-Up" on "Cast the First Stone."

In radio, indie stations copped both awards, WNEW, N. Y., winning for the second year in a row via its "News Close-Up" documentary on housing discrimination, "An Open Letter to Governor Rockefeller." Other winner was WBZ, Boston, for "Anne Frank: The Memory and the Meaning."

National Conference also awarded "certificates of recognition" to WCBS and WABC, N. Y., the former for its on-the-air editorials and the latter for its "A Panel of Americans." Other radio runners-up were NBC for "An American Dialog" and KDIA, Oakland, for its Brotherhood Week coverage. Runners-up in tv included WCBS-TV for its "Camera Three," NBC-TV for "Destiny's Tot" and "The American Fighting Man," and WRGB-TV, Schenectady, for "With Liberty and Justice."

Motion picture winners were Paramount for "Conspiracy of Hearts" and Columbia, which released the British-made "Hand in Hand." Runners-up were United Artists for "The Unforgiven" and Warner Bros. for "Sgt. Rutledge."

Ken Banghart, newsman-deejay on WCBS, N. Y., pulled a "little Orson Welles" last Friday (17) when hundreds of listeners mistook his "Headline Makers of the Past" description of the Long Island R.R. wreck of 11 years ago for the real thing.

Calls began pouring into the CBS switchboard and to those of the railroad and the Rockville Centre and Jamaica police departments. Banghart's description of the wreck at Rockville Centre on Feb. 17, 1950, which killed 30 and injured 158, came at the height of the commuter rush hour Friday, at 5:50 p.m.

Banghart's "Headline Makers" is a daily feature of his afternoon show on WCBS, the CBS Radio flagship, and he uses it as his signoff. Despite his clearly labeled designation of the feature as an anniversary story, however, many listeners panicked and rushed to the phone.

It was on CBS, of course, that Welles' famous "Invasion from Mars" nationwide scare took place back in 1937.

Storer Broadcasting in the last three months of 1960 earned $1,508,657 after taxes, making the net take for the entire year a total of $5,062,668 or $2.05 a share. This compares to $581,614 or 24 cents a share (after taxes) in all 1959.

What drove the 1959 figure so low was a non-recurring capital gain on the sale of Storer's Atlanta radio outlet. Actually, in 1959, Storer's net (before this substraction) was $5,336,682 or $2.16 a share.

Fifteen more rural radio stations have affiliated themselves with Keystone Broadcasting System, bringing the transcription network's total to 1,125. KBS takes that as license to call itself "the giant of all the networks."

ABC Films bought 65 quarter-hours of "Consult Dr. Brothers," not just five as typographically misprinted in last week's VARIETY. ABC plans to sell the Joyce Brothers package for 13 weeks of stripping on this basis or allow tv stations to cut the 65 tapes into distinct five-minute programs.

TV Reviews

Continued from page 37

apologies were picked up for 39 weeks." Also targets for his one-liners were the U. S. space program, the Kennedy administration and ex-President Eisenhower, among other categories.

First to step up for his award was Wilt Chamberlain of the Philly Warriors basketball team. Hope exchanged some repartee with him, a brief film clip of Chamberlain in action on the court was screened and Jayne Mansfield hip-weaved up to present him with a gold statuette. The same format was utilized for the 10 other awards.

In this "liniment spectacular" (Hope's line), Buick plugged its turbine drive, its Buick Special and aluminum V-8 engine. One of the program's more interesting points came when Rafer Johnson, "track and field man of the year," commented that he had seen no propaganda when competing with the Russians at the Olympic. "Sports," he said, "are a common bond."

Gilb.

'Keep It Clean'

Frankfurt, Feb. 21.

With the entire country of West Germany tossed into a turmoil concerning the legal battle to get a second television channel going here, the land's been addled with a further flap about "television."

In a round robin letter to all the city employees, city director Dr. Max Adenauer of Cologne, son of West Germany's chancellor, urged the employees to keep the German lingo clean, and the German culture pure.

Massey-Ferguson Scrams Farm Show

Chicago, Feb. 21.

Massey-Ferguson is giving up on "Today on the Farm" when its 26-week NBC-TV cycle runs out on March 25. Farm equipment company feels it isn't getting the circulation it needs at 7 a.m. Saturdays and is seeking now to revive "Jubilee USA" (formerly ABC-TV) in a nighttime slot. NBC can't accommodate just yet but is trying.

"Farm," a Chi origination hosted by Eddy Arnold, has been averaging a 37% audience share at 7 ayem (clock time), but the sets in use have been minuscule.

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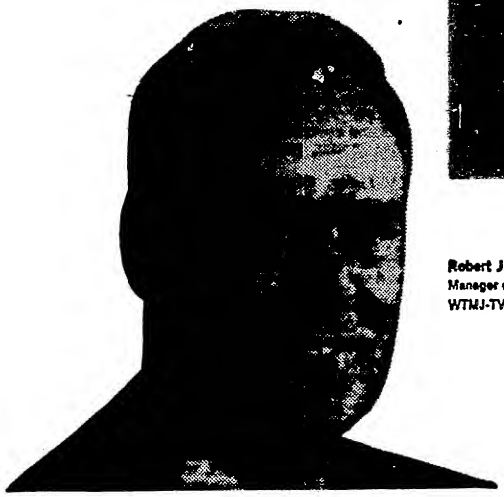
Why WTMJ-TV bought Warner's "Films of the 50's"



Robert J. Heise
Manager of Radio & Television
WTMJ-TV, Milwaukee

TV Followup Comment

Continued from page 36

in "Fantasyland," which within the frame of the closeup cameras seemed lifelike in size and charm. But the tape cameras, before which most of the staged entertainment was photographed, made the maximum use of the Disneyland backdrops for some exciting dance numbers.

The two standout turns were a fairy tale ballet, staged in front and in the courtyard of Disney's Sleeping Beauty Castle and danced superlatively by Jacques D'Amboise and one of the Earl Twins (billing was never clear as to whether it was Ruth or Jane), and a western number staged indoors in Pepsi Cola's Golden Nugget dancehall and featuring both the girls and Gene Nelson to the tune of "Frankie & Johnnie," with special lyrics. The first was light, airy and wistful; the western dance, with Nelson in top form, was spiced with humor and inventiveness. Both were the creations of Hermes Pan, who shared with the physical production the best moments of the show.

Gordon Jenkins wrote a special score for the hour, and while a couple of numbers stood out, the form was awkward and much of the music undistinguished. His best was a Tom Sawyer Island sequence with a pretty tune, nicely staged and filmed by Jacoby and featuring Scott Lane in a fine pantomimic turn as a young boy. Jenkins' "Main Street" was a rouser, and excitingly danced by D'Amboise and Nelson. Use of Mark Twain as a narrator (acted by Dwight Marfeld) seemed forced and obtrusive —in fact, the overall format of the show was poorly planned. Ralph Brewster Singers were good in the choral work, of which there was plenty.

But so overwhelmingly was the visual beauty and excitement of the show that its basic faults of format and lack of musical excitement seemed to fade. This is one that Bell Telephone should bring back for repeats, at least as an annual. *Chan.*

American Musical Theatre

WCBS-TV's Sunday (19) "American Musical Theatre" was a warm salute to maestro Alfredo Antonini, celebrating his 20th anni as a CBS conductor.

Without any of the teary-smiley sentimentality that can foul such video occasions, host Jim Morske was able to lead Antonini through a casual and bright recital of career highlights, and at the same time maintain the show's high standard of music and entertaining instruction.

Antonini, with infectious joviality that reflected anything but the longhair temperament, recounted events of his youth in Italy, his association with masters, his arrival in "the land of opportunity" with $80 in pocket and his rewarding career in the new country.

On hand with greetings and appropriate vocalizing were longtime associates Laurel Hurley of the Metropolitan Opera and Robert Weede, most recently of the "Most Happy Fellow."

Selections were contrasted—Miss Hurley sang "O Mio Babbino Caro" from the opera "Gianni Schicchi," and "I'll See You Again." Weede sang a La Traviata aria and a number from "Most Happy Fellow."

To highlight the mestro's diversified career, he conducted the CBS orchestra in a stop-watch orchestration of a part of the score for the 20th Century-Fox's feature, "D Day, the 6th of June." Director Neal Finn used a fascinating split-screen view to show how the music is timed to the film action. Live aud of high school students (show is coproduced by CBS pubaffairs and the New York Board of Education) added a lively responsive note to the festivities. *Bill.*

Sponsors Firm Up

Continued from page 29

covered by its total expenditure at ABC.

at ABC. (One inducement was giving P&G the 9:30-10 Thursday slot between "My Three Sons" and "Untouchables.")

As the result of NBC shifts in the last week, a certain amount of Lever and American Tobacco biz is already back in the NBC house for '61-'62. Mad as it seemed to be at being pushed out of "Bonanza" to make room on the show for Chevrolet in the fall, American Tobacco wasn't too disenchanted to let NBC know it'd move with "Thriller" to the show's proposed Monday-at-10 time slot. (Not counted in the $60,000,000-odd web tally at this moment is the possibility that the same cig company will also shortly move into an hour Saturday night show on NBC.) Yet American Tobacco is upset enough to offer "Bachelor Father" to ABC-TV next season.

Lever will go with "Price Is Right" from Wednesdays to a new Monday slot, and that's definite. Whether it also keeps its hold on Wednesdays at 8:30, where "Price" is now berthed, is another matter. So Lever and American Tobacco are already good for better than $5,000,000 next season.

Of course, there's the firm Chevy commitment to think about. Chevy, dropping Dinah Shore, has picked up full tab on "Bonanza" over NBC. (Kintner dropped American Tobacco and decided to switch the western hour into Dinah's Sunday anchorage to accommodate the auto company, and the reward was at least $7,500,000 in renewed billings.)

Johnson's Wax moved this week to firm up some $15,000,000 in new and renewed billings at CBS-TV, cinching Red Skelton, Garry Moore and a piece of "Gunsmoke."

Brown & Williamson, a big buyer of network participations, has supposedly closed again for some of its ABC-TV shows and is hotly in pursuit of more time, but, unconfirmed, the B&W coin is not counted in the earlier-than-ever network sales tally. Colgate is hot too and should do some commiting by the end of the month, some sources assert.

In short, P&G, Lever, Chevy, American Tobacco — long looked upon as tv network leaders — are in there firmly. In the past, the selling season — even if one includes the jockeying (the stage just shy of out-and-out buying)— didn't really get rolling until March and then little was tide up after April 1, more often May.

Because participations (as opposed to program buys) are growing in popularity among bankrollers, it has been said, "the selling season in network tv has never stopped." Shortterm buys, split-program patterns, constant little openings have turned web salesmen into fulltime peddlers. Once upon a time, after the selling season, the salesmen settled into a routine of client servicing (maintaining client goodwill and listening to complaints about handling of spots) and "planning." It could be that their newly discovered year-round rapport also helped stimulate an early buying season in network tv, if simply because their increased hustling for the mid-season buck also gives them much more opportunity to pass along to their favorite clients news about program shifts and changes.

WBBM 100-Payroll Is Translated Into Lush Chi Billings

By LES BBOWN

Chicago, Feb. 21.

A sort of anachronism is modern broadcasting, and still largely untainted by the villain cost accountant, WBBM continues to champion live radio in a fashion that necessitates the largest payroll (topping 100) of any local AMer in the country. But not for naught. The payoff is that the CBS o&o still ranks as one of the top three-radio money-makers in the country and, among network-owned stations, is easily the most profitable radio operation of all.

Although it doesn't dominate the market (in fact, depending on the rating service, it runs second, third, and even fourth), WBBM's ratecard is 15-20% higher than that of any other station in Chicago; still it undoubtedly outbills all others here. Like all CBS operations the Chi outlet shrouds all money statistics, but, for what it's worth, sage tradesters estimate the station wrote over $5,000,000 worth of business in 1960.

Parenthetically, it deserves inserting that the lush profits raked in by the station every year has made its veep-general manager, E. H. Shomo, one of CBS' unsung heroes, the lack of extra-company recognition attributing chiefly to his hinterland status. Shomo, like the late H. Leslie Atlass before him, refuses to yield to a straight disk jockey format and, clearly, the kind of business WBBM does argues against such a change.

As anomalous as live-radio itself is WBBM's penchant for the live sell. About 60% of its commercials are pitched that way, vis-a-vis electrical transcription, and usually ad lib off a fact sheet by a staff emcee. (One of them, Mal Bellairs, reputedly won't attempt to pitch a product until he uses it first). That many of the local bluechip sponsors prefer it that way is attested to by their long tenure with the station.

Not counting the post-midnight, classical "Music 'Til Dawn," which American Airlines is sponsoring for the seventh year, WBBM programs canned music only about five hours a day in scattered periods. Rest of the time it's live, with three and a quarter hours daily given over to musical variety, per two bands (totalling 35 musicians), nine staff singers, guest artists and 14 announcers or emcees. Station keeps seven studios in operation and employs three staff writers, who mainly spend their time turning out one-liners.

Non-musically, there's "Gold Coast Show," a daily comedy built around transcribed blurbs, and talk shows with Paul Gibson, Joe Foss, Hal Stark & June Allyson, Tony Weitzel and Jack Mabley. And, of course, the network helps sustain the live image with its two hour block of Arthur Godfrey, Art Linkletter, Garry Moore and Rosemary Clooney.

News costs the station 14 salaries inasmuch as that department operates 24 hours a day, seven days a week, never reverting to rip-and-read procedure.

Station's payroll also includes six producers, three music librarians, two pubaffairs staffers, four in station promotion, a program manager, a production manager, a miscellany of secretaries and office help and, of course, a sales force.

Atlanta—WGKA-FM, which bills itself as "Good Music Station," and WSB, which simulcasts its AM offerings, predominantly good music, via FM, now have company. WPLO, Plough, Inc., outlet here, has split off its FM operation and substituted an all-day program of classical music provided by Heritage Network.

Foreign TV Reviews

Continued from page 37

spiced by not-too-blatant sex.

Plot had to do with a middle-aged legal eagle (Alexander Knox) who was almost plucked by a big-eyed, scheming young Delilah (Lana Morris), intent on using him to gain a cheap and undeserved revenge on her ex-husband and his second wife.

The leisurely direction by Harold Clayton suited the script and the settings—stuffy legal offices and dull apartment rooms—offered little for the camera, apart from one telling shot of pram-wheels rolling over a letter which threatens the happiness of the pram-occupant's parents.

As the placid lawyer whose life suddenly erupts into much more excitement than he ever found in his weekly chess game, Alexander Knox, holder of many briefs in this sort of part, turned in some smooth playing. And if anyone is looking for an edgy, young actress to take over those jangling neurotics Bette Davis used to play they need look no further than the comely Miss Morris. The sting lurking beneath the dewy wings of this seemingly innocent butterfly was a shade too frequently revealed for plausibility, but this was the fault of the script rather than the actress.

Neat twist was the revelation that the she-monster's revenge plan was sparked by her inability to have a child. But one wondered why such a harpy would want a baby. What would she do with it, apart from serving it up for supper boiled? *Nash.*

'Salanted News'

Continued from page 26

CBS News operation, the key people who work at gathering, preparing and disseminating the news itself rather than the "administrative layers." In order to free Clark to devote fulltime to the news end of the business, Salant plans to take as many administrative duties off his shoulders as possible, he said. In fact Clark plans to begin making the rounds of the CBS correspondents overseas in a couple of weeks.

Salant also denied categorically any dispute with the CBS Stations Division or WCBS-TV, the web's N. Y. flagship, over the station's slotting of network pubaffairs stanza. WCBS-TV had placed two new pubaffairs shows on a six-day delayed basis, and the move had aroused some consternation in network advertising, promotion and publicity quarters, but not in the news operation, Salant stated.

He said it has been his longstanding belief that nothing should take precedence over local community affairs programming, which the pubaffairs show would have preempted. "I've felt that way ever since I entered the industry as a lawyer on behalf of the applicants in San Francisco and St. Louis and I'm not going to change my feelings now," he said. "Nothing should interfere with the community image a station presents in its market, not network news or public affairs or anything else." He said he had met with CBS Stations prexy Merle Jones and WCBS-TV v.p.-general manager Frank Shakespeare but that there had been "complete agreement" on their decision to delay broadcasts.

Reactivate 'P to P'

Continued from page 27

of "December Bride" may go in on Thursday nights as the replacement for Miss Sothern. Under consideration as the Friday night Jackie Gleason replacement starting in April is "Suspense," the half-hour film series which CBS shot originally as "I, Gambler," but never got on the air.

Also open for summer replacement is "Hennessey," the Tom Ewell show, and possibly "Rawhide" and "Perry Mason," although repeats on those shows—for the first time—are under consideration.

San Antonio — Frank McCall news director of WOAI-TV, will take office March 1 as prez of the San Antonio Press Club, replacing Richard Roll, former KENS-TV newscaster and now public relations man for St. Mary's U.

NBC-TV Looks To Disney Animation

Hollywood, Feb. 21.

NBC will get into the crowded animation field next season with a generous helping from the stockpile of cartoons as part of its overall deal with Walt Disney. Present plan is to lead off the Thursday night lineup with the pen-and-inkers, probably running as late as 8 o'clock.

This format is in line with the other webs, which are blocking out the early evening hours with cartoons for the small fry to get them off to bed before the heavy stuff starts. For the late night adult trade to raise the intellectual level, the three nets are booking informational, cultural and documentary programs. In between will be action-adventure and shoot-'em-ups, with a sprinkling of comedies.

GEN. MILLS, ABC'S BILLINGS ROMANCE

General Mills stands on the verge of closing orders worth several millions of dollars with ABC-TV, but the client's primary concern this week seems to be the Tuesday 8:30 time period for next fall. It's the slot currently held by "Wyatt Earp."

Sponsor is eyeing several shows, principally the animated Freeman & Correll half-hour, "Galvin & the Colonel," which ABC-TV is underwriting. GM is understood to have a hold on the ABC time period, but probably nothing will be consummated until 8 p.m. Tuesdays is set with a show.

Leon Pearson SRO

Leon Pearson's local (N.Y.) WNBC-TV five-minute news strip is SRO for the moment, and that's the way it's likely to stay until at least March.

The 1:25 p.m. cross-the-border has Chase Manhattan Bank (which began this week) on Mondays. Father John's Medicine, on Tuesdays and Thursdays, will probably extend its contract beyond this month for another several weeks. Downy Flake Foods, on Wednesday's Pearson show, is sure until late March. Lady Clairol is set for Fridays until mid-March.

Nacogdoches, Tex. — Charlie Slate, veteran of 19 years experience in radio and tv farm broadcasting, has assumed his duties as Farm Director for the new Texas Radio Network. The programs will originate from KSFA here.

"LOPEZ Speaking"
WEEKLY FORECASTS
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DISK BIZ GROOVED FOR JUVES

Rank Giving Up on U.S. Disk Label After Dropping Nearly $2,000,000

The Rank Organization is giving up on its try to crack the U.S. disk market via its Top Rank Records subsidiary. It's reported that the label has racked up close to a $2,000,000 deficit in a little over a year and-a-half of operation and the Rank execs in England want to wash their hands of the operation.

Bernard Ness, Rank exec from London, is in N.Y. this week in an attempt to put the finishing touches on the label. Negotiation for a sale had been going on for some time but none of the companies approached were willing to meet the Rank asking price for its catalog.

It's not been decided yet as to what dispensation will be made of the disk catalog or its artists contracts such as with Jack Scott. The label paid out $40,000 for Scott's contract to take him away from Carlton Records. Rank recently folded another of its American enterprises, Rank Audio Plastics, a firm dealing with thin, unbreakable plastic records.

The Rank Org also minimized its disk activities in England last summer when it shifted the distribution of its output to EMI (Electric & Musical Industries). Rank originally had intended to peddle its platter through its theatre chain.

Set Up Disk, Publishing Firms for Billie Holiday, Parker; Seek Royalties

Doris J. Parker, widow of the late Charlie Parker, has joined with Aubrey Mayhow to form the Charlie Parker Record Co. At the same time Mrs. Parker has formed the Charlie Parker Music Co. and entered into an agreement with the Mahew Music Co. (BMI) to control and operate the company under her supervision.

The record company plans to release disks made by Parker and to develop new personalities. Firm is now ready to negotiate with anyone now in possession of tapes and/or masters of Parker's material. The publishing firm plans to reclaim Parker's compositions from illegal users and has notified record companies desiring to use Parker's compositions to clear the use with the new firm before accepting licenses from any publisher who claims authority.

The Parker estate claims that lots of back royalties are due and that an audit will be made of publishing firms and record companies who've had Parker's material. In a similar action, the estate of the late Billie Holiday is claiming money due on royalty from her disk work and is projecting an audit of the diskeries.

Parker died in 1955 at the age of 34. Miss Holiday died in '59 at the age of 44. Florynce Kennedy, who is counsel for both estates, said that MGM has already come up with royalty payments on Miss Holiday's disks.

Talmadge Making First O'seas Trip for UA Label

Art Talmadge, United Artists Record v.p. and general manager, will make a two-week swing of the label's European affiliates, starting March 10. Accompanying Talmadge will be Sidney Shemel, the label's foreign operations director.

It'll be Talmadge's first overseas trip since taking command of the UA label last year. The company has been particularly active in the European market with its soundtrack albums and singles and Talmadge's trip will precede the opening of the Otto Preminger pic, "Exodus," in London and Paris where he will arrange distribution of the click Ferrante & Teicher single of the main theme.

David Picker, the label's exec v.p., is leaving for Europe this week, but he will mainly focus on UA's film activities.

ASCAP's Coast Meet

American Society of Composers, Authors & Publishers will hold its semi-annual Coast membership meeting at the Beverly Hilton Hotel, in Los Angeles, Feb. 28. Prexy Stanley Adams and other officers will make the organizational reports.

The meeting for the New York membership will be held sometime in March.

AFM Opens War On 'Fast Buck' Disk Operators

Georgie Auld, topflight jazz saxist, is laying away his horn to join the American Federation of Musicians' national drive to police the recording sessions more closely. AFM prexy Herman D. Kenin, who named Auld as his assistant, said the move was necessary to protect instrumentalists from "fast buck exploitation." Auld will direct supervisory field operations in all recording centers in the U. S. and Canada.

Policing system has been set up by AFM following several instances of disciplinary action against disk companies as well as AFM members, both leaders and sidemen, for violating AFM recording regulations. In chief focus is the practice known as "tracking," the recording separately of instrumental accompaniment for which a subsequent dubbing of voice is planned. This is tabbed by the AFM as a "short cut" device that is prohibited by the AFM'm contract with the diskeries.

Kenin stated that "recording is a substantial part of the musician's overall employment potential, but the fast buck devices that exploit him have grown to alarming degree. We are determined to close these loopholes and proceed vigorously to protct our musicians' rightful revenues in an already job-depressed profession."

Auld has been blowing sax for over 30 years and has recorded extensively for such labels as Capitol, United Artists, Coral, Mercury and ABC-Paramount.

FCC ORDERS 2 STATIONS TO LAY OFF DISK PAYOLA

Washington, Feb. 21.

Federal Communications Commission has slapped two Southern radio stations with cease-and-desist orders barring them from accepting payola from record firms. It was the first time FCC has wielded its cease-and-desist authority to crack down on Section 317 violations.

The stations—WAOK, Atlanta, and WRMA, Montgomery, Ala.—are under joint ownership of Stan Raymond, Zenas Sears and Dorothy Lester. They waived their right to a hearing on the FCC order.

Bourne Picks Up Rights To Fast Italian Click

Bourne Music has picked up the rights to the fastest-breaking hit in Italy in several years with the song, "24 Mila Baci" (24,000 Kisses). Tune, written by A. Celentano and Fulci-Vivarelli, copped second prize at the San Remo Festival recently but has outdistanced all other entries on Italian lists. Bourne has lined up several U. S. disks versions of the tune which has an English lyric in the works.

Italian publisher is Editiones EAR Musicala. Bourne has rights for all English-speaking countries.

TALENT, BUYERS GET YOUNGER

By MIKE GROSS

The juveniles are getting more and more important in the pop record business. Not only are there many more teeners and sub-teeners getting into the groove as vocalists and/or writers but recent surveys conducted by record companies show that the age level of the average pop disk consumer has dropped to between eight and 14 years old.

Unlike the old days when diskeries would put a juve performer into the groove as a "freak" attraction for adult listening, the artists & repertoire men of the various companies are treating the youngsters as serious performers for the ever-growing juve market.

This series are concentrating on youngsters, hoping they will turn up with such disclickers as Brenda Lee (16), Brian Hyland (16), Jeannie Black (15), Buzz Clifford (18), Paul Anka (19), Fabian (18), Frankie Avalon (20), Neil Sedaka (19), and many others in the major and indie orbit.

Victor now has 10 teeners on its roster, Columbia is building up 22 teeners, MGM has six and three on its subsid Cub label, the Decca combine (Coral-Brunswick) has five in addition to Miss Lee, while Capitol who has the 15-year-old Jeannie Black is now putting a lot behind 11-year-old Robin Clark who's currently out with "Daddy Daddy." The smaller labels, too, are represented with more kids on their rosters than at any time before.

According to Steve Sholes, pop a&r chief at RCA Victor, the title, sound and arrangements must be pegged to the juve level in order to attract consumer attention today. The artist, too, he points out, must be within an age area so that the young disk buyer can feel that he is a contemporary with

(Continued on page 59)

Up Joe Csida To Cap's Board

Joe Csida, Capitol Records' veepee for eastern operation, has been elected to the company's board of directors. Csida joined Cap in March, 1960, to take over the general administration of the eastern operations including public relations, artists & repertoire and special projects. Several months later he was put in charge of the company's single record program.

In referring to the appointment, Glenn E. Wallichs, Cap prez, said that since joining the company Csida had strengthened Cap's business operations in the important eastern markets, improved the diskery's relationships with Broadway-show producers and music publishers.

In the Broadway show area, Cap. this season, has had "The Unsinkable Molly Brown" and "Tenderloin." Csida is currently scanning the field for Broadway's 1961-62 season.

Bel Canto to Handle Mercury's Tape Catalog

Chicago, Feb. 21.

Mercury Records has made an alliance with Bel Canto, one of the major releasers of tapes in this country, to handle all domestic distribution rights on Merc's tape catalog.

Primary appeal to the label was the fact that Bel Canto specializes in distribution through other than normal channels. Besides conventional outlets—record and audio parts retailers—Bel Canto, for example, has a strong sales network in camera shops across the country.

Merc's previous hookup was with United Stereo Tape.

Capitol Launches Its 33 rpm Singles To Speed 1-Speed Basis for Industry

The disk industry drive toward a single speed gained momentum this week with the entry of Capitol Records into the 33 rpm sweepstakes. Cap's move follows Columbia Records and RCA Victor which are already releasing the 33's on a regular schedule.

According to Cap's president, Glenn E. Wallichs, the diskery is releasing product in the 33 speed "as a positive expression of our belief in the rightness and inevitability of our industry's adoption of one speed—33 rpm."

Hailing Capitol's move to issue 33 rpm singles, George R. Marek, RCA Victor's v.p. and general manager said: "Capitol's announcement is a major step forward in the industry's effort to broaden the record market. We are particularly pleased that Capitol has chosen to use the name 'compact' as the most direct way to describe this new product to the public."

However, some other disk execs canvassed last week prefer to sit tight and wait until the 33 single picture starts to take shape. One disk company topper asserted that the success of the 33 single will hinge on the marketing of a cheap 33 rpm phonograph.

Cap's initial compact 33 release consists of 10 singles and 18 doubles, all monophonic. Retail price of the singles is 98c, the doubles are $1.49. The 10 compact singles include selections by such

(Continued on page 60)

Where's My Billing?

Robert L. Yorke, RCA Victor v.p. over artists & repertoire and creative planning, is breaking in his kids early into the recording game.

His eight-year-old son, Todd, was used anonymously in the jacket photo layout for the new Victor LP, "Son of Drum Suite," with Al Cohn's orch.

Goody Drops Trust Suit Vs. Col Disk Club

The antitrust suit against the Columbia Record Club has been dropped. Sam Goody, N.Y. disk discounter who filed an antitrust action against Col last July, has withdrawn the suit "with prejudice." This means he cannot bring action against the club again.

Goody's claim in N.Y. Federal Court was that the Col club was injuring and destroying record retailers and was monopolizing the sale at retail of phonograph records. Caedmon Records, which is listed in the Col club, was named as a codefendent.

Goody had claimed damages to his business and properties of $250,000 and asked a judgment against the defendants of treble the damages. The suit also asked that the sale at retail of records by Col be declared illegal and enjoined as a violation of the antitrust acts.

The withdrawal of the Goody suit stems from an agreement by Col to withdraw its petition to set aside the retailer's Chapter XI bankruptcy claim in which he was to pay 48c on the dollar of a close to $3,000,000 indebtedness. Goody owed Col about $325,000 of the total. Col had questioned the legality of the bankruptcy filing claiming that Goody had full knowledge of the forthcoming antitrust action and did not mention it among his assets.

Windup is that now Goody has no claim against Col and Col has no claim against Goody.

ARMADA PLANS 4-DAY MEET IN MIAMI BEACH

The American Record Manufacturers & Distributors Assn. has set a four-day convention in Miami Beach opening June 26.

A proposal by ARMADA prexy Art Talmadge for various labels to stage distributor meetings at the site of the convention will be given further study by ARMADA and a final decision on this question will be made May 6.

Jackie Wilson Improves After Fan Shoots Him

Jackie Wilson, Brunswick Records' click rock 'n' roll singer who was shot twice last week by a 28-year-old fan outside his New York apartment, is improving steadily at Roosevelt Hospital, N.Y. On the critical list for several days, the singer had one bullet removed in an emergency operation. The other bullet is still lodged in his abdomen. He'll remain in the hospital for at least two more weeks.

Wilson's assailant, Juanita Jones, attempted to invade the singer's apartment and, in the struggle, she shot him with a gun which she had tucked in the belt of her slacks.

Songwriter Joseph Meyer planing to Israel Friday (24) by way of Athens and Istanbul to collect material for a musical he's projecting.

Maxin to Push Merrill Musical, 'Carnival,' With Double Label Campaign

Arnold Maxin, president of MGM Records, is prepping a two-label push on the score for the upcoming Bob Merrill musical "Carnival." In addition to the original Broadway cast album, which will be released under the MGM banner, Maxin is lining up a jazz LP by Oscar Peterson for the Verve label and an instrumental album by Cyril Ornadel on the MGM label.

In the singles field Maxin will have Mel Torme out with a tune from the show on Verve and is currently lining up five top artists for a push on the score on the MGM line. The MGM tie with Verve stems from the recent buyup of the latter label by Metro-Goldwyn-Mayer, MGM parent company. Metro has a $125,000 investment in "Carnival," which is an adaptation of "Lili," pic released by the company several years ago.

The musical, which stars Anna Maria Alberghetti, begins its pre-Broadway tryout in Washington March 8. The score is being published by the Big Three (Robbins-Feist & Miller) another Metro subsid.

Maxin plans to get the disk push going on the tunes from "Carnival" well in advance of the show's Broadway bow in mid-April.

Mack Wolfson Named St. Nicholas' Gen. Mgr.

Marking an expansion move by Johnny Marks, has named veteran songplugger and cleffer Mack Wolfson as general professional manager of St. Nicholas Music Wolfson joined St. Nicholas several months ago to promote the firm's "Rudolph the Red-Nose Reindeer" standard and other Christmas material and came up with the season's top new entry in "Rockin' Around the Christmas Tree."

Wolfson, who formerly worked for the late J. J. (Jack) Robbins and more recently for Famous-Paramount, is joining with Marks to set up a year-round operation in all phases of the pop market. Wolfson is currently setting up plans for an indie disk production activity by St. Nicholas.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Wanderobo (RCA Victor): "VOICE OF THE WIND" (Jack-Bluegrass†) is a somewhat pretentious ballad delivered in fair style by this new singer with this strange non de disk. "REACHLESS" (Jack-Bluegrass†) is an okay ballad.
with fair results.

Dinah Washington (Mercury): "EARLY EVERY MORNING" (Brenda†) is a good, but strictly conventional rhythm number belted in topflight style. "DO YOU WANT IT THAT WAY" (De Larue) is a strong torch ballad.

Marv Johnson (United Artists): "MERRY-GO-ROUND" (Jobete†) is a solid rocking ballad projected effectively for strong potential. "TELL ME THAT YOU LOVE ME" (Jobete†) is another likely side for juve favor.

Joanie Sommers (Warner Bros.): "I DON'T WANT TO WALK WITHOUT YOU" (Paramount*), the standard, is handled in savvy style by this young songstress for good impact. "SEEMS LIKE LONG, LONG AGO" (Embassy†) also gets a very effective slice.

Enoch Light Orch (Command): "BANANA BOAT SONG" (E. B. Marks*, the hit of a few years ago, turns up in a sparkling instrumental and choral arrangement slated for wide play. "WALTZING MATHILDA" (Carl Fischer*) also comes back in a sharp version.

Big Maybelle (Savoy): "I AIN'T GOT NOBODY" (Mayfair*), the oldie, turns up in a potent version by this distinctive belter. "GOING HOME BABY" (Savoy†) is another good blues entry.

Johnny Maddox (Dot): "ASIA MINOR" (Barbrob*) is an arresting instrumental around a familiar longhair theme. "SHELL HAPPY" (Bourne*) has a bright shuffling gait that'll nab spins.

Dorsey Burnett (Era): "SIN" (Algonquin†) gets a solid rocking workover for broad impact. "HARD ROCK MINE" (Bamboo†) is an okay piece of material related distantly to "John Henry."

The Lancers (Montclare): "LONESOME TOWN" (Montclare†) is a well-written sentimental ballad projected in a pleasing harmony arrangement by this vocal combo. "YOUNG IN LOVE" (Montclare†) is routine item in a well-trod groove.

The Jazztet (Argo): "MY FUNNY VALENTINE" (Chappell†), a fave for jazz variations, gets an excellent rendition by this combo, featuring a fine trumpet solo by Art Farmer. "BLUES ON DOWN" (Andante*) is a nifty swinging jazz entry.

Lionel Hampton Orch (MGM): "FORBIDDEN" (Chappell*), lilting instrumental, with Hampton on vibes, is this orch's most commercial effort in some time. "CRY OF THE BLUES" (Chappell*) is atmospheric blues material.

Champion Jack Dupree (Federal): "TWO BELOW ZERO" (Jay & Cee†) is a typical blues number delivered by an authentic oldtime stylist. "SHARP HARP" (R-T) is an interesting blues instrumental.

Billy Donahue (Coed): "LEADING LADY" (Winneton†), a good juve-angled slice is handled in very pleasing style. "DANCE GIRL" (Winneton†) has a catchy beat.

Caterina Valente (London): "MISERLOU" (Colonial†) is a vivid Spanish-language entry showcasing this songstress against a rich instrumental background by Edmundo Ros orch. "BAIAO" (Robbins*) is a swinging Latin slice.

Lee Dorsey (ABC-Paramount): "LOVER OF LOVE" (Tune-Kel†) is a neat rocking ballad projected by a fresh sounding blues singer. "LOTTIE-MO" (Tune-Kel†) has a nice swinging quality.

Johnny Barnes (Flippin'): "TELL ME WHY" (Village†) is a bright ballad belted stylishly by this singer and supporting combo. "NO LOVE FOR ME" (Village†) is an okay rocking ballad.

Errol Victor Orch (Medallion): "SUNDOWN" (Southern*) is a classy melodic slice in a rich instrumental and choral slice. "THEME FROM 'THE GRASS IS GREENER'" (Chappell*) is a pleasant instrumental.

Allen Swift (Leader): "ARE YOU LONESOME TONIGHT" (Bourne*) comes up a weeping-jag version okay for laughs. "LOOK OUT BELOW" (Brighton*) is a good straight worksong-type number.

Rosie (Brunswick): "LONELY BLUE NIGHTS" (Figure†) is an okay rocking ballad delivered with tricky pipes by this young songstress. "WE'LL HAVE A CHANCE" (Figure†) adapts an old melody

*ASCAP. †BMI.

Best Bets

FERRANTE & TEICHER ..... **'ONE-EYED JACKS' THEME**
(United Artists) ..... **Tara's Theme**

Ferrante & Teicher's "Love Theme from 'One-Eyed Jacks'" (Famous) a classy picture theme worked over by this duo piano team in excellent style against a lush orchestral background. "Tara's Theme" (Remick*), from "Gone With the Wind," is another standout pop entry with across-the-board appeal.*

* * *

SAM COOKE ..... **THAT'S IT—I QUIT—I'M MOVIN' ON**
(RCA Victor) ..... **What Do You Say**

Sam Cooke's "What's It—I Quit—I'm Movin' On" (Planetary) is a bright rhythm tune delivered in highly pleasing style. "What Do You Say" (DeVorzon†) is a good straight ballad.*

* * *

GENE McDANIELS ..... **A 100 POUNDS OF CLAY**
(Liberty) ..... **Take a Chance On Love**

Gene McDaniels' "A 100 Pounds of Clay" (Gilt) is a catchy religioso-romantic entry directed right at the teenage market. "Take a Chance on Love" (Camarillo-Simon-Jackson†) no relation to the standard of similar title, is a routine rocker.

* * *

DEAN MARTIN ..... **SPARKELIN' EYES**
(Capitol) ..... **Tu Sei Bella, Signorina**

Dean Martin's "Sparkelin' Eyes" (Martin†) is a colorful rhythm number, reminiscent of "Memories Are Made of This," which could duplicate the latter's click. "Tu Sei Bella, Signorina" (Dans Tunes) is a conventional Italo-flavored ballad.

* * *

DONNIE BROOKS ..... **THAT'S WHY**
(Era) ..... **Memphis**

Donnie Brooks' "That's Why" (Bamboo†) is a sharp parlay of standard rocking devices, in a bright ballad brightly belted by this youngster for big results. "Memphis" (Bamboo†) is another catchy rhythm number.

* * *

FREDDIE SCOTT ..... **LOST THE RIGHT**
(Joy) ..... **Baby—You're a Long Time Dead**

Freddie Scott's "Lost the Right" (Drury Lane†) is a solid slow rocking ballad projected with an emotion that'll pick up plenty of spins. "Baby—You're a Long Time Dead" (Drury Lane†) is a cute rhythm entry.

* * *

MARTY DeROSE ..... **GIRL OF MY DREAMS**
(MGM) ..... **Sentimento**

Marty DeRose's "Girl of My Dreams" (Mills) is a vigorous vocal workout which will give this oldie another big round of spins. "Sentimento" (Francon*) is an okay Italian-styled ballad.*

LAWRENCE WELK

Features FRANK SCOTT'S Harpsichord on a Great New Dot Album and "Single" "CALCUTTA" ...Following his Top-Hit "Last Date!"

Brit. Jukes Get Nowhere In Beefs Vs. PRS Tariffs

London, Feb. 21.

The Performing Right Tribunal has turned down an appeal by a firm of jukebox operators to the tariffs requested by the Performing Right Society.

The appeal was made by Barrington Electronics, a company which operates approximately 100 boxes, almost all carrying only 30 records. It objected to the PRS scheme as being unfair in that it failed to charge less to operators of boxes carrying no more than 30 records compared with the charges made to operators of larger machines carrying as many as 100 disks.

The Phonograph Operators Association joined in the claim to the Tribunal, complaining that the fees prescribed were excessive and arbitrarily assessed.

Album Reviews

Ferrante & Teicher: "Latin Pianos" (United Artists). This piano duo have come up with another hot commercial instrumental package. Performing with their trademarked fancy keyboard technique, the duo gets ace backing from the Don Costa orch in a parlay of standard Latin melodies. It's a consistently listenable rundown of such numbers as "El Cumbanchero," "Brazil," "Adio," "Tico Tico" and "La Cucaracha," among others.

"The Newport Folk Festival" (Vanguard). Once again, this label has wrapped up the proceedings at the Newport folk jamboree in an appealing double-platter package featuring some of the top names in the folk and country field. It's a varied program of song and talent, including fresh and familiar tunes in a live performance setting. Among the standout vocalists are Lester Flatl & Earl Scruggs & The Foggy Mountain Boys, Ed McCurdy, Cisco Houston, John Lee Hooker, Pete Seeger, Jimmy Driftwood and The New Lost City Ramblers.

Ray Charles: "Genius Plus Soul Equal Jazz" (Impulse). Among the first releases of Am-Par's new jazz label, this set showcases Ray Charles as instrumentalist and vocalist in driving arrangements by Quincy Jones and Ralph Burns. Playing with both the Count Basie band, minus Basie, and a studio band, Charles is mainly spotlighted on organ, but his two vocals on "I've Got News For You" and "I'm Gonna Move To The Outskirts Of Town" are the album's high spots.

"Chet Atkins' Workshop" (RCA Victor). One of the key figures in the current resurgence of country music in the pop market via his a&r direction of Victor Nashville studios, Chet Atkins is also a sensitive guitarist. In this set, Atkins gets a wide variety of effects out of a multiple-tracking technique. More music than gimmick, this collection includes numbers like "Theme From Am 'A Summer Place'," "In A Little Spanish Town," "Hot Mocking Bird" and "Tammy," among others.

Mel Torme-Margaret Whiting: "Broadway, Right Now" (Verve). This is an attractive wrap-up of top tunes from the current Broadway scene. Margaret Whiting and Mel Torme are two slick song purveyors, singly and together and they are supported in precise style by Russ Garcia's arrangements and orch. Shows covered include "Do Re Mi," "Wildcat," "Camelot," and "Irma La Douce."

Connie Francis: "Songs To A Swinging Band" (MGM). This songstress has been grinding out an enormous amount of disks recently and this one will join her roster of commercial packages. This is a collection of fine standards performed in that bright, metallic style perfected by this young artist. Backed by Richard Wess' arrangements, she swings through such numbers as "You're Nobody 'Til Somebody Loves You," "Ol Man Mose," "Taboo," "Dat's Love" and "Sewanee."

Art Farmer: "Art" (Argo). Coleader of The Jazztet with saxist Benny Golson, Art Farmer steps out on his own with a rhythm trio and demonstrates one of the most flavorsome modern jazz trumpeting. Farmer blows with a full, expressive tone with little of the dizzying runs typical of so many jazz modernists. It's a consistently listenable set including such tunes as "So Beats My Heart For You," "Younger Than Springtime," "Who Cares" and "The Best Thing For You Is Me."

Hal Holbrook: "Mark Twain Tonight! Vol 2" (Columbia). The combination of Mark Twain's humor and Hal Holbrook's delivery is wrapped up again for a top-notched addition to the growing list of comedisks. Holbrook has long since established himself as a Twin protype in theatre, concert and his first disk for Columbia last year. He's back again lecturing as Twain with the author's wry attacks on diversified subjects to help him make it an overall delightful disk excursion.

Bessie Griffin & The Gospel Pearls; "Excerpts from Portraits In Bronze" (Liberty). "Portraits in Bronze" is a musical package put together by Robert (Bumps) Blackwell that combined gospel and jazz. In this set the gospel, spiritual and secular sections have been put into the groove and it emerges as stirring and appealing stuff. Bessie Griffin has an authentic and moving style and can get plenty of mileage out of something as old as "Sometimes I Feel Like A Motherless Child" or something as new as "I Believe." She's assisted by a topflight group of solists and an exciting choral group.

Betty Carter: "The Modern Sound of Betty Carter" (ABC-Paramount). Betty Carter gets off to an impressive start on the ABC-Paramount label. She's a jazz stylist with an unusal flair for the low tonal areas and brings plenty of sock into the ballads and uptempo numbers. Richard Wess did the arrangements and the orch leading. Together they make much of "What a Little Moonlight Can Do," "Remember," "Mean to Me," "Stormy Weather" and "At Sundown."

Annette: "Dance Annette" (Vista). This one should keep the kids hopping. Annette is a sprightly singer with a vocal flair that's strictly for the juve trade. The package includes a variety of dance forms which she vocalizes with a jaunty style. The "Rock-A-Cha," "Rock-A-Charleston" and "Rock-A-Polka" are good samples of what she's up to.

Bob Grossman: "Cosmo Alley" (Eureka). A young folksinger, Bob Grossman reveals an ingratiating style in this international group of tunes. Grossman projects a good set of pipes with a vigor and flexibility tailored to the material. Tunes cover the globe from Indonesia to Spain. Grossman material is tinged by a political slant which blasts Franco and Hitler and, at the same time, extols life in Russia in a ludicrous propaganda song about Jewish collective farmers that conveniently covers up the existence of an official anti-Semitism in the Soviet Union.

Dick Martin & Dan Rowan: "Rowan & Martin At Work" (Trey). The comedy team of Rowan & Martin have put together some of their nitery material for a try at the booming comedy-on-disk market. It's an okay effort. The boys have some zany ideas as in "The Payola Problems of Hoagey Scott Key," a spy story and an interview bit. A lot of it comes off and will appeal to those who can't get enough comedy into their living rooms.

Herm.

Longplay Shorts

RCA Victor has rerecorded one of **Jan Peerce's** best-selling LPs, "Hebrew Melodies," for release prior to the Jewish Passover holidays . . . Victor is also issuing a "Mario Lanza Program" LP in March, featuring the late tenor in one of his rare concerts at London's Royal Hall in 1958 . . . **McGuire Sisters'** "Children's Holiday" album on Coral adopted by the public school system in Philadelphia for use in their elementary music curriculum . . . **Robert Merrill**, Metopera baritone, due to record two RCA Victor operas, "La Boheme" and "Aida" in Rome this summer . . . Elektra Records to handle distribution for the ST AND label, owned by opera diva **Eleanor Steber** and her husband, **Gordon Andrews** . . . Vanguard Records issuing the first new recording of "Songs of the Auvergne" with soprano **Netania Davrath** since **Madeleine Grey's** classic pre-war version for Columbia. It will be part of a seven-package release.

Bobby Darin teams up with **Johnny Mercer** in his new Atco album, "Two of A Kind." Not only do they vocalize together but the title song was a joint cleffing effort . . . Atlantic Records is releasing a double-pocket LP of the **Modern Jazz Quartet's** "European Concert" and "The Modern Jazz Quartet & Orchestra" at the same time this week . . . **Polly Bergen**, who just completed a film assignment opposite **Gregory Peck** in "Cape of Fear," is recording a new album for Columbia this week . . . **Roy Hamilton's** next album for Epic will be called "You Can Have Her" which is taken from his current single disclick . . . **Ivan Davis**, Columbia Masterworks pianist, will make his disk bow with an all Liszt program. Davis won the first Liszt contest last year at N. Y.'s Town Hall . . . New packages from Elektra will be by **Theodore Bikel**, **Oscar Brand**, Israeli singers **Ben & Adam**, and **Sasha Polinoff & his Russian Gypsy Orchestra** . . . **Yves Montand** is preparing an all-English LP for Columbia Records which is slated to be cut in Hollywood in May . . . **Bob Bialek**, president of the Washington and Offbeat labels, is pushing humor this month. He's offering dealers one free comedy and original cast albums for every five ordered . . . **Dan Terry & His Big Band on Campus** recorded an album at a date at Virginia Polytechnic U. last week. Orch plays a prom at Princeton U. Friday (24) . . . "Let's All Sing at Grinzing" is being prepared by **Carlo Hatvery**, who's currently appearing at N. Y.'s Cafe Grinzing.

Bobby Christian orch has another Audio-Fidelity LP due out in April. The danceband's current A-F entry is titled "Percussive Big Band Jazz."

Inside Stuff—Music

Charles Kalman, composer and son of the late Emmerich Kalman, has been getting heavy performances of his work in Europe recently. In Vienna, recently, the Austrian tv network is producing a 45-minute show around Kalman's works titled "Thus Sing The Young." Radio Vienna also has recorded in concerto for piano and orchestra German orchs with Kalman as soloist. Radio Saarbrucken also plans a Kalman concert in March with the composer as soloist in the concerto and another work, "Times Square."

"Martha," the opera with a new English libretto and adaptation by Ann Ronell, has been included in the Metop's road tour and is scheduled for a performance in Philadelphia Feb. 28. The Miami Opera Co. is giving four performances of Miss Ronell's version this week starring Roberta Peters and John Crain under Emerson Buckley's direction. Texaco sponsors the broadcast of the Met's "Martha" Feb. 25 starring Victoria de los Angeles and Richard Tucker over WOR-Radio.

RCA Camden, Victor's lowpriced subsid label, has entered into a joint campaign with Buitoni Foods Corp. to plug its catalog of kiddie LPs. Tieup revolves around a special promotional record which Buitoni will offer on 2,000,000 boxes of its new spinach macaroni. The food company is backing its offer with a massive advertising campaign in consumer mags and on CBS-TV's "Captain Kangaroo" show later this month.

Claudio Villa's "Realto" copped first prize at the "Second N. Y. Festival of Italian Song" held at Carnegie Hall Feb. 17-19. The tune was sung by the composer. Second prize went to Pinchi-Vantellini's "Il Sole Non Tramonta" sung by Luciano Virgili, and third prize went to Verde-Cairone's "La Tue Canzone" sung by Rosella Masseglia. The three-day song fest was produced by Erberto Landi.

The Louise Braille Institute For Blind Musicians has set a series of radio recitals by outstanding blind musicians on WFUV-FM, an educational station sponsored by Fordham University in the Bronx. Opening Feb. 27, the series will present Marcia Mendelson, pianist, and Ruben Varga, violinist. Other programs will be aired on March 11 and 25.

Vernon Duke earned important broadcast performance credits for his score for the NBC-TV "Hallmark Hall of Fame" production of "Time Remembered." Duke wrote the music the original Broadway production of the Jean Anouilh play and expanded the original score for the legit version for tv requirements.

Introduced in the Ohio Legislature is another proposal which would tax juke boxes at $50 a year to create a fund for education of retarded children.

Split Copyright Term Real Hero In Secunda's 'Bist Du Schoen' Saga

By virtue of the split copyright term, Sholem Secunda, veteran composer for the Yiddish stage and of liturgical music, finally hit the jackpot on his "Bei Mir Bist Du Schoen" melody which he wrote in 1932 and then sold to a publisher for $30 shortly before it became a smash hit via the Andrews Sisters. Secunda last week signed a renewal deal with Harms Inc., part of the Warner Bros.' Music Publishers Holding Corp. combine, that will earn him an estimated $5,000 a year via royalties and performance money. Harms had bought the copyright from Kammen Music, which had paid Secunda and his Jewish lyricist collaborator, Jacob Jacobs, $30 in an outright sale of the song.

Under the renewal deal, Secunda gets 50% of the tune's royalties from Harms. The other 50% belongs to Sammy Cahn and Saul Chaplin, who wrote the English lyrics. If royalties are earned on the original Jewish version, Jacobs would be entitled to the lyricist's share. The English version, however, has been the moneymaker, selling over 2,500,000 disks and a vast amount of sheet music.

Secunda only began collecting on "Bei Mir Bist Du Schoen" on performances when he joined the American Society of Composers, Authors & Publishers. Since that time, he has earned $4,325 in performance money on that tune. Secunda also has five albums of liturgical music by Richard Tucker on Columbia which have been consistent sellers. All of Secunda's music since 1954 has been published by Mills Music.

William Starr, Harms exec and brother of Herman Starr, MPHC chief, arranged the renewal deal with Secunda. Under the Copyright Act, the song reverts back to the author at the end of 28 years and thus gives the writer a chance to correct any unfavorable original deal. Secunda estimates that he could have earned $350,000 during the first 28 years of the song's copyright term if had held on to it.

Merc's New Field Staffer

Conrad Hecter has been tapped by Mercury Records for field promo duties for St. Paul and both Dakotas.

It's first time diskery has had its own exploiteer in that territory.

MGM Foreign Sales Chief To Talk With O'seas Staff

Gene Moretti, foreign sales manager for MGM Records, is on an overseas trek to huddle with label's foreign distributors. First stopoff was in London earlier this week and will be followed by visits to the distribs in Holland, Germany, Italy, Switzerland, Austria, France, Belgium, Denmark and Spain.

In addition to handling sales chores in these foreign markets, Moretti will do some advance work for Connie Francis, MGM disker, who is scheduled to tour England, Germany and Italy.

Mex Society OK's New BMI Pact

Mexico City, Feb. 21.

The majority of Mexican and foreign composers living in the republic are in general agreement with the new contract signed by the Mexican Society of Authors & Composers and Broadcast Music Inc., according to Carlos Gomez Barrera, head of the former organization. Barrera said he had the signatures of more than 300 Society members okaying the pact. Therefore, the "attacks of three or four discontented elements" are unjust, he added.

A minority of discontented elements still maintain that Mexican music has been turned over to American "exploiters" for a song, and that actual "just" amounts for rights should be in excess of $250,000 annually.

SCHULLER JOINS MJQ MUSIC

Gunther Schuller has joined MJQ Music as editor of the publishing firm. In addition to writing orchestral and chamber music, Schuller has been closely associated with John Lewis and the Modern Jazz Quartet in the organization of concerts devoted to both jazz and serious music.

The MJQ Music Publishing Co. is licensed through BMI.

Parent-Teachers Assn. Hit Frisco Jazz for Juves

San Francisco, Feb. 21.

Frisco's Parent-Teachers Assn. has now got into the jazz act. The parents' organization has thrown its weight, as result of its executive board's decision, behind Mayor George Christopher in his effort to close down and keep shut the segregated juvenile area of the Black Hawk, a jazz club.

Owners Guido Cacienti and Max and George Weiss were arrested several weeks ago because they were operating their club with a juvenile sector—it had separate entrance, separate restrooms, a partition from the main area and a soft-drinks-only policy. The juvenile sector had been running with consent of the State Liquor authorities for 14 months before Christopher and the cops heard about it.

Owners are scheduled to go on trial this week on a charge of violating State law which says minors can' go into a bar.

Bandleaders Beat Disker Brush by Bowing Own Labels; Accent Promotion

Chicago, Feb. 21.

With most diskeries absorbed in single artists and rock'n'roll units, where does a workaday dance band get the wax exposure deemed important support to its ballroom and supperclub meat-and-potatoes activities?

Bandleader Russ Carlyle and Dan Belloc, giving up on established labels, hope they have the answer in setting up their own recording firms. In both cases it's more a promotional instrument than aspirations for lush profits. Another angle, of course, is that both toppers can cut what they want, with no need to satisfy an artists & repertoire department.

Main idea is to put another sales aid at disposal of ballroom ops, offering them hefty shipments of shellac to spread amongst deejays and other influentials— in short, to spread the gospel of the band in the most vivid way possible. The ballroom owners, of course, will also be supplied with disks for sale to the clientele.

Carlyle calls his waxery Regis Records, while Belloc's label is Spectra-Sound. Former is current at Roseland, N.Y., and latter is at the Blue Room, New Orleans. Both bands are repped by Orchestras Inc. here.

PERCY FAITH TO WRITE SCORE FOR U'S 'TAMMY'

Hollywood, Feb. 21.

Percy Faith, West Coast musical director for Columbia Records, has been inked by Universal-International to write the score for the Ross Hunter production, "Tammy, Tell Me True."

Since UI is film subsidiary of Decca, latter has rights to the "Tammy" music for release in soundtrack album form. Faith, who will probably cut passages from his film score for his own label, won't conduct his score for picture because of his exclusivity to Col.

Garner's 4G, Port.

Portland, Ore., Feb. 21.

Pianist Erroll Garner grabbed a solid $4,100 in a performance at the Paramount Theatre Thursday (16). The 3,400-seater was scaled to a $4 top.

Garner plays in Seattle and Spokane before heading East.

Roulette Shuffles Distribs

R. secret recent re-shuffled part of its distribution network.

Phoenix Record Sales will take over the distribution of Roulette and its several subsidiary labels in the Arizona territory. Phoenix Record Sales is handled by Buck Stapleton. The label was formerly represented in the Arizona territory by Flash Dist. Co. Also, Seabord Dist. Co. of Hartford, handled by Marv Ginsberg, will now represent Roulette in the Connecticut area. Leslie Dist. had handled Roulette in Connecticut up until the time of the switchover.

MGM Sparks Operation Buildup To Tie In With Verve Addition

Columbia Beefs Up Sales Network in Five Regions

In a buildup of its sales network, Columbia Records has created five new regional promotion manager positions.

Named to fill the new spots were Harry Ascola for the eastern region; Zim Zeméral for the southeastern region; Ernest Colman for the northeastern region; Paul Cook for the north central region, and Robert Thompson for the mountain Pacific region.

Platters in Coin Battle With Merc

Chicago, Feb. 21.

Platters vocal group, longtime hot-seller for Mercury Records, has gone to court for alleged back royalties. Disk and nitery act filed in Chicago Federal District Court last Wednesday (15) seeking over $100,000 in payments dating back to Jan. 17, 1960. It also wants out of its pact with Mercury, which has another four years to run.

Irving B. Green, prez of the label, denied the charge. He described the Platters as a "wonderful act" and indicated puzzlement over the court move.

Suit appears related to an earlier complaint taken to court by the group, in which Mercury was charged with pressuring it to feature lead singer Tony Williams more as a soloist. Williams ankled the act last year, and was replaced by Sonny Turner. Last Jan. 3, a Federal Court judge here ruled in a declaratory judgment sought by the Platters that nothing in the act's pact compelled featuring any one voice.

Japanese Composers Seek Longer Copyright Cover

Tokyo, Feb. 14.

Japan's authors, composers, dramatists, translators, cartoonists and similarly creative artists are seeking to have the nation's copyright laws extended from the present 30 years to 50 years.

The movement is being spearheaded by the Literary Men's Ass'n which is working to set up another organ, tentatively called Japan Assn. of Authors, to induce the government to make such an extension, which, it is claimed, would bring the law in line with that of the large Western nations.

It is argued that widows of authors who have died young have difficulty in their later years because of the present short-term law. It has also been recommended that publishers pay bereaved families 5% per cent royalties as a goodwill gesture for 30 to 50 years after the artist's death. But publishers are claiming that such payments would be financially impractical.

Mogull in Global Saddle In Rights to 'Pony Time'

Music publisher Ivan Mogull is playing both sides of the Atlantic. He's purchased the foreign rights for "Pony Time," written by Don Covay and J. Berry and recorded by Chubby Checker on Parkway Records, from Alan K. Music. He's also negotiated with Alan K. to be the selling agent for the song in the U.S. and Canada via his BMI firm Harvard Music.

In the past year Mogull has taken such U.S. clicks as "Running Bear," "Itsy Bitsy Teenie Yellow Polka Dot Bikini," "Tell Laura I Love Her" and "Alley-Oop" for an overseas push. For his Ivan Mogull Music Corp., the publisher has purchased the world rights, except for the U.S. and Canada, to "You Can Have Her" from Big Billy Music. The tune is currently spinning via Roy Hamilton's etching on the Epic label.

The recent tie between MGM Records and Verve stemming from the purchase of the latter label by Metro-Goldwyn-Mayer, has sparked an expansion program that includes the addition of an MGM/Verve field sales force and a general coordination of the home-office staff. The realignment was designed by Sidney Brandt, veepee in charge of sales and operations for the label.

According to Brandt, a separate identity of both MGM and Verve will be maintained but an attempt will be made to give both labels an added push on the retail level. A new MGM/Verve field sales force has been added consisting of Harry Hostler, onetime Columbia district stales manager who recently had been in independent distribution, industry vet Sam Levy and former Verve field men Allen Wolk and Jim Davis.

The newly designated field force will work with the newly created MGM/Verve sales department in which Leon Schachere will be responsible for all sales in the midwest, while Bernie Silverman, former Verve sales manager, will assume responsibility for MGM and Verve in the western states. Jesse Kaye, long in the MGM album picture, will now be free to devote all his time to artists & repertoire work and Metro studio liaison. Sol Greenberg will continue as MGM singles sales manager in N.Y.

Brandt also reshuffled distributors in two key markets—metropolitan N.Y. and Minneapolis. MGM will now be distributed in the N.Y. area by All-State New Jersey Inc., present distributor of MGM in the Newark area. All-State is opening a N.Y. distributorship to go along with its long-established Webcor franchise. The Harold N. Lieberman Co. has taken over the MGM line in Minneapolis.

These changes follow a shift made in L.A. last month whereby Al Sherman of Record Sales Inc. took over the line. Of the three new distrib setups, only Sherman in L.A. presently handles the Verve line.

ROBERT STOLZ SCORING NEW VIENNA ICE SHOW

Vienna, Feb. 21.

With two Robert Stolz-Will Petter ice shows now touring Europe, Stolz is working on the score for the new Vienna Ice Show which is slated to preem Aug. 15 in Passau, southwest Germany.

Current bladers include "Land of Dreams," now in Denmark, and "Illusions." Latter is pulling stout biz at the 9,000-seat Vienna Sport Hall. It follows the local date with stands in Krefeld, Wiesbaden and The Netherlands.

Dick Manning Forms New Team With Bill Snyder

Songwriter Dick Manning has teamed up with pianist Bill Snyder. Manning a longtime collaborator of Al Hoffman, who died last year, and Snyder have pooled in the writing, arranging, production and performing of an ABC-Paramount disk that's scheduled for release this week.

Manning and Snyder will perform on twin pianos on "Hidden Valley," which they wrote. The side will be backed by "The Theme From Cimarron." The deal for the ABC-Par disking was set by publisher Julie Stearns in association with manager Jack Beekman.

Astaire Franchise Deal

Houston, Feb. 21.

George A. Ballas and Frank Mele have purchased the Almeda Theatre Bldg. from the Interstate Theatre Circuit for $125,000.

The building will continue to house Fred Astaire Dance Studios, the tenant for the past three and a half years. Ballas is regional director for five southwestern states and all of Mexico for Fred Astaire.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	9	CALCUTTA Lawrence Welk	Dot
2	3	8	SHOP AROUND Miracles	Tamla
3	6	5	PONY TIME Chubby Checker	Parkway
4	2	9	TOMORROW Shirelles	Scepter
5	10	7	WHEELS String-a-Longs	Warwick
6	8	5	WHERE THE BOYS ARE Connie Francis	MGM
7	15	4	EBONY EYES Everly Bros.	WB
8	4	13	EXODUS Ferrante & Teicher	UA
9	9	12	WINGS OF A DOVE Ferlin Husky	Capitol
10	5	7	EMOTIONS Brenda Lee	Decca
11	16	7	BABY SITTING BOOGIE Buzz Clifford	Columbia
12	11	6	DON'T WORRY Marty Robbins	Columbia
13	12	5	THERE'S A MOON OUT TONIGHT Capris	Old Town
14	13	10	ANGEL BABY Rosie	Highland
15	14	5	GOODTIME BABY Bobby Rydell	Cameo
16	7	8	CALENDAR GIRL Neil Sedaka	Victor
17	29	5	APACHE Jorgen Ingmann	Atco
18	18	5	STORY OF MY LOVE Paul Anka	ABC-Par
19	19	10	THERE SHE GOES Jerry Wallace	Challenge
20	21	4	WHAT A PRICE Fats Domino	Imperial
21	17	15	WONDERLAND BY NIGHT Bert Kaempfert	Decca
22	27	11	CORINNA, CORINNA Ray Peterson	Dunes
23	23	5	YOU CAN HAVE HER Roy Hamilton	Epic
24	45	3	LITTLE BOY SAD Johnny Burnette	Liberty
25	25	7	GHOST RIDERS IN THE SKY Ramrods	Amy
26	28	9	UTOPIA Frank Gari	Crusade
27	20	6	JIMMY'S GIRL Johnny Tillotson	Cadence
28	35	9	ANGEL ON MY SHOULDER Shelbey Flint	Valiant
29	37	5	ALL IN MY MIND Maxine Brown	Nomar
30	39	4	MODEL GIRL Johnny Mastro-Crests	Coed
31	26	8	PEPE Duane Eddy	Jamie
32	24	7	C'EST SI BON Conway Twitty	MGM
33	54	2	STAYIN' IN Bobby Vee	Liberty
34	98	2	LAZY RIVER Bobby Darin	Atco
35	22	8	ONCE IN A WHILE Chimes	Tag
36	34	11	RUBBER BALL Bobby Vee	Liberty
37	86	2	THINK TWICE Brook Benton	Mercury
38	60	4	FLAMINGO EXPRESS Royaltones	Goldisc
39	40	4	AIN'T THAT JUST LIKE A WOMAN Fats Domino	Imperial
40	51	4	PONY TIME Don Covay & Goodtimers	Arnold
41	30	6	MY EMPTY ARMS Jackie Wilson	Brunswick
42	52	6	I WANNA LOVE MY LIFE AWAY Gene Pitney	Musicor
43	41	5	TEAR OF THE YEAR Jackie Wilson	Brunswick
44	38	5	WHEELS Billy Vaughn	Dot
45	32	5	AT LAST Etta James	Argo
46	31	4	SPANISH HARLEM Ben E. King	Atco
47	36	7	I COUNT THE TEARS Drifters	Atlantic
48	84	13	MAGNIFICENT SEVEN Al Caiola	UA
49	42	5	DEDICATED TO THE ONE I LOVE Shirelles	Sceptor
50	53	4	GEE WHIZ, LOOK AT HIS EYES Carla Thomas	Atlantic
51	44	10	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
52	64	11	CHERRY PINK Harmonicats	Columbia
53	46	2	I PITY THE FOOL Bobby Bland	Duke
54	58	4	DREAM BOY Annette	Vista
55	—	1	SURRENDER Elvis Presley	Victor
56	43	5	NO ONE Connie Francis	MGM
57	49	21	NORTH TO ALASKA Johnny Horton	Columbia
58	72	4	THEM'S THAT GOT Ray Charles	ABC-Par
59	48	14	ARE YOU LONESOME TONIGHT Elvis Presley	Victor
60	61	6	SHOW FOLK Paul Evans	Carlton
61	47	3	DON'T BELIEVE HIM, DONNA Lenny Miles	Spector
62	—	2	SOUND OFF Titus Turner	Jamie
63	55	6	LOST LOVE H. B. Barnum	Eldo
64	—	2	SUGAR BEE Cleveland Crochet	Goldband
65	91	2	EXODUS SONG Pat Boone	Dot
66	—	1	PORTRAIT OF MY LOVE Steve Lawrence	UA
67	—	1	ASIA MINOR Kokomo	Felsted
68	78	3	LEAVE MY KITTEN ALONE Little Willie John	King
69	—	3	ONCE UPON A TIME Rochell & Candles	Swinging
70	79	9	DANCE BY THE LIGHT OF MOON Olympics	Arvee
71	56	8	HOOCHIE COOCHIE COO Hank Ballard	King
72	—	1	BATTLE OF GETTYSBURG Fred Darian	Jaf
73	88	9	WHAT WOULD I DO Mickey & Sylvia	Victor
74	94	2	I DON'T KNOW WHY Clarence Henry	Argo
75	85	2	WHEN I FALL IN LOVE Etta Jones	King
76	33	7	IF I DIDN'T CARE Platters	Mercury
77	63	3	CHARLENA Sevilles	JC
78	68	2	A TEXAN & A GIRL FROM MEXICO Anita Bryant	Carlton
79	—	1	THE MISFITS Don Costa	UA
80	—	1	MORE THAN I CAN SAY Bobby Vee	Liberty
81	90	4	HONKY TONK, Part II Bill Doggett	King
82	70	6	MUSKRAT RAMBLE Freddie Cannon	Swan
83	50	19	SAILOR Lolita	Kapp
84	95	2	RAM-BUNK-SHUSH Ventures	Dolton
85	62	2	TUNES OF GLORY Mitch Miller	Columbia
86	71	2	FOR MY BABY Brook Benton	Mercury
87	67	5	I CAN'T STOP LOVING YOU Roy Orbison	Monument
88	66	7	WHAT AM I GONNA DO Jimmy Clanton	Ace
89	73	2	2008 Freddy Cannon	Swan
90	—	1	TO BE LOVED Pentagons	Donno
91	—	3	FIRST TASTE OF LOVE Ben E. King	Atco
92	59	3	THE MOST BEAUTIFUL WORDS Della Reese	Victor
93	—	1	WORLD IS WAITING FOR SUNRISE Don Gibson	Victor
94	—	1	THE WATUSI Vibrations	Checker
95	—	3	AND THE HEAVENS CRIED Ronnie Savoy	MGM
96	—	1	A LOVER'S QUESTION Ernestine Anderson	Mercury
97	—	1	I'M HURTIN' Roy Orbison	Monument
98	57	3	WAIT A MINUTE Coasters	Atco
99	—	1	HEARTS OF STONE Bill Black Combo	Hi
100	81	2	KEEP YOUR HANDS OFF HIM Damita Jo	Mercury

Disks Grooved For Juves

Continued from page 55

whom they can have a rapport because he can talk their language in a way that they understand.

That's the reason, Sholes says that so many of the young disk performers are writing their own material. Paul Anka and Neil Sedaka have been most successful doubling as singers and cleffers but almost every kid who gets into a recording studio these days "just happens to have a song" in his pocket. Sholes admits that some of the Tin Pan Alley pros have been able to come up with juve-slanted songs, but they do it only after studying what the kids themselves are writing.

More Exposure

Sholes attributes the juve takeover of the pop market to the fact that the youngsters are being conditioned and exposed to music more than ever before. The kids, he says, are getting a chance to study music earlier in their school curriculum, making it possible to have a good highschool dance band now where it was unheard of years ago. He also adds that the tv exposure of tunes and performers have made the youngsters more aware of songs and singers than ever before.

Sholes figures that the early musical start is good for the industry. He says that after the rock 'n' roll stage the mid-teeners move into "pseudo-jazz" and to straight-styled album product. Unfortunately the majority of the young disk performers can't keep up with the changing tastes and the record performer has to prove himself every time out. The mortality rate for new artists who've come up with a click disk is very high but since there are more companies and more releases today than ever before more youngsters are getting a chance to get on disks.

Some singers like Elvis Presley, who came to national prominence when he was about 20, and Connie Francis, who clicked when she was 17, have been able to stay on top of the heap even though five or six years have passed since they broke through. For the most part it's been a fast click and a fast fade for the young singers. There was an instance recently of a singer announcing a "comeback" try at the age of 18. He had had a hit record when he was 14 years old.

Birth Rate Helps

The country's increasing birth rate has also had its effect on the industry. Sholes figures that the disk market can go through a complete change within a two-year period because of the great number of six-year-olds who grow up into the pop disk area. That's one of the reasons, he says, that a rock 'n' roll hit of two or three years ago can be done again by a new young recording artist and repeat the success of the first.

Although the juve influence is centered on the pop singles field, Sholes believes that it's also moving into the LP area. The kids are getting more allowance money today, and girls, who make up between 75% and 80% of the young disk buying market, are able to pick up extra spending money serving as baby-sitters.

Developing an association between the consumer and the performer has also extended into the jazz field. Victor recently signed Gary Burton, a 17-year-old jazz vibist. Sholes figures that kids are getting interested in jazz at an early age now and will take to someone in their own age group. Bandleader Sal Salvador is also aware of the teeners' developing jazz interest and has assigned several members of Marshall Brown's Newport Youth Band to sidemen chairs with his orch.

Sholes also admits that there are some headaches involved with having young artists on the label. Problems concerning contracts, education and personal appearances are the most prominent. The contract is usually made with the performer's guardian and royalties are paid according to contractual stipulation but even then hassles eventually develop.

For instance, teenage singer Frankie Avalon recently petitioned a Philadelphia court to give him $11,500 of his court-administered estate, which is in excess of $186,624 to permit his parents to buy a home in New Jersey. On the education level some of the kids work with tutors or via correspondence courses but in N.Y. and California they have to pass special tests before they are allowed out-of-school instruction. Sometimes the special instruction doesn't work, as in the case of 18-year-old Fabian who flunked his graduation examination and had to repeat another term.

The problems of personal appearances vary since each state has its own regulation on working permits but when disk jockey and promotion tours become necessary an added expense is put on the company's outlay because there usually is an accompanying chaperone. As an example, Linda Green, 13-year-old singer who made her disk bow on Victor last week with "Traded Off," travels with her grandmother.

Longhair Juves

The juves in the longhair field, however, have a different purpose. The thinking on the part of Alan Kayes, director of Victor's Red Seal division, is on a longrange basis. "The youngsters have to be developed," he says, "because of the day in the distant future when the standard-bearers will no longer be recording." Unlike the pop field, he points out, a period of growth and maturity is needed before a recording program is launched. The Red Seal plan is to gear the longhair performers to go along at a slow pace while they are seasoning their musical maturity.

Lorin Hollander, a 16-year-old pianist, for example, has been under contract to Victor for four years and has not yet had a disk out under the Victor banner although he has been released on its lowprice Camden subsid. He's been paid a regular salary by Victor, though, and it won't be applied against his royalties when he starts recording for the Red Seal label.

"It's one of the responsibilities of the record company," Kayes says, "to give encouragement to the artist in all areas including monetary." Others in Red Seal's seasoning program are Eric Friedman, 21-year-old violinist who signed with Victor when he was 19, and 19½-year-old Jaime Laredo, violinist who won the Brussel's competition when he was 18.

Kayes' faith in the longrange values of the longhair performer was summed up this way: "Jascha Heifetz, who is now 70, made his first recording for Victor when he was 17."

Include Disks in Texas Bill to Curb Obscenity

Austin, Tex., Feb. 21.

A bill to curb the sale and distribution of obscene literature, films and phonograph records was introduced in the Texas House of Representatives here by Representative Tom James of Dallas. Representative W. H. Miller of Houston and seven other representatives were cosigners.

The James bill changes the present law three ways: It substitutes the word obscene for the old language; it includes phonograph records, which have recently becomes a medium for the distribution of pornography and obscenity, and it increases the penalty for a second conviction to a penitentiary term up to two years and a $10,000 fine, and makes the second conviction a felony.

Riddle On CBC Musical

Hollywood, Feb. 21.

Nelson Riddle will topline a half-hour musical television spectacular for the Canadian Broadcasting Company. Program is the initialer of a projected series of musicals to be presented by the CBC-TV and revolving around big bands.

Riddle, along with writer Saul Ilson and key musicians, leaves for Toronto to tape show which will be aired in the Canadian market on Feb. 25. Norman Sedawie will produce show tagged, "The World of Music," for sponsor Revlon.

Artist-Disk Deals

Epic: Rex Garvin

Rex Garvin & The Mighty Cravers have joined the Epic roster. The group, which is now playing at the Three-Fours nightery in New Rochelle, N.Y., bows this week with "Emulsified" and "Hey Little Willie."

Pioneer: Renee Taylor

Comedienne Renee Taylor, frequently seen on the Jack Paar and Perry Como tv shows, will cut her first disk for Pioneer Records.

Top tune, already set, is titled "I Love You Jack."

Beltone: Bobby Lewis

Joe Rene, artists & repertoire chief of Beltone Records, has tagged Bobby Lewis.

First release will couple "Tossin' " and "Turnin'."

Nancy: Carmella Rosella

Nancy Records, label run by Aubrey Mahew, will bring thrush Carmella Rosella into the market this week.

Initial disk backs "Where" with "Elvis."

German Diskers Wait Before Converting To 33 Singles for Jukes

Frankfurt, Feb. 14.

Most of West Germany's leading disk firms are maintaining a wait-and-see attitude about the suggested change-over to producing 33 rpm records for jukebox use.

When the new development was announced by a Seeburg representative at a European sales conference held in Zurich in January, most of the leading German manufacturers decided to hold off rather than follow the pattern of the 22 major U. S. record producers who are servicing jukes with the 33 singles.

Electrola is ready to turn out the 33s exclusively any time the demand is evidenced; Bella Musica reported that this project is "unheard of as yet" although they are now producing singles at this speed and have done so for a number of years; Phillips is going to wait further developments; Polydor cautiously revealed that stereo singles for jukes were no sensation here and that it won't follow the U. S. firms until the demand is more obvious; Caston is waiting; Teldec revealed that the firm very much doubts whether the project will be profitable and has not yet planned to produce the 33s; Jupiter is still turning out the 45s for jukeboxes.

Right now only one mail order house in southern Germany, Quelle, has been turning out the 33s in stereo and monaural. The latest innovation in the West German jukebox business, however, is the interest in machines that handle both the 45s and the 33s. According to one juke operator, there would be financial savings eventually in switching over exclusively to the 33s, since higher license fees are demanded in Germany for the 45s.

M. Sendke, head of the Frankfurt Musikautomat Association, said that right now about 8,000 to 10,000 American jukeboxes are being imported annually into West Germany, with Wurlitzer, Seeburg and Rockola as the major firms.

He estimates that an organization such as his, which operates 50 music boxes in German restaurants and also maintains some in American military bases in this area, requires from 15 months to two years to amortize the cost of the machines. Importing the American models into Germany, and paying the import duties, runs the price up to around $1,600 per model, he explained.

NEW MUSIC MAKERS LABEL

A new label, Music Makers Records, is making its bow this week. The diskery will be a division of Music Makers Inc., music servicers for radio and tv commercials in the east.

Mitch Leigh, president of Music Makers, has set Bob Schwaid as general manager of the new platter firm. Schwaid will handle artists & repertoire as well as sales distribution.

French Performing Rights Society Faces Crisis Over Coin Distribution

Paris, Feb. 21.

The French equivalent of ASCAP, SACEM (the Societe Des Auteurs, Compositeurs et Editeurs De Musique) will have a special meeting Tuesday (28) to discuss problems which could lead to possible nationalization by Andre Malraux's Ministry of Culture. This could be far off, or never occur, but the government is studying the whole SACEM setup.

SACEM will be 110 years old the day of the meeting. It was created to give author's rights to composers and lyricists based on an old 1791 law on this question. At first it dealt only with publishing and performing rights but as new methods of communication grew, and the international and cultural aspects of music swelled, its $7,000 annual take of 1851 soared to the $14,000,000 of today with 20,000 songwriting members and over 2,000,000 ditties and music in its repertory.

Many music syndicates, unions and groups are against SACEM and there have been cases of suits against it. Main criticisms are that its 20,000 members are ruled by an elite group of 600 who are chosen only after a period of 12 to 15 years and have to have had over 42 songs published and usually with some affinity to the directors of SACEM. These rules can be waived but are mainly done so for people who fit in with this crowd.

One group, Professional Associates of Songs & Music, with those belonging hitting over $3,000 a year in song royalties, are particularly against SACEM, which they feel is run by an inbred group, in some cases inherited from fathers and related to those who run the SDRM (the Society of Mechanical Reproduction Rights). They also say that too much is spent in overhead, about 25% of the income, that big salaries are taken by those running it and that biz investments sometimes hold up payments to songwriters, and it is all topheavy needing streamlining to fit in with the great growth of song importance, international aspects and the mounting revenue involved.

Meanwhile the whole affair is being looked into by the Cultural Ministry group. Recently, the Ministry had to arbitrate the divvying of $3,000,000 from radio and tv rights between SACEM and the various other authors' right groups. So there is a definite need to clear up SACEM workings and the coming meeting may clarify things. But the younger members are looking for recognition and the threat of governmental supervision may also change things somewhat.

Incidentally. SACEM never gives out figures on its royalties handouts and is one of the most secretive groups in the business, unlike the Yank ASCAP which is freer with statistics.

Toshiko to Give Japan Benefit of U. S. Lessons

Tokyo, Feb. 21.

After four years of playing and studying in the U.S., jazz pianist Toshiko Akiyoshi returned to her native Japan.

She'll tour here for a couple of months with a quartet featuring hubby Charlie Mariano on alto, Gene Chiriko, bass, and Eddie Marshall on drums.

Saratoga Comm. Wants Spa as Summer Site For N.Y. Philharmonic, Ballet

Saratoga, N.Y., Feb. 21.

A committee of Saratoga residents has been organized to drive for the Spa as a summer home for the N.Y. Philharmonic Orchestra and the N.Y. City Ballet company.

This is as an outgrowth of a $2,500,000 program, recommended by Gov. Nelson A. Rockefeller in his recent budget message "to develop recreational areas of the Saratoga Springs Reservation."

The Reservation now includes the Spa Summer Theatre, the Gideon Putnam Hotel, both houses, a golf course and other facilities, but the State Conservation Department's program includes expansion and popularization of the Reservation's recreational phases. The new funds enable that department to reduce the time for such development from three years to one, with the completion target set at 1962. So Dr. David E. Liston, Reservation director, said.

Carlo Moseley, associate managing director of the Philharmonic, said a number of persons had expressed an interest in attracting the orchestra to various places for the Summer. If the Philharmonic were approached with a proposition for a Summer festival "that sounds financially feasible and otherwise satisfactory, we will look into it very thoroughly," Moseley added.

OK 'Carnegie Hall'

"The World of Carnegie Hall" by Richard Schickel (Messner; $6.95) is the "biography" of the celebrated auditorium which has stood at the corner of 7th Ave. and 57th St. in New York City since 1891. From the time its cornerstone was placed by Andrew Carnegie, to the birth of the bipartisan citizens' committee, in 1960, which spared the building from demolition by less than a six weeks' margin, this structure has housed some of the best, some of the most bizarre, and a great deal of the most historic music presented in Manhattan.

Not only have musical giants, performers and conductors appeared upon its stage, but also top terp artists, politicians and vaudevillians, as well as such "oddities" as the late coloratura, Florence Foster Jenkins, whose appearances were always sold out, and whose curious records have become collectors' items.

In studios atop the building, Agnes de Mille created the dances for "Oklahoma!", and Marlon Brando once rented a flat. Movies have been shot in and about Carnegie Hall; it has been a popular locale for fiction-writers, and it has been saluted in verse. Probably no single public landmark in New York is held in greater affection.

Author is a 27-year-old former senior editor of Look Magazine, and his chronicle is pithy, personal and praiseworthy. Some 65 photographs illustrate the tome which is a fine addition, not only to music lore but also to Americana. *Rodo.*

Arnaz Sets Up New Firm To Handle Video Music

Hollywood, Feb. 21.

Desi Arnaz has set up Addax Music, an ASCAP publishing firm, in an expansion of musical activities to meet with his forthcoming television plans. Partnered with Arnaz are Bernard Weitzman and Edwin E. Holly, execs in his Desilu Productions.

Producer previously formed Bruin Music several years ago for BMI compositions used on his tv shows.

STOOL'S N. Y. TO L. A.

Jesse Stool, formery head of Harry Belafonte's Clara Music Publishing Co., a subsidiary of Belafonte Enterprises, is leaving his post in N.Y. to return to his home base in L.A. He'll continue to work with the Belafonte organization but his new capacity has not been determined. His duties there, however, will not be of a policy making or administrative nature.

Stool, who came east a year ago to work with the Belafonte music firms, expects to return to the Coast within a month.

On The Upbeat

New York

Stu Ostrow, Frank Music veepee, is spotlighted by author Stephen Birmingham in his "Young Men of Manhattan" piece in the March issue of Holiday mag . . . Dick Roman, Epic disker, to London for personal appearances . . . Mayor A. Y. Sorenson of Omaha presented pianist Erroll Garner with the keys to the city Monday (20) for his contribution to "better understanding through music" as part of the city's kickoff for Brotherhood Week . . . Pianist Bill Evans lined up for dates in the midwest with a week at the Minor Key, Detroit, beginning March 7 and a two-weeker at Chicago's Sutherland Lounge already set . . . Vocalist Bill Henderson at the Playboy Club, Chicago . . . Singer Gloria Lynne along with Herbie Mann and Art Blakey's Jazz Messengers head the bill at Washington's Howard Theatre starting Friday (24).

Hanna Ahroni, Israeli singer on the Decca label, guests at the Cafe Sahbra Sunday (26) . . . Ray Passman has joined Robert Mellin's publishing org . . . Arnold Maxin, MGM Records prez who's chairmaning the Record Industry's 1961 Heart Fund Campaign, will set up key record shops throughout the country as ticket agencies for the closed circuit telecast of the upcoming heavyweight championship fight . . . Milton Karle has taken on the disk promotion for Guy Lombardo . . . Aretha Franklin, Columbia disker, opens at the Apollo Theatre Friday (24) . . . Bobby Rydell due back from his European tour March 6 . . . LeRoy Holmes, general manager of Everest Records, planed to Chicago last week to cut new sides with The Renowns . . . Bandleader Sal Salvador, currently on NBC-TV's "Saturday Prom," has written music for a new dance, "The Pony," which he'll introduce on the show Saturday (25).

Mills Music publishing "Le Petite Cafe Rouge," theme song of maestro Tony Purcell at the New York Statler's room . . . Cosnat Distributing in Los Angeles named to handle United Artists Records and its subsid Ultra Audio line, replacing Diamond Record Distributors . . . Maynard Ferguson band booked at Washington Jazz Festival March 13 . . . Horace Silver Quintet open an eight-day stand at the Showboat, Philadelphia, March 13 . . . Cannonball Adderly combo play at the Mardi Gras, Kansas City, for one week opening March 3.

London

Brothers Bob and John Allison won BBC Television's "A Song For Europe" contest with "Are You Sure?" Only one vote separated winner from runnerup Eric Boswell's "Suddenly I'm In Love." Allison ditty will be Britain's entry for Eurovision contest in Cannes on March 18. . . . Thrush Lita Roza takes off for season in Las Vegas immediately after her appearance in BBC tv's "Showtime" on Sunday (26). . . . Cliff Richard just launched on his first tv series. He's doing a skein of six for Associated Television.

When Shirley Bassey takes in Japan on her way home from Australian tour she'll be the first British singer to get a Tokyo showcase. . . . Van Johnson, Pat Lancaster and rest of cast recording "The Music Man" for HMV release on March 19. . . . Tony Martin booked for the Pigalle for three-week stint in August, taking over from Peggy Lee. . . . Ted Heath scrapped plans for Russian tour—"too many difficulties"—and will take his band on a trip to U.S. bases in Europe instead. They open in Naples on May 26. . . . Lionel Bart publishing company, Apollo Music, gets going early next month. . . . Four Freshmen big hit at their British debut, Gaumont, Hammersmith. Raves too for June Christy, sharing the bill. . . . Pye Records mulling over launching of new label—Piccadilly—which would include releases made by indie producers as well as Pye contract artists.

San Francisco

Kid Ory reopened On the Levee . . . Limeliters took an office in the Columbus Tower, Frisco office building owned by the Kingston Trio . . . George Shearing quintet opened at the Black Hawk and Jimmy Witherspoon, backed by Ben Webster's Quartet, opened at Art Auerbach's Jazz Workshop . . . Crosby Bros. follow Pat Boone into the Fairmont March 9, and on March 30 Della Reese comes in . . . Black Hawk bookings are Anita O'Day March 21, Miles Davis April 4, Stan Getz May 2, Oscar Peterson May 23 and maybe Gerry Mulligan's big band in the summer . . . Mayor Christopher told promoter William Von Kummer he was all for a Frisco Jazz Fest, but don't figure on any city money.

Chicago

George Cook orch, ex-Chez Paree houseband, set to launch the Quid, new dance-and-dinery on Chi's northwest side, May 1 . . . George Shearing to Angelo's, Omaha, July 28 . . . Dukes of Dixieland set for the same room next Dec. 8-16 . . . Interludes down for the Embers, Evansville, March 20 . . . Vi Velasco plays the Keiser-Knickerbocker Hotel, Milwaukee, June 30 for two . . . Sarah Vaughan inked with the Pinehurst C.C., Denver March 2-4.

Capitol Bows 33 Singles

Continued from page 55

artists as Maria Callas, Tammy Grimes, the Kingston Trio, and the Soviet Army Chorus & Band. The 18 compact doubles include 13 goldisk performances by artists ranging from Frank Sinatra to the Hollywood Bowl Symphony Theatre.

Wallichs indicated that Cap's release policy in the new medium would be "realistic" with future compact 33s confined only to product with true hit potential or long shelf life. Columbia and Victor, on the other hand, are releasing its new singles on the 45 and 33 speeds simultaneously. Wallichs says that Cap's plan, plus a new 100% exchange protection, can minimize inventory risk and allow every dealer to become "a dynamic force in hastening the industry's return to single speed sanity."

In a letter to the nation's record dealers last week, Wallichs said, "In our approach to a common speed, we fortunately now find an industry undivided in its aims . . . In the late 1940s when our industry was engaged in the bitter and costly 'battle of the speeds,' Capitol issued its recordings in all three speeds leaving the final decision to the consumer. Again we shall follow this policy, offering both 45s and 33s in limited issues until the ultimate transition has been made."

CREWE HEADS CONLEY MUSIC

Bob Crewe has taken over the operation of the N.Y. branch of Conley Music. His partner Frank Slay recently moved to Philadelphia to take over the artists & repertoire chores for Swan Records.

In addition to his publishing chores, Crewe will continue to record for Warwick Records as well as write tune material.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	11	EXODUS (Victor) Soundtrack (LOC 1058)
2	3	5	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
3	1	18	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
4	5	7	CAMELOT (Columbia) Original Cast (KOL 5620)
5	4	16	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
6	6	7	BERT KAEMPFORT (Decca) Wonderland by Night (DL 4101)
7	8	42	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
8	7	9	MANTOVANI (London) Music from Exodus (LL 3231)
9	10	6	FRANK SINATRA (Capitol) Swinging Session (W 1491)
10	18	5	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
11	11	11	LAWRENCE WELK (Dot) Last Date (DLP 3350)
12	14	10	UNSINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509)
13	12	15	MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542)
14	9	11	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)
15	26	2	KINGSTON TRIO (Capitol) Make Way (T 1474)
16	15	44	BOB NEWHART (WB) Button Down Mind (W 1379)
17	17	4	RAY CONNIFF (Columbia) Memories Are Made of This (CL 1574)
18	19	6	RUSTY WARREN (Jubilee) Knockens Up (JLP 2029)
19	13	27	KINGSTON TRIO (Capitol) String Along (T 1407)
20	35	2	MITCH MILLER (Columbia) Happy Times (CL 1568)
21	16	29	FRANK SINATRA (Capitol) Nice 'n' Easy (W 1417)
22	24	6	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
23	23	13	THE ALAMO (Columbia) Soundtrack (CL 1558)
24	21	4	BOBBY RYDELL (Cameo) Rydell's Greatest Hits (1009)
25	—	19	BILLY VAUGHN (Dot) Sun Downers Theme
26	20	31	SHELLEY BERMAN (Verve) Edge of Shelley Berman (MGV-15013)
27	28	15	IRMA LA DOUCE (Columbia) Original Cast (BL 5560)
28	25	7	SVIATOSLAV RICHTER (Victor) Brahms Second Piano Concerto (LM 2486)
29	29	9	60 YEARS of MUSIC AMERICA LOVES (Victor) Assorted Artists, Vol. II (LM 6088)
30	37	2	JUSTIN WILSON (Ember) Humorous World Of
31	31	11	ROGER WILLIAMS (Kapp) Temptation (KL 1217)
32	—	16	WOODY WOODBURY (Stereoditties) Looks at Life & Love (MW 2)
33	—	1	TERRY SNYDER (Command) Persuasive Peroussion, Vol III.
34	—	1	MIKE NICHOLS & ELAINE MAY (Mercury) Evening with Nichols & May
35	22	35	PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
36	36	2	WILDCAT (Victor) Original Cast (LOC 1060)
37	32	2	CONNIE FRANCIS (MGM) Sings Jewish Songs (E 3869)
38	—	1	DO RE MI (Victor) Original Cast (LOC 2002)
39	27	25	BOBBY DARIN (Atco) Bobby Darin at the Copa (LP 122)
40	30	4	LIMELITERS (Victor) Tonight: In Person (LPM 2272)

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#16174

Fairmont, San Francisco

San Francisco, Feb. 17.

Pat Boone, Ernie Heckscher Orch (22); $3-$3.50 *cover.*

Pat Boone, pleases a number of patrons in this, his nightclub debut, but leaves some doubt in the minds of others as to just how far he wants to—or can—go in this particular facet of show business.

He works hard, and long (60 minutes on the button) and pulls off his modified rock 'n' roll numbers and simpler pops songs nicely, but has a tough time handling some of his more pretentious numbers. Even with a mike, the cavernous Venetian Room sometimes swallows Boone's very light voice and, while Boone has a pleasing, wholesome personality, his between-songs chatter is not exactly scintillating.

He comes on with "Yes, Indeed," goes into "Lazy River," then "When I Lost My Baby, I Almost Lost My Mind"—all these are well-done, as is the next set, "Tutti Frutti," "Thee I Love," "It's So Cold, Got to Keep You Warm," "I'll Be Home, My Darling," "Ain't That a Shame" and, of course, "Love Letters in the Sand." Then comes a big production number, with a "Clair de Lune" intro, singing strings, blaring horns, etc., etc.—its all a buildup to "Smoke Gets in Your Eyes," and Boone's (or the orch's) tempo is too slow, singer hits a couple of clinkers and his voice sounds just too thin to get the thing off the ground. He recovers with "Delia's Gone" croons "April Love," "They Can't Take That Away from Me," and launches into a series of standards—"More Than You Know," "Hands across the Table," a draggy "Stardust" and "The Nearness of You."

Boone slides a curious monolog into the mid-section of "Steal Away," a Negro spiritual.

It is a monolog redolent of racial stereotypes and, while it is undoubtedly well-meant, it has a deadening effect on the crowd. Singer winds up with "Lonesome Road," again in a big production number, and with "Exodus" theme song, to his lyrics.

Vic Schoen directs Ernie Heckscher's augmented orch and gets lots of help from pianist Maury Ellinhorn. Show runs through March 8. *Stef.*

Berns, Stockholm

Stockholm, Feb. 10.

The Swe-Danes (3) *Bengt Hallberg Trio, Eduardo Gadea Orch; lighting effects, Anders Lindroth;* $1 *minimum.*

Although the Swe-Danes have achieved a considerable rep abroad, particularly in the U.S., their stint at the Berns marks the first time they've appeared in their native country. Trio includes Swedish singer Alice Babs plus Danish singers-instrumentalists Svend Asmussen and Ulrik Neumann.

The 90-minute show has Miss Babs contributing an occasional solo as well as working with the group. Backing the turn neatly are Asmussen on violin and Neumann on guitar. Perhaps the highlight of the act's performance is their satirical version of folk-songs from Dalecarlia, one of central Sweden's provinces.

Also scoring with the customers is the Bengt Hallberg Trio which assists the Swe-Danes as well as doing a couple of their own numbers. Latin-American band, batoned by Eduardo Gadea, rounds out the bill which adds up to one of the best presentations during the five years the Berns has had floor shows. *Wing.*

Flamingo, Las Vegas

Las Vegas, Feb. 16.

Betty Grable & Troupe, Dick Shawn, Don Kirk, Flamingoettes (12), *Nat Brandwynne Orch* (14); *presented by Morris Lansburgh, choreography by Barry Ashton;* $4 *minimum.*

The combination of Betty Grable and Dick Shawn on the same bill gives the Flamingo a powerhouse double-feature show.

Miss Grable is in the extremely difficult position of following Shawn on the program, but she manages to do it gracefully. Her act actually is a miniature musical revue, a delightful romp in which she is surrounded by one of the best song-and-dance men in the biz, Dick Humphreys, and the chirping-terping "Grable Grabbers," Joyce Roberts, Judy Chapman, Steve Preston, and Lance Avent—a foursome bursting with talent. Miss Grable sings, dances, has numerous costume changes, is prettier, and has a better figure than most chorines working in Vegas. Billy Daniel deserves a special bow for his cleverly concocted choreography.

Most of Dick Shawn's material is new to Vegas, but of course he retains his classic trademark, the "Massa Richard marching home from the Civil War" bit. Hefty yocks go to his new turn about his desire to join the Sinatra "clan," one about the rock 'n' roller with a bad memory, and many other freshies with the distinctive Shawn delivery. With this outing, Shawn increases his stature as an outstanding comedian.

New production number called "City of Veils," a product of the fertile brain of Barry Ashton (with an assist from Larry Maldonado) gives a colorful, exciting kickoff to the proceedings. Don Kirk is featured on vocals, backed by the Flamingoettes and the music of Nat Brandwynne's orch (14). Show is in for four weeks. *Duke.*

Statler-Hilton, D.C.

Washington, Feb. 16.

Rosina Pagan, Rita Ann Artiste Trio, Steve Kisley Orch; $1-$1.50 *cover.*

Rosina Pagan, a rambunctious Brazilian blonde, combines a Latin gusto, a comic flair, throaty sexiness and compact goodlooks to click well in her Washington debut at the Statler-Hilton's Embassy Room.

Her material ranges from standard torch and blues numbers to Brazilian folk songs, but she excells with a monolog-to-music bit about men which displayed pro comedienne ability and evoked good response. She does some bold and sultry table-hopping numbers which enlivens the normally sedate Embassy Room patrons.

She sings with good voice and bouncy expression, and on the whole offers much more than the usual run of supperclub thrushes in this city.

Miss Pagan has appeared in this country off-and-on for about three years, having played at New York's Le Cupidon, Puerto Rico's Caribe-Hilton as well as at Montreal's Ritz Cafe. She has a tv program in Brazil. *Jay.*

Chateau Madrid, N.Y.

Carmen Amaya, Vargas & Peralta, Chato de Asuna, Rosario Salaguero, Luis Flores, Antonio & Jose Amaya, Juan Santiago Maya, Manuel Torrens; $5-$6 *minimum.*

Carmen Amaya remains one of the more vital flamenco dancers. First seen in New York about two decades ago, she has grown in stature and artistry during the intervening years. At home equally on the concert stage as the nitery floor the senorita flashes fire and excitement during her umpteenth return to the Angel Lopez Chateau Madrid.

Miss Amaya has come in with a vivid set of dancers who can provide one of the more colorful shows on the nitery boards. They contribute song, dance and the rhythmic handclapping that ignite audiences as well as dancers.

There are some promising dancers in the menage particularly Rosario Salaguero, a 19-year old, who breathes fire amid her heelclicks. She also shows a care for tradition and a skill in the rendition of the terps of violence.

Miss Amaya, however, remains the major part of the show. Aside from her ability to involve the entire nitery in her performance, her tamps on the hardwood are a unique expression of fierce passions and sometimes a subtle kind of humor. But she is more expressive in the language of violence, sometimes with grimaces that match the footwork.

Miss Amaya's aides include a charming duo, Lally Vargas & Angel Peralta, who provide concert style breathers on the program. Both are fine dancers and the girl is a stunning example of Castilian femininity. Other colleagues include Luis Flores and Antonio & Jose Amaya, all of whom strike out violently during the various turns, especially in the bulerias.

The singer, Chato de Asunas, does the gay and melancholy airs of the flamenco, with vitality, and Juan Santiago Maya is one of the better flamenco guitarists showing some fancy digital dexterity in intricate solos. The piano backing is by Manuel Torrens. *Jose.*

Barclay Hotel, Toronto

Toronto, Feb. 14.

Addie Neece, Don Sherman, Viggo Jahn, Bob Arlen Dancers (5), *Bobby Rose, Percy Curtis Orch* (8); $1.50 *admission.*

For a diminutive blonde, Addie Neece has a powerhouse voice that ranges from a belting style to ballad tempo. She was on for 25 minutes when caught, the customers finally releasing her on two begoffs.

That her ararnger is Jack Elliott, responsible for the dance music of "Fiorello"—which is currently playing a fortnight's engagement at the O'Keefe Centre here—doesn't hurt; nor does her original lyrics and music of "I'm Returning All Your Presents," plus special lyrics of "Chante" and "Mummy, You Made Me Too Small," to melody of "Ma, He's Making Eyes at Me," all three by Eli Bass.

Making her entrance from the back of the room, petite in sequined blue evening gown, she opens with a bouncy "Pleasure Was All Mine" and her trademarked "Mummy," both in shout style. She then moves into a slow tempo switch for her "Bye, Bye Blackbird" interpretation. Excellent on song-styling, the gal is a resounding click.

Rounding out the bill are Don Sherman, comedy-satirist, who wins the audience with his storytelling and film impersonations (he writes his own material); Viggo Jahn, a Danish magician in tails, who mystifies engagingly with his disappearing scarves, handkerchiefs and fans.

Also an asset are cross-stage convolutions and high-kicks of the Bob Arlen quintet in two gorgeously-costumed production numbers backed by the personable singing of Bobby Rose, plus an original composition by Bob Arlen tagged "To Be Chic."

Twice-nightly floor show, assembled by Al Siegel, ran 75 minutes when caught but 10 minutes are to be cut. *McStay.*

Blue Angel, N.Y.

Jack Douglas, Reiko, Clancy Bros. (3) & *Tom Makem, Barbara Gilbert;* $4-$6-$7 *minimums, according to night of the week.*

Jack Douglas, wit, raconteur, author and maestro of the many bon mots, some of them so fast that the laughs pyramid, is a natural for the Blue Angel and not too esoteric for mass consumption, in the bigger spots, hotel rooms and the like. In the less than two years that he preemed as a saloon entry at The Den in Manhattan's Hotel Duane he has resolved the kinks. It may well be, too, that in 1959 he was a li'l ahead of his time. Since then, cranial comics like Sahl, Berman et al. have made their impact.

As longtime comedy scripter for Jack Paar, Douglas knows his way now around mass and class risibilities. Incidentally, he and Reiko, a Nipponese nifty (Mrs. Douglas in private life), got a terrific trailer for their Blue Angel debut by personaling on Paar's NBC'er the night before. Douglas has a fresh and refreshing brand of wit and humor which cannily pendulums from far-out to quasi-"sick" (latter not too much so) to betimes brilliant satire. The barbs are telling; the nifties undeniable; the yocks beaucoup.

Always the master of the jaundiced eye approach to current mores, he ranges from sex to "off-Broadway camps for boys where I was a part-time smoking instructor," to show biz ("everybody pushes some disease, all I got left to latch on to is jungle rot"), to Aimee Semple McPherson ("combination orgies and revival meetings").

A scintillating cynic he makes his offbeat humor pay off like an inflationary market. Author of "My Brother Was An Only Child" and "The Naked Busdriver," Douglas is a lean and laconic humorist whose style is unique. He borrows from none and, with expanding exposure now that he's taken to the saloons in earnest, will probably set a pattern all his own. The Herbert Jacoby-Max Gordon bonifacing team of the Blue Angel acted wisely in snagging him for his first trip east since coming to the fore at the Slate Bros.' Hollywood trap and later at the hungry i, Frisco.

Reiko is a cameo beauty, just under five-feet, who looks more like 16 or 17 than the 23 years she confessed to on the Paar show one night. Japanese songstress, with obvious seasoned schooling by new groom Jack Douglas, deadpans the jokes and even some of the songs. Her ring-a-ding attempts at some of the pops would be off-the-cob for Caucasians, but the Nipponese nifty, who presumably learned the lyrics from disks, sells her Fujiama razzmatazz to the hilt. On sheer optical delight she's appealing; fortifying her Oriental beauty with Occidental pops make for the extra values.

Reiko's penchant for fracturing English makes her the "Japanese Genevieve," to continue the Paar mantle. From the opening "Sing, Sing, Sing" to "Sayonara," "Poor Butterfly," "Polka Dot Bikini," "Come On-a My House" and "Fujiama Mama" (with frequent interruptions by semi-heckling Douglas) her Ginza-style rock 'n' roll mangling of the Brill Bldg. lyrics is most fetching. Kimona-clad and pony-tailed, the contrasting effect is a big plus.

The Clancy Bros. (3) and Tom Makem, lusty Irish folksong quartet, are click returnees to the BA, as is comedienne Barbara Gilbert, ex-"Fiorello" understudy, marking her third return. The folksters are forthright vocalists (one handles the guitar for the accomps), and Miss Gilbert's application to special lyrics is effective with such items as "The Old Dope Peddler" ("Lamplighter" paraphrase), "I'm Arty" and the satirical "Mr. Clean." Petite redhead should go places.

Douglas has added a trumpet for his dueting with Reiko, otherwise the Jimmy Lyon Trio (Bev Peer on bass and Joe Puma guitar support the maestro-pianist), in its 11th season here, makes with the music. Otis Clement is also a seasoned conferencier, and maitres Dario and Albo likewise go with the lease. *Abel.*

Hotel Roosevelt, N.O.

New Orleans, Feb. 18.

Sophie Tucker (with Ted Shapiro), Phil Lawrence & Mitzi, Dan Bellock Orch (11); $2.50 *weeknight minimum.*

Sophie Tucker, loaded with new material this trip, did turnaway business and she did it a couple of days after the city's Mardi Gras binge and the start of the Lenten season to an SRO audience?

Miss Tucker did another thing opening night, She brought out the big spenders that marked all the top preems here during former boom winters. They were out in full panoply at her preem.

Her material is memorable this trip. Skillfully backed by Ted Shapiro at the piano, singer accents her songology toward comedy, but includes one thought-provoking number called "Take A Step In The Right Direction," a bit of advice directed at teen-agers.

Miss Tucker also offers timely tips to the fair sex on how to get and hold their men in a ditty titled "You Too Can Be A Red Hot Mamma With One Lesson From Me." Her philosophy of amour also includes "You're Only As Good As Your Last Kiss" and "Life Begins At 40."

Her warbling of "How You Gonna Keep 'm Down On The Farm," "Some Of These Days" and her "Saga of Sophie Tucker" also scored.

Closing number, which brought standing ovation, saw Miss Tucker change from sequined evening gown to cowgirl outfit complete with sequins and spangles, 10-gallon sombrero, boots and britches to sing "I'm A Wild, Wicked Woman From The Badlands," ballad in which she reveals the truth about he-men of the west such as Kit Carson, Matt Dillon, Buffalo Bill, Jim Bowie and others.

Miss Tucker begged off while she was still ahead to palm-pounding few stars to play this room have ever received.

Teeing off the show are Phil Lawrence & Mitzi, talented dance duo, whose toe-tattooing routines net them a big hand. They have the unique asset of being wholesome and sophisticated at the same time.

Don Belloc and musical crew, making their debut here, make a highly favorable impression with the customers. Their music is designed primarily for dancing. Band vocalists Eddie Allen and pretty Mae Roberts share in evening's applause. *Liuz.*

Fontainebleau, M. B.

Miami Beach, Feb. 17.

Sammy Davis Jr., Bob Melvin, Frederick & Tanya, Len Dawson Orch; $6-$7.50 *minimum.*

Sammy Davis has switched from his annual date at the rival Eden Roc to this biggest inn on the beach, and into the largest hotel-cafe of them all (850). In for two weeks (Sinatra joins him for closing night then takes over for a two-weeker), he packed the La Ronde Room opening night, with patronage continuing on the plus-side through the first weekend of the Davis run.

Davis dishes up over an hour of his versatile talents, leaning more to songs in this trip than at previous outings. There maybe a bit too much of that, albeit auditor appreciation is on constant build through the tunes-forepart of his stint. The dynamic delivery secures him rapt attention, illustrating the powerful hold he maintains through the melange of ballads, big-beat and evergreens arrangements which allow him to apply what is by now, his own distinctive styling.

It is when he wings into these devastating lampoons of the members of "the clan" that the peak portion is reached; the incisive kidding-on-the-square of Sinatra and Dean Martin prove howl-raisers; he tosses in a slew of others (all quickies) from Jerry Lewis to Cary Grant, Jimmy Cagney, Jimmy Stewart all mitt-rousers. When he bonuses the whole with his ace hoofery, from sans-orch heel-and-toe precision patterns to a rousing flamenco-flavored routine, it winds him into a begoff.

Bob Melving, in a tough spot for a comic, what with the crowd waiting for Davis, rates kudos for the manner in which he kept working at the rib-ticklings until they began paying him laugh-attention, yocking up his fast, glibly put set of one-liners, mostly new and topical, the familiars dressed up with original angles punctuated by his trademark "got a minute" when there's slightest hint of a letdown in auditor attention. The tall, young Melvin insures that attention with a confident, pro-approach and delivery, smart timing to garner himself click payoff from the tough resorters who by now, have seen most every performer around. His "rating" of the listeners is a clever bow-off bit that earns additional approval.

Frederick & Tanya tee off matters with standard ballroomology in which the accent is on lifts and spins. Len Dawson and his expanded crew ably abet Davis' own set of accompers consisting of piano (conductor) and rhythm men. Sinatra, as noted, arrives on the 28th and then solos it through March 14 when Dean Martin takes over. *Lary.*

Palmer House, Chi.

Chicago, Feb. 16.

Dorothy Dandridge (with Harry Froman), Nicki & Noel, Ben Arden Orch (11); $2.50 *cover.*

Dorothy Dandridge, second-timing in the swank Empire Room, delivered stylishly enough at her preem, but despite best efforts the session seemed to just hang there. Save for a couple of offbeat titles, most of her catalog didn't much dent the crowd, and the inescapable reaction was dullish.

As per her initial stand here, she's literally too removed from the customers by operating almost exclusively from a portable stage flush to bandstand. What seems needed by star is mobility—a change to stroll the customer-level floor to tap potential rapport. A chance, in short, for the needed intimacy denied by the room. As it was, only time she left her perch was during rendition of "Island in West Indies."

On other counts, Miss Dandridge was impressively gowned, and projected with fine authority. The Lena Horne influence, however, hinders—both as to delivery and choice of tunes. The basic qualities for top impact are there, if she would but fashion her own distinctive and piquant concept.

Harry Froman conducts for her, and the Ben Arden crew is in fine fettle. Show-opening dancers Nicki & Noel are checked out under New Acts.

Liberace is back March 2, following present bill. *Pit.*

Additional Night Club Reviews are on p. 68.

Dick Gregory, Chi Avant-Gardist, 1st Negro Comic to Hit Plush Intimeries

By JACK PITMAN

Chicago, Feb. 21.

Owing to the almost daily raptures of several Chicago columnists, career of young Negro comedian Dick Gregory is streaking off the launching pad like a Canaveral success. Immediately ahead are some choice nightclub bookings, including the Blue Angel, N.Y.; hungry i, Frisco; and Freddie's, Minneapolis.

Chis' Mister Kelly's has also expressed interest, but no deal is pending yet. Additionally, several disk companies are also angling for his signature, but it's understood the comic is in no hurry to commit himself on that score.

Gregory is winding a Playboy key club run here at $250 per stanza—the price of his obscurity a scant month or so back. The coin now being demanded for him by Associated Booking Corp. has vaulted overnight into four figures.

Segregation Slants

Of salient interest is the fact that Gregory, whose topical humor con-

(Continued on page 78)

Build Forest Hills, L.I., Nitery for May Preem

A new nitery, the Flamboyan, is being constructed in the Forest Hills section of Long Island, N.Y. Operator Norvey Walters is planning a two-tier cafe, the lower level of which will comprise a 170-seater, while the upper layer will seat 150. Construction costs will run around $120,000, according to Walters. Opening is se for May 1.

Walters says that the first floor is contemplated for the banquet trade, while the second story will be on an intime supper club policy. "Semi names" will prevail in both sections of the club, Walters declared.

CHI INN SEEKS NEW OP TO RUN CLOISTER

Chicago, Feb. 21.

Maryland Hotel is looking for another operator to take over the debt-ridden Cloister nightclub in the cellar of the hospice. It had been leased by Bernie Nathan until recently. Henceforth, however, the hotel will retain legal ownership of the spot.

Cloister some months ago switched from an act to name jazz policy, but lately had been featuring just a house trio. Club is being kept open, but sans live music.

Arrest Ex-Singer For Mont'l Cafe Extortion

Montreal, Feb. 21.

Although Montreal's crime wave has toned down considerably since a recent police shakeup and the importing of gendarmes from London and Paris to help local coppers, the hoodlums have not entirely disappeared.

Latest victim in nitery circles is Lou Black who opened a lounge and dining room last November known as Lou Black's Living Room. In court, last week, Black testified he had been the victim of telephone threats and disturbances in his club when he refused to sign a document which would turn over control of his club to others leaving him as manager of same. Following Black's testimony, Conrad Bouchard, a former nightclub singer, was committed on a charge of attempted extortion.

Black, a former headwaiter at the Copacabana in New York, came back to Montreal a year or so ago as maitre d' of El Morocco and then opened his own saloon last November.

'HOLIDAY ON ICE' PEAKS TO $102,500 IN MEMPHIS

Memphis, Feb. 21.

"Holiday on Ice" racked up an alltime high in its 16th season here with a whopping $102,500 for 12 performances at the Auditorium. Show promoter Jim Riley id attendance also was up with a total of 45,500.

Dorothy Gros, Tommy Collins and Paul Andrea were stars. House was scaled to a $3.50 top. Show moved to Greensboro, N. C. After shuttering here.

Mont'l Chez Paree Saga Of Hard Luck Continues

Montreal, Feb. 21.

A stubborn two-alarm fire last Friday (17) could be the final chapter in the Chez Paree's career as one of Montreal's flashiest cafes. This is the third incident to happen to the club since last November and it is unlikely owner Solly Silver will rebuild. Last November, the club was damaged by hoodlums who methodically and thoroughly smashed up the joint; in mid-January a small blaze added to the destruction and now this fire.

Ironically, local dailies which carried full-column stories about the fire also reported on same page and that Frank Cotroni had been fined $200 and costs in connection with the wrecking of the Chez Paree last November. The fine was imposed when the judge said he understood lawyers for the club and the defense had agreed to reduce the original amount of damages in the charge from $25,000 to $1,000.

Slaters Vaude Dates

Hypnotist Ralph Slater is lining up a series of theatre dates. He has booked the Fabian Proctor, Schenectady, for a week starting March 1, which is the first time that the house has used an act in some time.

Slater is also set to play the Spanish vaudery, San Juan, N. Y., for three days in April.

Mickey Shaughnessy Sounds Off On Cafe Pay—No Money There Anyway

By LENNY LITMAN

Pittsburgh, Feb. 21.

Mickey Shaughnessy does not think he is worth more than $1,500 a week to any night club and cannot afford to work for less so this is his presently established salary. Talking with the Pitt Variety rep, he said cafes need headliners who can make them a buck and anyone who takes down more than $1,500 must pack the room every night of the week and "no one does that anymore."

He made an exception on his dates in Las Vegas, claiming "what's the difference what you get there, you gamble it away, anyway."

He also said he doesn't want any cafe work on the Coast, saying that no performer accepted as a film figure can successfully double as a nitery act unless you have the staying qualities of a Mort Sahl. He added that there are many former comics doing well in both tv and films who just don't bother working cafes anymore because the money isn't there anymore and no one wants to work till two a.m. and then get up at six a.m. to "hit the cameras."

Lotsa Upcoming Chores

While Shaughnessy wants to play cafes, he has a busy schedule and can only play them on his weeks

(Continued on page 78)

HAROLD SHAW TO HEAD SEATTLE EXPO'S SHOWS

Harold Shaw, with concert impresario S. Hurok's office in New York, has been named director of performing arts for the Century 21 Exposition, Seattle's world's fair from April 21 of this year through Oct. 21, 1962.

On leave from the Hurok office, he'll make use of the latter's international talent pool and other agencies to set up a program with strong accent on foreign artists and troupes. There'll be two theatres under Shaw's supervision with a combined seating of 3,700 plus a 5,500-seat arena and a 12,000-seat stadium.

Mull 'Around the World' As Vegas Nitery Revue

Las Vegas, Feb. 21.

Major Riddell is mulling the Sig Herzig-Harold Adamson-(the late) Victor Young live package of "Around the World In 80 Days," which Mike Todd Jr. would present as a nitery revue at The Dunes here. Tony Charmoli is the stager, according to the presentation.

Riddell has several other offbeat packages under advisement, among them Jackie Barnett's "International Revue" (locally renowned faves from Spain, France, Italy, etc.) and Steve Parker's "Japanese Revue."

Riddle also The Sultan's Table, a schmaltzy violin restaurant, seating 300 slated to open soon. It will have a corps of 12 fiddles, a la Monsieigneur's (Paris), keyed to candlelight dining, sans show, with Joaquin, formerly of the Escoffier Room (Beverly Hilton Hotel) as maitre d'.

Judy Garland to Swing Through Southern Cities

Atlanta, Feb. 21.

Promoter Marvin McDonald of this city is presenting Judy Garland in Atlanta, Birmingham, Charlotte and Greensboro, N.C. Entertainer is appearing on percentage against a "minimum guarantee," not $10,000 a night, as reported in New York.

She'll be at the Atlanta Municipal Auditorium at $5.25 top (5,500 capacity) for the Music Club's scholarship fund.

Mr. Dominick Bruno

Wishes to Express His Sincere Thanks

to

Julius LaRosa

for introducing his new act

"An Evening with Julius LaRosa"

at the Three Rivers Inn

Syracuse, New York.

VEGAS SLIPS AS AGENCY LODE

New Tele Show Formats Pare Flow Of Headliners to Fair, Rodeo Dates

New television show formats are cutting down on the number of headliners available to fairs during the summer and fall periods. The growing practice of having as many as three central figures in various adventure stories has diffused interest in players sufficiently to virtually spoil prospects of selling the tv stars to the fairs and rodeos.

For example, such shows as "Maverick" have had three headliners thus far, and agencies are finding it difficult to sell either Jack Kelly, James Garner or Roger Moore for the outdoor shows. On the other hand, James Arness, who has been with "Gunsmoke" since its inception and is the sole headliner, is an easy sale. Even the other principals on the show have been sold in package form in several instances.

The de-accent of individual stars on successful layouts such as "77 Sunset Strip," "Checkmate" and other shows make the casting of any of them into a hero on personal appearances extremely difficult. It's resulted in the elimination of an important source of new headliner for the outdoor shows.

This form of show biz has long gobbled up radio and teevee headliners from the "The Lone Ranger" to Gene Barry ("Bat Masterson") and paid off handsomely both to the performers involved and the packagers. The new trend is rapidly eliminating that source of income.

Of course, it's realized that in some cases, tv packagers, were merely covering themselves with this procedure. By having as many as three stars who could step into any situation, producers insured themselves against spiraling salaries, indisposition of any of the participants and gave the public a choice on who is best for the role. They are also insured a continuity of the series with multiple headliners, but the outdoor booking offices are not happy about it.

Ottawa Needs Niteries As Tourist Hypo, City Solons Say; But There's a Catch

Ottawa, Feb. 21.

"Ottawa needs night life," shouted the city council. "We're wasting our time promoting tourist travel to the capital if we can't provide more and better night entertainment," said a femme alderman at a meeting of the city's tourist and convention committee.

But the alderman, Mrs. A. Webber, and the council had no idea what to do about it. The best suggestion was to try to get cafe owners to pressure Ottawa members of the provincial legislature to loosen licensing restrictions.

Ottawa's only night club was the Copacabana which shuttered 10 years ago after less than a year's operation. No attempt has been made since to introduce shows here. Ottawa's nitery supply having always been located across the river in the province of Quebec (Gatineau, Chaudiere, Fairmount clubs). City council seemed to feel, however, that some effort should be made to open rooms with shows within the capital.

Dot Loudon Cuts Nitery Date for B'way Legiter

Dorothy Loudon has cancelled out of her engagement at the Maisonette of the St. Regis Hotel, N.Y., which had been scheduled for March 30 for four weeks. She's slated to work in the forthcoming Feuer & Martin legiter, "How to Succeed in Business Without Trying."

Most nitery pacts carry clauses enabling cancellation, providing notice is given before a 30-day period, when a legit show or tele series is pacted. Replacement hasn't been set yet.

Calif. Revokes License Of Rebecca Gold Agency

Hollywood, Feb. 21.

The talent agency license of the Rebecca Gold Agency, operated by Daniel T. Lastfogel, has been "suspended with prejudice" by the Division of Labor Law Enforcement of California. Action followed an investigation by California Labor Commissioner Sigmund Arywitz and special investigator George E. Russell.

The State had charged Lastfogel with falsely representing to clients that money entrusted to him would be used in paying for photographs, directory listings, and fees to unions, and money was converted to his own use. Commissioner's office stated that Lastfogel agreed to surrender his license with prejudice. Screen Actors Guild has revoked his franchise and other theatrical unions are expected to follow suit.

Lastfogel had previously operated an agency in New York before going out to the Coast.

U.S. Cafes Top European Clubs, Sez LQ's Risman

"American nitery shows are far superior to those in Europe." According to Eddie Risman, general manager of the Latin Quarter, N.Y., who returned last week from his first trip to the Continent. Having been filled with stories of the superiority of European nitery shows he came in expecting to be awed by London and Parisian niteries. Instead, says Risman, he found only a couple of acts that he can profitably use, and a couple of ideas which he will adapt to the LQ shows. Otherwise, he found the trip disappointing from a production and boniface viewpoint.

The only superior facilities that he found were to be at the Talk of the Town, London, and Le Lido, Paris. There was also a lot to be said about Le Bluebell Girls at Le Lido. Otherwise, Risman says the superiority of American cafes are self evident. There is very little in Europe, he said to compare with either the Las Vegas niteries or the Latin Quarter.

Another factor, which according to Risman attests to the better facilities of the U.S. cafes, is the food and drink aspects. In many European situations, an usher will escort you to a seat. There is no food and no liquor problem. In some of the more expensive Parisian cafes, the only item merchandised is champagne. In the U.S. at the Latin Quarter, particularly, Risman pointed out, there is a staff of 40 in the kitchen, a waiter staff of about 70, plus the huge investment in food and material. The merchandising of these products in the American cafes says Risman, makes the general run of the European cafe inferior to the American brand.

As far as shows are concerned, the American production is generally better, as are the costumes, and particularly the lighting. With the exception of Talk of the Town and Le Lido, the former is built from a converted theatre, all the stage facilities are far better in America. "They surpass us in the production of novelty acts," said Risman, "but that's about all."

Berman 11½G, Atlanta

Atlanta, Feb. 21.

Shelley Berman grossed $11,500 Friday and Saturday (17-18) at the 1,750-seat Tower Theatre.

Second night was SRO despite heavy rain.

FOREIGN SHOWS SLICE % TAKE

By JOE COHEN

Las Vegas is no longer the talent agency bonanza it used to be.

Although talent is a major cog in the casino capital with that phase of operations getting more management attention than any other department in the resorts hotels, the percentages accruing to the major talent offices have declined drastically in the past few years, even in the face of rising salaries for headliners.

The major cause for the drop in agencies' takes is the presence of longrunning production shows, in two instances imports from Europe, and the change of policies in several hotels which de-emphasized headliners. In layouts such as Le Lido show at the Stardust and "Folies Bergere" at the Tropicana, these imports were negotiated for in Europe and have not been returning the 10% to the offices for a number of years.

There has been a de-accenting of names at The Thunderbird, which has an ice show policy plus moderate priced acts to fill. The Riviera has longrunning legit shows which have been negotiated for without the aid of an agency. In addition, the Dunes has long depended for its major lure on the nude Minsky shows. While it buys names as a means of insurance, the prices shelled out aren't as high as the spots which rely purely on name acts. The New Frontier also has a production policy. The agencies, what's more, lost a lot of revenue when El Rancho was destroyed in a fire last year.

Some Bright Spots

The talent offices, however, still make a fine dollar out of selling to hotels such as the Sands, Desert Inn, Sahara and Flamingo. Even furnishing these inns with a constant flow of suitable headliners sometimes becomes an extremely difficult chore for the simple reason that there aren't enough names to satisfy the requirements of all the inns.

However, there is always the danger that a suitable production show will come along to take one of the remaining name hotels off the headliner standard. The offices are prowling desperately for new and exciting talents to keep the minds of the innkeepers off

(Continued on page 64)

Eye Pitt as New Playboy Club Site

Pittsburgh, Feb. 21.

Pitt was investigated during the past week as a possible site for another Playboy club. Reps of the mag were in town and were looking over locations.

Two clubs, along the lines of Playboy, are under construction. One, the Gaslight Assn. is almost finished in Shadyside at a cost of almost $200,000. The other, Beau Brummel, began construction this week and is located next door to the Nixon Theatre.

Expected cost of the Beau Brummel will be around the same figure. Acts and music will be used but with its private club setup, the patrons will escape both the city and federal excise tax raps.

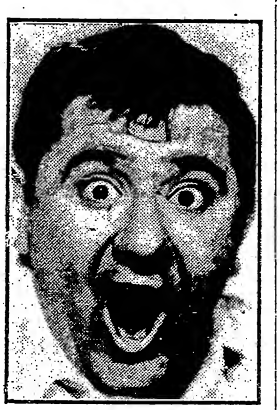
Hilton's Hawaiian Village Buy Fails to Stir Natives

Honolulu, Feb. 21.

Hilton Hawaiian Village hotel evidently plans no overnight nor drastic policy changes now that it's under Hilton ownership. Transition drew none of the outraged cries of the hometowners that followed Sheraton's acquisition of the Matson hotels a couple of years ago.

Even the change-resisting hometowners aren't mad at Sheraton any more. Times have changed!

Mounting AGVA Expenses & Litigation Boosts 11-Month Deficit to $34,890



BUDDY HACKETT

"Music Man" Warner Bros., March 24-July 21.
"All Hands On Deck," 20th Century-Fox—Completed
Personal Management
Frank Faske
450 Broadway, Brooklyn, N. Y.
EVergreen 4-6000

The American Guild of Variety Artists concluded its quarterly national board meeting Thursday (16) with a realization that the union is operating increasingly in the red. The deficit, for 11 months, is $34,890 as against a deficit of $6,637 for a similar period of last year, according to the treasurer's report submitted by Joe Smith (& Dale).

At the same time, the union's national board made commitments which may further enlarge the deficit on subsequent reports. Included is a $100 weekly increase for national administrative secretary Jackie Bright, and the prospect of mounting expenses for president Joey Adams, who receives no salary. Bright's previous salary was $500 weekly and stipend will now be $600.

Expenses in connection with the office of president have also been mounting. During the period covered by the report, the amount laid out for expenses to prexy Joe Adams was $1,587 which included a trip to Los Angeles, San Francisco and Hawaii, plus expenses for attendance at a meeting held recently at the Friars, Los Angeles, as well as membership in the National Showmen's Assn., an organization of outdoor operators. Included in the report, but not as part of Adams' expenses, is a gift to him of gold and diamond cuff links, and a $1,000 donation to the Hawaiian flood relief, which was the reason for Adams' trip to Hawaii.

Another major expense has been the mounting cost of litigation. Bill paid to counsel, in addition to the normal retainer to AGVA counsel Harold Berg, is $23,006, of which the biggest sum of $14,650 was in connection with the suit brought by member Victor La Monte contesting the election of Adams. The largest expense listed is the cost of national meetings and conventions, which was more than $25,000 over the previous year. The total expenditure was $100,154, which also includes election expenses.

Other expenses, not considered normal, included in Smith's report,

(Continued on page 78)

Mex Spots Seek U.S. Names But Can't Afford 'Em

Mexico City, Feb. 21.

Prospects are very dim for an influx of bigtime international names in luxury night spots here, according to Pepe Leon, owner of the swank Terrazza Cassino nitery.

Chief drawback is the insistance on fees out of proportion with economics of the night club and entertainment field in general.

"It seems as though there has been a general accord by international artists to resist weekly salaries of less than $25,000," Leon said. "Take a Frank Sinatra or a Pat Boone, for example. We've tried for their services, as well as other popular names. And negotiations always break down because of their exhorbitant demands."

Reps of entertainers should brief talent on the true facts in Mexico, Leon said. He pinpointed "the limited radio and television budgets, suspension of minimum cover in night clubs and the vaude theatre boxoffice price freeze (96 cents tops)" as definitely making it impossible for impressarios to meed demand of international talent.

Yet this capital needs names not only for the local traffic but also as an aid for the tourist industry, Leon said. Many visitors are often disappointed by the quality of club shows and the absence of well-known names.

Leon has been one of the few club owners who has consistently made a bid for top names, and he has mounted some of the best club reviews in recent years. But the going is rough and Leon now is exploring possibilities of a deal whereby radio and television, variety theatre managements and clubs can get together, pool their financial resourse and "share" services of stellar talent.

Carnivals Banned

Glasgow, Feb. 21.

Travelling circuses and carnivals have been banned from public parks in the city, the Glasgow Corporation has decided. Ban will not apply to bands and concert parties.

Sir Patrick Dollan has fought for some years to get travelling shows banned.

"We have been campaigning for citizens in all areas who have been plagued by carnivals and circuses," he said. "They have not helped the amenities of the city."

Blue Angel Faces Problem Of Talent Availabilities In Bookings of Behan, Gregory

The Blue Angel, N. Y., is having difficulties in making premieres conform to talent availabilities. The spot has booked Brendan Behan and Dick Gregory to start St. Patrick's Day. However, operators Herbert Jacoby & Max Gordon hope that Behan understands that this booking is for two weeks and two-week options. Although the controversial Irish performer-playwright is signed to Joe Glaser's Associated Booking Corp., the deal was okayed via a telegram sent to syndicated columnist Leonard Lyons.

No matter what Behan's understanding is, Gregory, a Negro comic, is in for 10 days on a Glaser-arranged deal, and will return April 6 for four weeks. A prior commitment precludes a straight run at the Angel. Meanwhile, Dean Jones comes in for another overlap-date March 30 and stays on after Gregory's return dates.

Behan, who is playing his first U. S. nitery date, will get $1,750 for the first fortnight and $2,000 for the option period.

Pearl Bailey 38G in 6 But Big Nut Spells Red

Portland, Ore., Feb. 21.

Pearl Bailey & Her International Revue grossed $38,000 in six evening performances in northwest cities last week. Big nut for the 57-man troupe put promoters in the red.

Outfit worked Portland, Edmonton, Calgary, Vancouver and Seattle. Northwest Releasing Corp. handled the tour.

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Recent TV Bookings

(Partial List)

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Ed Sullivan Show — Mitch Miller Show
Coca Cola TV and Radio Commercials

LIMELITERS
Ed Sullivan Show — L & M TV Commercials
Perry Como Show — Folger Coffee Radio Commercials
Roy Rogers Chevy Show — U.S. Army Radio Commercials

CUMBERLAND THREE
Celebrity Talent Scouts — Godfrey Radio Show

BARBARA CARROLL and Her Trio
Garroway Show

BOBBY HACKETT Quartet
Garroway Show

ART & PAUL
Garroway Show — Godfrey Radio Show

PETER APPLEYARD Quartet
Garroway Show

FOREIGN

KINGSTON TRIO
Currently Japan, Australia, New Zealand

CLUBS

(Partial List)

BUFFALO BILLS of "Music Man"
Freddie's, Minn.

LIMELITERS
Freddie's, Minn. — Crescendo, Hollywood

BARBARA CARROLL and Her Trio
London House, Chi — Baker's Keyboard, Det.

HAROLD QUINN Trio
London House, Chi

MABEL MERCER
Roundtable, New York

BOBBY HACKETT Quartet
Eddie Condon's, New York — Dream Room, New Orleans
Penn Sheraton Hotel, Pitts. — Hickory Grill, Cleve.
Padded Cell, Minn.

CY COLEMAN Trio
London House, Chi

RONNIE SCHELL
Holiday House, Pitts. — Racquet Club, Dayton
Embers, Ind.

TOM O'HORGAN
Playboy Club, Chi — Hungry I, Frisco

DEL CLOSE
Playboy Club, Chi

ART & PAUL
Padded Cell, Minn.

MARGE DODSON
Town Tavern, Toronto — Racquet Club, Dayton

PETER APPLEYARD Quartet
Embers, Ind.

BILL EVANS Trio
Town Tavern, Toronto — Minor Key, Det. — Sutherland Hotel, Chi

TUNE TIMERS Quartet
Harrah's, Reno — Harrah's, Lake Tahoe
and
CUMBERLAND THREE
on tour with SHELLEY BERMAN

Montreal Cafe Owners Only Like New Curfew In Proposed Liquor Bill

Montreal, Feb. 21.

Proposed new liquor laws for the Province of Quebec, is meeting with a mixed reception from nitery owners. And the new laws, still to be ratified, were not without the usual government confusion.

At first glance there were sounds of rejoicing in cafe circles; the new laws proposed a 3 a.m. closing seven nights a week instead of the present 2 a.m. curfew during the week, midnight on Saturday and 9 p.m. Sunday. However as interpreted in present version cabarets will lose five hours because the new laws says they cannot start selling liquor until 6 p.m. This 6-situation is for cabarets and does not apply to bars, lounges and restaurants that have permission to sell between 8 a.m. and 2 a.m. Many cabarets in the east end open at noon with music, dancing and even floor shows during this period. Unless multiple licenses are granted to cover the various categories, the new liquor act will only compound the confusion.

However, one thing is clear, the proposed legislation lifts the ban of liquor sales on five religious holidays leaving only Christmas, New Year's and Good Friday as "dry" days.

CAFES WARY OF NEW QUEBEC LIQUOR LAWS

Ottawa, Feb. 21.

Quebec government's new liquor laws for cabarets give little relief to the situation in the Ottawa area where niteries are on the Quebec side of the Ottawa river. While the new regulations okay Montreal-area clubs to three a.m., the same laws restrict Hull-area clubs to a one a.m. curfew.

This is better than the midnight shutoff under existing regulations, but not much better. J. P. Maloney, owner of the Chaudiere Club, currently shuttered by winter and the midnight bar curfew, is in Florida so no comment.

Joe Saxe, owner of the late Gatineau Club, is hesitating in plans to rebuild the fire-destroyed nitery until more details on the laws reach him. His new Gatineau Club would be five miles from Ottawa on the Quebec side, on the same site as the 33-year-old club that burned last fall.

Vegas Slips

Continued from page 63

such morbid subjects. There are times, when the hotelmen must repeat names for two engagements annually, and there are also times when they must take names who have worn out their boxoffice peak. But commissions come in even from the second bests bought by the hotelmen.

The agencies realize that the Las Vegas potential is greater than is now being realized. They are pitching new lines of thought to operators. For example, productions abroad are being tied up for Las Vegas representation. The agents have been perusing shows in Europe and South America, as well as Japan, for possible use in the area.

Again, they are studying the adaptability of offbeat types of entertainment to Las Vegas hotels. The fact that more than half of the Route 91 inns are not returning maximum loot to the offices has caused a shakeup in the agencies' cerebral area.

Vaude, Cafe Dates

New York

Flight engineers' strike grounded Joe Glaser, topper at Associated Booking Corp., who had to forego a trip to Chicago . . . Frank Gary booked for the Sid Bernstein jazz show at the Brooklyn Paramount, March 31 or April 5 . . . Barry Ashton Revue set for the El San Juan, Puerto Rico, in July . . . Kitty Kallen booked for the Holiday House, Milwaukee, March 3.

Hollywood

Allan Drake joins Vic Damone for 11 days beginning March 12, Chi Chi, Palm Springs . . . Singer-comedienne Lillian Briggs into Slate Bros. tomorrow (23) for two weeks. Jerry Lester is comic headliner . . . Bill (Jose Jiminez) Dana and the Ink Spots swing into the Crescendo beginning March 8 for 12 days. Show opening tomorrow (23) is Morey Amsterdam and Billy Daniels . . . Singer Ann Howard opens a two-week date at Dino's, Feb. 27 . . . Mose Allison Trio opened at The Summit Monday (20) with the Terry Gibbs band. Kings IV in March 5.

Chicago

Bill Dana signed with Freddie's, Minneapolis, June 19 for two . . . Julie Wilson to the Huddle Embers, Indianapolis, July 24 . . . Dorothy Shay goes into Taylor's Club, Denver, March 17. Modernaires down for same room starting Aug. 17 . . .

Mello-Larks booked for the Allez Rouge, Evansville, as of yesterday (Mon.), and have a May 4-13 stand at the Colony Club, Omaha.

Comic Paul Desmond opens Glenn McCarthy's new Cork Club, Houston, March 17 . . . Johnny Bachemin's Pointblank '61 revue into the Copacabana, Winnipeg, tonight (Wed.), and also set for Angelo's, Omaha, April 7-22 . . . Senor Wences plays the Roostertail, Detroit, March 20, and is down for Rancho don Carlos, Winnipeg, April 1.

SUES TO REJOIN BERLE

Windsor, Ont., Feb. 21.

Comic Leonard Sues, currently playing with songstress Jane Morgan at the Elmwood Casino here, is rejoining Milton Berle at the Deauville Hotel in Miami Beach March 15.

He'll be Berle's muscal director as well as doing his routine.

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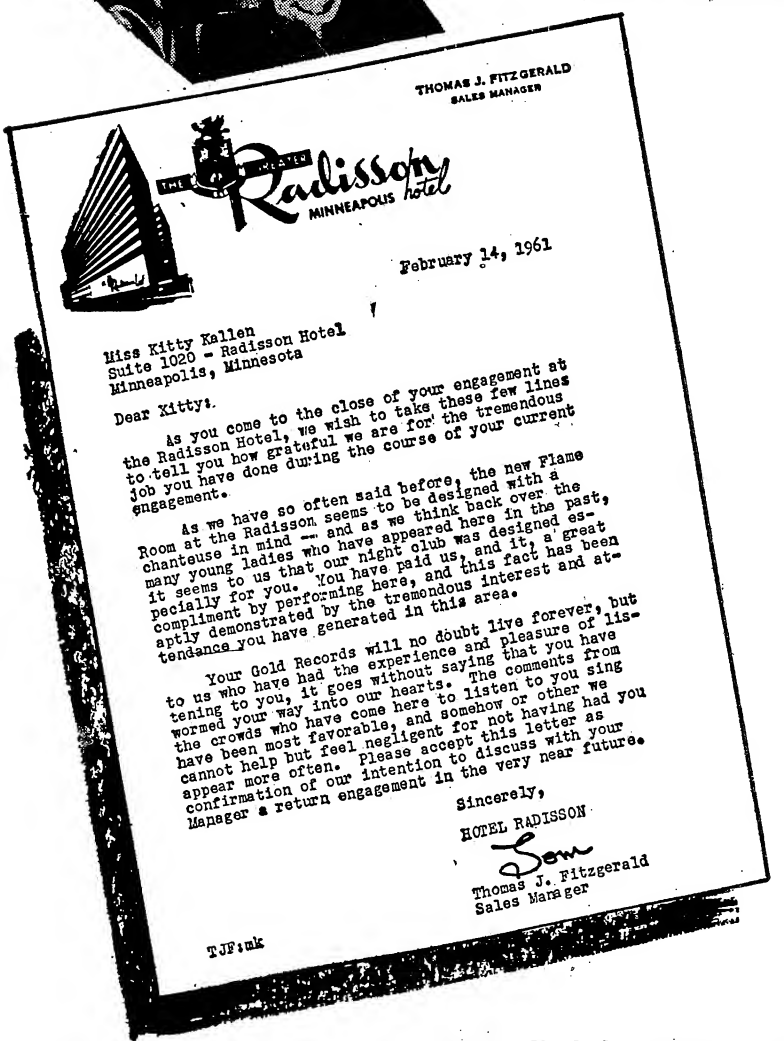

THOMAS J. FITZGERALD
SALES MANAGER

The Radisson Hotel
MINNEAPOLIS

February 14, 1961

Miss Kitty Kallen
Suite 1020 - Radisson Hotel
Minneapolis, Minnesota

Dear Kitty:

As you come to the close of your engagement at the Radisson Hotel, we wish to take these few lines to tell you how grateful we are for the tremendous job you have done during the course of your current engagement.

As we have so often said before, the new Flame Room at the Radisson seems to be designed with a chanteuse in mind — and as we think back over the many young ladies who have appeared here in the past, it seems to us that our night club was designed especially for you. You have paid us, and it, a great compliment by performing here, and this fact has been aptly demonstrated by the tremendous interest and attendance you have generated in this area.

Your Gold Records will no doubt live forever, but to us who have had the experience and pleasure of listening to you, it goes without saying that you have wormed your way into our hearts. The comments from the crowds who have come here to listen to you sing have been most favorable, and somehow or other we cannot help but feel negligent for not having had you appear more often. Please accept this letter as confirmation of our intention to discuss with your Manager a return engagement in the very near future.

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GENE TUTTLE, Las Vegas Review-Journal

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DON HEARN, Washington Daily News

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FRANK SCHNEIDER, N. O. Times Picayune

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TONY ZOPPI, Dallas Morning News

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HOWARD JACOBS, Times Picayune

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GAC

Personal Management: BUDD GRANOFF

Caribbean Cruises: Captains, Angles; Airconditioning Throughout A Must

By ABEL GREEN

A recent SS Rotterdam Caribbean cruise by this writer pointed up that the West Indies stopoff shops hotels, restaurants, etc., including the ships themselves, are sensitively attuned to the economy of the U. S. and Canada from whence most passengers are drawn. The bull market in Carib cruising this season sees (1) some islands over-hoteled and (2) some ships undersold and or more ships eyeing the until now seemingly no-ceiling cruise business. This has tended to thin the spread of business.

There are rooms now available both on the cruise vessels and in the sundry islands' plush hotels. The merchants, in turn, see it reflected in offish business although, by and large, it is still very good albeit not repeating the constantly pyramiding grosses of preceding years.

Some ships have made the mistake of venturing into Carib waters sans airconditioned cabins (only the public rooms are conditioned) and the hip winter vacationers know the difference. One luxury liner also erred by selling to the hilt of its 1,000 capacity and found itself unable to properly land its cruise passengers at the sundry islands, most of which are tender jobs, and call for skillful navigation and seasoned preparation.

As regards the Holland-America's new flagship, the SS Rotterdam, its preview films (several of them just opening on Broadway) represent the showmanship. Perhaps because the Rotterdam was making its first-year West Indies short-cruises (accent is on world and Mediterranean and/or "four continent" extended cruises) this flagship got its healthy slice of the cream trade. However, the live show portion somehow was under par. Still booked by the late Nat Abramson's office (son Eph is now the booker; Lou Merkur was the show director) the highlight of the ship's live entertainment was not the American acts but a tiptop Italian band, which played away from the show, and which will be heard from internationally.

The Zieli orchestra, as it is called, works for an hour at a time with a zeal and application to versatility and seeming sheer self-enjoyment which perhaps no AFM combo would countenance. Zieli (Tognasca) is the versatile accordionist-bongoist-maestro-pianist, his wife, a looker, handles the vocals, maracas, etc., and the other four men (traps, string bass, guitar and piano) are equally versatile.

Paradox is their repertoire is almost all-Italian but so rhythmic and appealing is the beat that whether the tunes are from the Via Venito belt or from Hollywood & Vine, they are dance-compelling. In addition, of course, many are already on the international hit parade; the Italo and German tunes, of late, have come to the fore as the French invasion did postwar.

Yank show, while professional enough and with generally good ingredients, lacked overall zing. Magico-emcee Lee Noble paced the proceedings Stan Harper harmonicaed; Rene Castelar was an effective top tenor; Gloria Aliani, also with a trained operatic soprano, soloed and later dueted with Castelar; Mickey Freeman, the "Pvt. Zimmerman" of the Phil Silver videoshow, made with the jokes; Phil Lawrence & Mitzi were the terp team. Jerry Heitman maestroed the Duch Orchestra backstopping the show.

Captain Extraordinaire

Herb Sandresky is cruise director on the SS Rotterdam under Commodore Cornelis Bouman, now the skipper of the entire Holland-America Line. Long the captain on the SS Nieuw Amsterdam he was promoted to commodore of the fleet when given the Rotterdam.

While spoken about as retiring (past 60), company policy is being stretched seemingly, and rightly, because Capt. Bouman enjoys unique affection with countless passengers as a seagoing diplomat, a great mixer and greeter which, in the cruise business, is important. Commodore Bouman was the one who tapped the Zieli Orchestra for his flagship, having heard them in Europe. Combo is originally from Balzano, near Venice, Italy, and has played on the Continent. They are talking a Yank recording deal although probably tabu from dansapation jobs in the States for AFM reasons.

The Holland - America Line's showmanship manifests itlself in other directions, some of it a little overly cautious such as, for instance, not providing a reserved-table for the skepper and those who dine with him at the captain's table. In former years this was the procedure, and rightly, considering that he is, after all, the commandant, and his guests of special status, but when some disgruntled rank-and-file passengers cracked about VIP "preference" he chose to scramble for a table (for the shows, etc.) along with the others. Shrewder showmanship, however, wsa making the second class dinngroom the VIP room with all the ship's officers in that room, thus equalizing the load between what is normally the firstclass dining room although, on cruises, all classes become one and cabin costs are escalated from topdecks downward.

In Barbados, the local tourist officials (hence reliable) tell of an almost unbelievable boo-boo concerning British rock 'n' roll singer Tommy Steele who had a pass to what will remain an unnamed British cruise ship. He once worked on that luxury liner and wanted to come aboard and again entertain his former crew buddies but, despite the fact that the steamship agent for the line had given him a pass to board, he was refused boarding. When the second officer convoyed the singer back on the tender, an altercation ensued and the ship's officer wound up spilled into the briny.

Geo. Keller's Autobiog

"Here, Keller—Train This" by George Keller (Random House; $3.95) is first-hand account of the late animal trainer's career. Keller died at 63 last Oct. 14.

He was a professor at Teacher's College, Bloomsburg, Pa., when a former classmate shipped him a lion as a practical joke. Painted on the crate was the legend that is now title of this book. Keller accepted the challenge, and founded an act, Keller's Jungle Killers, which gained bookings at New York's Palace, Disneyland, and finally with the Ringlings. Tome is well-written as it follows the unlikely career of the middle-aged prof who fought his way to international fame in the caged arena, and has much side info on selection and training of performing animals. Book could do with more illustrations when the few carried on its endpapers. Otherwise, an attractive sawdust entry. *Rodo.*

Crosby Bros. Sue Wildwood Spot for Contract Breach; Owner Sez 'Wrong Party'

Cape May, N.J., Feb. 21.

Dennis, Philip and Lindsay Crosby have filed a civil suit in Cape May County Court against Diamond Beach Inc., of Wildwood, for an alleged breach of contract. The Crosby brothers night club act entered into a contract in May, 1960, with Diamond Beach to provide a three-man act for one week for $10,000. The brothers, the suit states, were to perform in two shows nightly during the week commencing August 5.

"The plaintiffs performed and carried out all their obligations under the contract," the suit alleges, "and the defendant, Diamond Beach has willfully, wrongfully and unlawfully, despite demands being made, refused to pay the agreed upon contract price." Wildwood attorney Marvin D. Perskie filed the suit on behalf of the plaintiffs.

An answer was filed by attorney Nathan Staller, on behalf of the defendants. According to the answer, Ben Martin, of Wildwood, gave the Crosbys his personal check for $10,000, which the plaintiffs accepted.

The answer also alleges the contract was made only with Benjamin Martin.

The third defense states that Diamond Beach Inc., headed by Fred Gleim Jr., never entered into a contract with the plaintiffs and any claim that they may have is against Martin, who allegedly negotiated the contract.

Martin, who owns the Bolero motel and cocktail lounge in Wildwood, is believed to have leased the Diamond Beach night club for the summer season from Gleim, who operated the motel himself. After the Crosby show, Martin moved the shows to the Manor Hotel Supper club in North Wildwood, which is owned by Oscar Garrigues. Frankie Avalon appeared for one frame as slated, but the season's finale act, the McGuire Sisters, never put in their appearance as the spot suddenly went dark.

Allen & Rossi Launch BWI In Talent Policy

The Marrakesh Hotel, Jamaica, BWI, is inaugurating a talent policy starting tomorrow (Thurs.), Allen & Rossi are the preem turn on the bill.

Comedy team has also been set for the Copacabana, N.Y., April 13 on the bill topped by Andy Williams.

Chez Vito Gets Taste Of International Politics

Chez Vito, N.Y., is mixed up in an international incident. George Fleschi, a French deputy consul general, is being sued by the nitery operators as a result of a letter the Gallic consul sent to New York's Commissioner of Police Stephen P. Kennedy. Letter claimed that after Fleschi refused to heed the advice of the spot's doorman not to block the entrance with his car, he returned to his car to the Consulate a short distance away and he found that nails had been driven into his tires.

As a result of the letter, says the Chez Vito in papers filed in N.Y. Supreme Court, the nitery was "subjected to investigation and other indignities and abuses at such time as the restaurant was crowded with customers by the aforesaid Police Dept." The suit further alleged that the charges were false and defamatory.

Defense claims that Frieschi is covered by diplomatic immunity by virtue of his position. The plaintiff says that Frieschi's particular position isn't.

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New York World-Telegram and Sun

Hildegarde Is Back Again At Plaza's Persian Room

By BOB DANA

Incomparable is a word that has been associated with Hildegarde, the chanteuse from Milwaukee. Last night she earned the sobriquet in spades as she gave her best performance in years—I can't remember better—in a return to the Persian Room of the Plaza.

Beautifully coiffured by Michel Kazan to lend a zest to Nordic features and enticingly gowned by couturiers Jenkins, Sara Fredericks and Fontana of Rome, Hildegarde utilized her poise, her taste, her love for good music and her well-earned knowledge of showmanship to give the Persian Room audience a rare demonstration of sincere performing.

Absolutely no hokum about this performance, for which great credit must go to Lea Karina, former concert singer, who is Hildy's coach and producer. With the sensitively correct lighting of Miss Leslie Wheel and the rapprochement of her pianist, Fred Stamer, backed by Ted Straeter's band, she went all out to make it a memorable musical evening, with no extra-curricular commercial asides to sidetrack it.

The long white gloves that have been one of her trademarks were with Hildy as she entered in a stunning sapphire blue and peacock green brocade gown by Jenkins.

It seemed that Hildegarde's performance went from one high point to another, for she was utterly charming as she sang about "The Other Woman" in his life, down to earth and one of the crowd in her revival of "Listen to the German Band."

A serious and accomplished pianist as well as chanteuse, Hildegarde reached a peak of her performance as she played excerpts from the Grieg Concerto and other Edvard Grieg melodies. A great moment of the evening was reached as she sang, in Norwegian, "I Love Thee."

After a change of costume, Hildy re-emerged in chic black to sing, for a surprise, a number of songs not identified with her but well known. She had the audience humming as she sang "Che Sara," "September Song," "C'Est Magnifique" (in which she proved a temptress at the piano) and "Mack the Knife," for which she changed places with her pianist.

I won't say how many years I've been reviewing performances by Hildegarde. She knows and I know. But none was more honest, more musically complete, more sensibly rounded than last night's stunning rendition in the Persian Room of the Plaza.

New York Daily News
ON THE TOWN
By CHARLES McHARRY

I don't know how Hildegarde plays piano in those long white gloves but she's doing it every night at the Persian Room and everybody loves her, including me.

New Yorker Magazine

Hildegarde, who holds her levees at dinner and supper, remains implacably *grande-dame*, but this season her arias are by no means as garden-party as they used to be.

New York Herald Tribune
By HY GARDNER

Hildegarde is giving lessons in showmanship, making the Persian Room her Class Room.

CUE Magazine

NOTES: Hildegarde, the vitamin queen, has reestablished her matriarchy in the duchy of Plaza, specifically in the Persian Room.

New York Journal-American

By LOUIS SOBOL

The Hildegarde who scored so triumphantly at the Persian Room —looks like, sings like and dresses like the Hildegarde we used to know—but O, what a difference in style of approach now. Highly effective. Incidentally, even while Mark Monte was conducting his orchestra at the Persian Room, word came to him that his father had died. Nevertheless, he completed his chores.

I don't know who it was that persuaded Hildegarde to drop her overeffusiveness in delivering her chants—but it was a smart move. She was cheered to the rafters at the Plaza's Persian Room when she concluded her exciting offerings—and smartly enough, just took the bows graciously—and let it go at that—leaving the enthusiastic assembly clamoring for more. As for her stunning gowns—even we men gaped in admiration while womenfolk drooled in envy.

Currently
PERSIAN ROOM,
Hotel Plaza, New York

Hollywood Reporter

Broadway Ballyhoo

By RADIE HARRIS

Hildegarde remains indestructible, incomparable, and ageless. What is her secret? . . . her own discipline and dedication to her work that has made her a super craftsman in a field overcrowded with mediocrities who come and go while she continues to hold the spotlight. Even Ethel Merman, ringsiding at her opening night was awed by the effortless way she handled a table of overenthusiastic fans ("I'd be rude to a bunch like that," confessed Ethel.) Later, when Hildegarde sat down at the piano, her arms encased in her familiar long opera gloves, and dashed off a Grieg concerto, Ethel exclaimed, "Gee, I can't even find a lipstick in my bag, if I'm wearing gloves!

When she sang a torch song like her new Elise Boyd number, "I'm The Other Woman in His Life," Denise Darcel and Hope Hampton both reached for their handkerchiefs. And when she whirled around the room in a stunning Fontana creation of black crepe and velvet that hugs her pencil-slim figure, all the other dames in the room decided to start that Metrecal diet tomorrow!

New York Journal-American

Hildegarde Returns in Triumph

By GENE KNIGHT

Happy nights are here again! Hildegarde, the entertainer beyond compare, is back in the Persian room. And all's well at the Plaza.

The distinctive chanteuse-pianist opened her four-week engagement last evening and received a royal "Welcome Home" reception, for this is where (an indefinite number of years ago) she started on the road to international fame.

But this is a new and even better Hildegarde. With a youthful form, tall, straight, with blonde hair, the same good looks, and, of course, those opera length gloves and that warm, winning smile. Also with fresh, up-to-date material — and show-womanship unexcelled.

Her first number was Charles Trenet's "Je Chante," during which the star confessed in French that she sang for happiness. "Be Young Again" was right in the mood as she urged her audience to toss their cares away. Her exuberance filled the room.

BEST YET

Best songs, perhaps, was Lerner and Loewe's "Follow Me" from "Camelot." Or was it "Never on Sunday," from the motion picture of the same title?

I've heard Hildegarde sing many times and last night she was better than ever. Every note sounded round and true.

Meaningful was her rendition of "The Other Woman."

Best musical number was her excerpts from the "Grieg Concerto" and other Grieg melodies, during which she sang "I Love Thee" in Norwegian. Despite her long white gloves, she played the grand piano grandly. A tour de force.

An appealing performance, Hildegarde creates excitement. She knows how to pace her program and her timing is well-nigh faultless.

There's a friendly air of informality about Hildegarde's performance that's delightful. Hence, her program was interrupted frequently by applause and there were requests galore.

There is an elegance about her that sets up Hildegarde in a class of her own—a personality with individuality. Her ringside manner is, of course, gracious.

Last night, in the Persian Room, Hildegarde was a revelation. She scored a triumph anew . . . Even though it is Lent, Hildegarde is doing great business at the Plaza's Persian Room.

LEA KARINA
Singing Coach and Producer

FRED STAMEK
Musical Director

Press Relations: EVE SIEGEL 35 West 53d St., New York 19

Personal Manager: WILLIAM A. BURNHAM, JR.
630 Fifth Avenue, New York, N. Y.

Eden Roc, Miami B'ch

Miami Beach, Feb. 18.

Harry Belafonte & Co., Augie & Margo, Mal Malkin Orch; $17.50 plus $6 opening night; $6-$10 minimums thereafter.

Harry Belafonte is one of the few toppers who play here that can be brought in at his sky-high asking figure and still wind an engagement with a big-profit figure for the Eden Roc's Cafe Pompeii. He's back after an absence of several years, in the poshery he opened as its first name act some six seasons ago.

From the manner in which the black-tie, beminked set fought to pay the preem night $17.50 dinner figure plus six buck beverage minimum, it looked like prexy Harry Mufson was giving out Cadillacs as door prizes. It was obvious he was taking no risk of losing prospective patrons by assessing that top-tab for privilege of being a first-show attendee; and at second —and subsequent shows—they've been shelling out a six-buck-with, or 10 buck beverage charge-without (dinner) and also for the midnight sessions. All performances have been sellouts—a remarkable fact, when one notes the difficulty in filling any spot this winter for the late shows, even when low minimum charges prevail.

Belafonte doesn't let the crowds down; sets up over an hour of his own brand of balladeering and calypso-comedy cutting up that has the tablers gleefully mitting for more. From his well-filled book, he purveys the serio-folk-tunes; Israeli numbers, both of the laments and the rousing marching songs. There's his standard "When The Saint's Come Marching In" to peak matters midway; from then on, it's requested, although he inserts a goodly assortment of new cleffings in ballads and the Calypso theme. It's all topped by a long, hilarious, crowd-satisfying work-over of "Matilda," during which he gets all sections of the big room into the act as "choristers." Through it, he inserts a happy-time set of ad libs and interchange comments with the ringsiders, to provide an intimate touch that belies his at first almost-stern set of face. That's obviously a cannny demeanor which brings fast rapport when he breaks it up with an aside or comment after first few arrangements. The choral group (five males) back him splendidly, adding to projection of the choral effect, an effect that takes hold and stays through the callbacks. He could stay on all-night if it were up to the auditors.

Augie & Margo are the other returnees here, after skipping last season, and they've brought back a completely new set of exciting terp-patterns in the Latin and all-out beat metre. She's still the sinuous, sensuous, dancer with her partner perfect in the guidings into the modern invents that include backbends, slides and spins. The class duo set matters off to a torrid start. Due March 3, Joe E. Lewis and Frances Faye. *Lary.*

Holiday House, Pitt.

Pittsburgh, Feb. 14.

Mickey Shaughnessy, Playmates, Lee Ann Morgan, Del Monaco's Orch; no cover, no minimum.

Mickey Shaughnessy is making his first cafe appearance in two years and it seems like he's never been away. Now with the added aura of a successful filim and tv player, he is surer of his lines, more elegant in his approach and has put together an ideal combination of his time-tested evergreens and new material. Using his wide talent for dialects, he stands out as one of the country's top story tellers.

In the second spot, the Playmates need more direction and production for this room. Their matesial should be sharpened and cut. They go off big, however, with their seek rendition of their hit record, "Beep, Beep."

Dancer Lee Ann Morgan goes through the motions that an opening act beginning in this territory is required to do. Del Monaco's Orch (10) provides its usual excellent show-backing and has the floor packed for its dansapation.

Adolphus Hotel, Dallas

Dallas, Feb. 14.

Jean Shannon, Alan Dean, Joe Reichman Orch (7); $2-$2.50 cover.

Jean Shannon, a singer-dancer, now emerges as a solid single comedienne, but retaining the top talents of piping and hoofing. But her comedic stint, via situation bits, oneliners and throwaways, makes her a standout. Tastefully gowned, she sheds the skirt for a fine gam display and some terping. Fine vocaling includes "Are You From Dixie?"—"Carolina in the Morning" (with aud singsong) and the "Like A Mink" reaps hefty mitting. Winds the sesh with a Charleston bit for a begoff.

Young Alan Dean, opener, has a fine set of pipes; he proves he's good with a half-dozen tunes, highlighted by "Fever," a great bit. He has stage presence, and his version of "Everything's Coming Up Roses" is a standout vocal.

Reichman's house band, conducted by Bill Tieber, gives top support to both acts and loads the floor with terp addicts.

Comedian Dink Freeman returns Feb. 23. *Bark.*

Thunderbird, Las Vegas

(FOLLOW-UP)

Las Vegas, Feb. 17.

Alice Lon is the newest headliner for producer Marty Hicks' long-running "Scandals On Ice." Lawrence Welk's former "Champagne Lady" apparently collected an army of fans during her tv stint judging by first-night crowds and advance reservations.

Miss Lon's turn will be especially dug by Texans, since she, a Texan herself, bows off with a rousing "Deep In The Heart Of Texas" and "The Eyes Of Texas." Songstress is attractive, gives standard delivtry .o "All I Need Is the Boy," "Oh, Look At Me Now," "Come Rain, Come Shine," "Lover Has Gone," "I Enjoy Being A Girl," "More Than You Know," "Hadn't Anyone Till You," "That Old Feeling," "Meet Me Where They Play The Blues," and "The Night They Invented Champagne." Garwood Van's orch (11) gives masterful guidance.

Dick Weston returns for this one. He's a fine technician, "Aunt Martha" and "Clarence the Tramp" are funny both with sight and sound. *Duke.*

Sands, Las Vegas

Las Vegas, Feb. 15.

George Gobel, Betty Johnson, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (17); produced by Jack Entratter, choreography by Renne Stuart; $4 minimum.

The quietly droll character of George Gobel is back in the Copa Room, courtesy of Jack Entratter, and it's laugh insurance for the next two weeks. The star's rambling, low-pressure situation stories are gems of humor ("If it weren't for Thomas Edison we'd all be looking at tv by candlelight") and he comes up with a generous supply of new material. He reprises his serious "Soon I'll Wed My Love" singing with guitar, and moulds the turn into a most satisfying entertainment package.

Betty Johnson is a good choice for the bill-balancer. The cheery, blonde singer, who warms her songs with a friendly smile, clicks handily with such numbers as "I Love Everybody," "Baubles, Bangles, and Beads," "Never Kiss A Man Who Tells," "I Dreamed," and "Little Blue Man," latter novelty complete with an animated doll who is—a little blue man with the voice of Antonio Morelli, maestro whose orch smoothly backs the entire show.

Two clever and colorful Renne Stuart production numbers, featuring the robust voice of Garr Nelson and the spirited terping of the Copa Girls (12) are sandwiched. Nat King Cole opens March 1. *Duke.*

Shamrock Hilton, Houston

Houston, Feb. 16.

Kim Sisters, Sloan-Krueger Orch (11); no cover or minimum.

This attractive Korean trio in the U.S. for two years, display enough talents for several acts and enunciate their lyrics far better than they do extemporaneous English. Each plays six or seven musical instruments, and voices blend perfectly, even if none has outstanding set of pipes.

After opening "Korean Song," with sisters dressed in Far Eastern robes, they strip down to teenage frocks with multi petticoats, and sing standards, many foot-tapping oldtimers. Some of the 18 tunes in act are "Shanty Town," "Tennessee Waltz," "Baby Face," "I'm Looking Over a Four-Leaf Clover," "Lazy River," an Al Jolson medley and a rousing closing pair, "Bill Bailey" and "Saints."

Pony-tailed sisters, ages 19 to 22, are attractive and fresh in appearance, and 21-year-old Aija has a talent for comedy, which she exploits to fullest. An Aija has the near-perfect curtain line for an Oriental: "We'll see you rater."

Lenny Esposito is the drummer and conductor for the girls, and he fits nicely with the excellent K. Bert Sloan-Dick Kruger orch.

Carmen Cavallero comes in for a pair March 2. *Skip.*

Drake Hotel, Chi

Chicago, Feb. 17.

Enzo Stuarti, Jimmy Blade Orch (6); $2 cover.

Enzo Stuarti, GAC's sequel to Mario Lanza, is only the second male solo singer to belt from the Camellia House floor. That in itself should pull a good turnout of the bontor trade into this Gold Coast plushery, and once there, the management need make them no apologies. Stuarti offers a nicely executed 25 minutes, with enough of the stuff to make the femmes plenty sympatico, plus a surefire melodic supperclub songalog.

He's prepossessing on all counts, and knows how to dazzle 'em with fortissimo. At same time, he takes pains to be anything but starchy, and by getaway manages to handshake a flock of ringsiders to sew up rapport.

It may be cornball, but obviously effective when singer goes into a modest strip. By "Arrivederci Roma," he's open-throated a la Belafonte, and a tune or so later has chucked his jacket. The lorgnette set digs such charm, and that's what counts. *Pit.*

The Cloister, H'wood

Hollywood, Feb. 18.

Joe Williams, Lawyer Calhoun, Harry Edison Quintet; $2.50 cover.

Joe Williams has swung into this boite for a two-week engagement of singing the blues. Singer is playing his first solo date since breaking away from Count Basie. And as a loner he shows himself to be a potent draw.

Backed by his own crew of top jazz musicians, Williams works a 30-minute turn that reminds of his Basie days. Still standout and making plenty of noise in his biggie, "Every Day."

For this date Williams is backed by trumpeter Harry Edison who standouts on "I Only Have Eyes for You." Other support comes via Tommy Potter, bass; Clarence Johnston drums; Jimmy Forrest, tenor sax, and Frank Strazzeri, piano.

Co-billed is Lawyer Calhoun, of "Amos 'n Andy" fame. Unfortunately this legal comic didn't prepare himself a strong enough case to draw a favorable verdict. His best plea was a vocal, "Standing on the Corner Watching All the Girls Go By." Trumpeter Al Hirt is in March 4. *Kafa.*

Saddle & Sirloin, Tucson

Tucson, Feb. 14.

Tito Guizar, Jack Smith Trio; no cover or minimum.

Tito Guizar is back for the umpteenth time and packing Jim Sfarnas' Saddle & Sirloin. Audiences include Guizar buffs who probably never go nightclubbing except when the Latin troubadour is in town.

With the inevitable guitar, Guizar belts out his standard evergreens, "Solamente Una Vez," "Guadalajara," "Linda Mujer" and "Granada." He also beguiles the customers with such unlikely Mexican numbers as "Choo-Choo-Chaboogie," "Irish Eyes" and "Chattanooga Choo Choo." His every effort brings palm-pounding attention, but "Some Enchanted Evening," currently a hit in Mexico, is probably best received.

Guizar may have been in better voice in past appearances here, but was never better accepted. The Jack Smith Trio plays for shows and terps. *Alex.*

Mister Kelly's, Chi

Chicago, Feb. 13.

Peggy King, Guy Marks, Mary-Frigo Trio; $2.50 cover.

Peggy King, third-timing here as Lent begins, slows herself down with an overload of dull titles and too much torchanting. Result was that interest among the preem crowd flagged. Some of them may also have figured it a bit precocious that she chose to work most of the sesh from a bar stool.

Pitching more upbeat stuff could help overcome native restlessness; and if she can find the right one, a novelty or two would also pave the way to better rapport. She may not dig her "perky" billing (via the whilom George Gobel telestints), but some perking is just what her turn needs in this spot.

Comic Guy Marks, who impressed with his mimicry last time in town at the defunct Chez Paree, got off to a click start with his initial date in this intimery. Just tagging him an impressionist doesn't do justice.

His glib carbons (smalltown sounds, screen stars, etc.), pack some ace satire, though he's adept with the broad line too. His Prez JFK bit is crisp and zingy, and his durable recreation of the danceband radio remotes is a potent laugh-getter. Marks is probably the most original impressionist on the circuit. *Pit.*

Eddys', K.C.

Kansas City, Feb. 17.

Anita Bryant, Del Ray, Billy Williams Orch (7); $1.50-$2 Cover.

Singing of Anita Bryant and magic of Del Ray make up nearly an hour show, possibly a bit long, but also likely to settle into about 45-50 minute bracket for the remainder of the engagement through March 2. It's the first engagement here for pretty Miss Bryant, and one of her first few night club dates anywhere since she left the Breakfast Club nearly a year ago. Del Ray is an old hand and much approved by the house.

His magic has several neat twists, including the automatic stand which rolls across stage at his signal, the mechanical bear which drinks at command, his sleight of hand with the cards. It's been about two years since his last stand here, and this is a repeat on his usual welcome.

Miss Bryant shows fine vocal work on a wide range of tunes, from the pops to musical shows to a few standards and a couple of spirituals. Her record hits stand out, of course, including "The Texan" and "Till There Was You," and she puts much music into "He's Got the Whole World in His Hands" and "Danny Boy." The 15 numbers are a bit long, although the customers evidenced favorable response most of the way. As a newcomer to the night club circuit she has a good start and should be a valuable addition in dates to come. *Quin.*

Tidelands, Houston

Houston, Feb. 14.

Murray Roman, Paris Sisters, Don Cannon Orch (6); no cover or minimum.

Murray Roman is a lanky, easy comic with horn-rimmed glasses who knows how to capture an audience. For most niteries, however, his lariat is threadbare. His humor is out, pitched mostly on the odd people, and there aren't many houses that can take this material in such large doses.

Granted it was a rough house on night caught, with one or two soggy auditors wanting in act, still comic doesn't rise to his potential. A former agent, he's been on mike only about a year, and has good future as entertainer if he can find a writer who can supply more general material.

Paris sisters—Albeth, Priscilla and Sherrell—have excellent harmony, and arrangements are better than average. As opening act, however, their 30 minutes was far too long, and they also fail to reach their potential, as close harmony and belting seem to be their forte.

Femmes open with "Summer Time," and follow with "Old Man River." A medley built around "Sing You Sinners" gets good response, but when they move into "Idle Poor, Idle Rich," comes the yawn. Other numbers are "Funny Valentine," "Battle of Jerico" and "Lucky Old Sun." *Skip.*

New Acts

DICK GREGORY
Comedy
25 Mins.
Playboy Key Club, Chicago

Wham buildup in the Chi press, notably an almost daily "item" in the column (plus a late Time profile), is vaulting the career of young Negro comic Dick Gregory in dazzling fashion. A nobody a month or so back, he now has, on strength of all the bally, a clutch of plum bookings to follow current Playboy stand, among them the Blue Angel, N. Y., and Frisco's hungry i.

It's an historic breakthrough in show biz annals insofar as the dates make Gregory the first standup comedian of his race to crack the plush intimery circuit, and in such force. Hence, how he fares—artistically and as b.o. bait—will bear more than usual trade cynosure.

His Playboy exposure is a special case with it's built-in (and potent) patronage, club being a snob spot for key-buyers. How he'll do in the more accessible rooms remains to be noted, albeit the big bally in advance, coupled with natural interest in a sepia comic on the Main Stem, should ease boniface anxiety.

Comedian's image, per the press blurbing, has been shaped as that of a topical avant-garde yocksman —which is considerably gilding reality, and obviously inspired by Gregory's penchant for segregation jokes. That's about only side of him to warrant nomination as a latterday cafe intellectual.

His basic style actually is orthodox—a fairly set one- and two-line potpourri anent his wife, the pace of modern living etc., in addition to the segregation slants. It should be made clear he has a number of funny lines, but en toto he's hardly nouveau—no derring-do, if that's anticipated, though the social remarks are reasonably piquant for most audiences. His speech, moreover, is stereotyped and dotted with hip jargon—"like, man," "cat," and similar lingo, the effect of which is to dilute the more pungent comments. Thus, even up-from-the-south expense accounters tend to approve him.

As a Negro, he is understandably and rightly attuned to the Dixie mores. But his treatment of same (let alone more prosaic topics) yields nothing especially venturesome. Sample: as a lunch counter sit-in, he waited six months for service, only to find they didn't have what he wanted. Droll, like that, but the anger is not very angry, nor packing the satiric insight to rate him with top exponents of controversial humor.

He can, on basis of Playboy auditing, be rated a crowd-pleaser in most situations, but the "barbsmanship" isn't apt to really shake 'em up. *Pit.*

NICKI & NOEL
Dance
14 Mins.
Palmer House, Chicago

This dance team, though a vet saloon and clubdate staple, seems to have escaped original New Act consideration. Handsome man-wife pair bring lots of grace to supperclubs, but equally important display some nicely-varied choreography for a buoyant turn that assures strong interest.

Couple manage effectively to convey charm and purpose refreshingly free of the cloying quality. And they're ace with the flashier elements. Act caps with an amusing and well-executed spoof of the dime-a-dance hostess taking on all comers. Only flaw in this routine is a prefatory narrative delivered by the femme whilst her partner dons costume. Hence, it's a necessity but the bit needs sharper scripting. Team is plenty strong for any big room attraction. *Pit.*

BARBARA
Songs
12 Mins.
Bobino, Paris

Barbara is a tall, slim singer dressed all in black with a short hairdo emphasizing he angular face. At a piano she gives out sophisticated songs in a biting manner and a deep voice which is more in the "diseuse" (a sort of speaking and singing method) manner. Her songalog is expert and her deft feeling and flair for the songs make this a neat offbeat entry and pegs her as a rising name in the specialized ranks here.

Her deft knowing aspects and personalized material slant her primarily for offbeat, Francophilic boites abroad, but the potential is there and she appears on the climb here. *Mosk.*

OBITUARIES

NITA NALDI

Nita Naldi, 63, silent film actress, died Feb. 17 in New York.

She began her career as a model and later appeared at the N.Y. Winter Garden as a dancer in the chorus. It was there that John Barrymore saw her and cast her as a Spanish dancer in "Dr. Jekyll and Mr. Hyde," in which he starred.

She later became one of the silent screen's top sirens, appearing in 40 to 50 films. These included "Glimpses of the Moon," "You Can't Fool Your Wife," "Lawful Larceny" and "The Ten Commandments." As Rudolph Valentino's leading lady she appeared in "Blood and Sand" and "Cobra."

She retired briefly from the screen to get married. She returned to Broadway in 1933 in "The Firebird" and "Queer People." In 1952, she appeared with Uta Hagen in "In Any Language." She made brief appearances on tv including the "Omnibus" and Jack Paar shows.

PERCY GRAINGER

Percy Grainger, 78, Australian-born composer and concert pianist, died Feb. 20 in White Plains, N.Y. He composed "Country Gardens," "Molly on the Shore" and "Shepherd's Hey," among others, and was a familiar figure in American Concert halls for years. He made his American concert bow in New York in 1915 and was an immediate success.

Grainger's compositions reflected his dedication to nature. He often tramped through the English countryside and would frequently walk from one concert date to another

In memory of
JOE "Flim-Flam" FLYNN
February 29, 1960
Horace Greeley McNab

in order to be outdoors. Another influence on his career was his meeting with Edvard Grieg in 1906. He subsequently became one of the more noted interpreters of the Norwegian composer.

Prior to coming to the United States in 1914, he played concerts throughout Europe. His concert career was interrupted by a stint with the U.S. Army during World War I.

Grainger was noted for his eccentricities. Once he arrived in subzero Wausau, Wis., for a concert in white summer suit, no hat or coat. He was immediately arrested as a suspicious character. At another occasion, he disappeared before concert time and was found asleep on top of the piano. He married Ella Viola Stroem, a Swedish painter, in 1928 before an audience of 22,000 in the Hollywood Bowl. She survives.

JACK WHITING

Jack Whiting, 59, singing-dancing musicomedy star, died Feb. 15 in New York. He also starred in variety shows, dramas and films during a career that began in 1922.

His first appearance on Broadway was in the "Ziegfeld Follies of 1922." His last was as Charlie Davenport in the 1958 revival of "Annie Get Your Gun." At the time of his death he was associated with actor Walter Greaza, as the director of a play called "The Whole Darn Shooting Match," which was scheduled for a Broadway preem, but is now being postponed.

Among the shows in which he appeared were "Cinders," "Aren't We All," "Stepping Stones," "Annie Dear," "Rainbow Rose," "The Ramblers," "She's My Baby," "Yes, Yes Yvette," "Hold Everything" and "American Sweetheart." His later shows include, "Anything Goes," "Very Warm For May," "High Button Shoes" and "The Golden Apple." In 1953 he received the Donaldson Award for his performance of the Mayor of New York in the musical "Hazel Flagg."

In 1929, he married Beth Sully Fairbanks, former wife of Douglas Fairbanks Sr., and the mother of Douglas Fairbanks Jr. His wife survives.

CEDRIC ADAMS

Cedric Adams, 58, longtime columnist for the Minneapolis Star & Tribune and newscaster for WCCO, died of a heart attack Feb. 18 in Austin, Minn. Adams' column, In This Corner, appeared in the Star and Sunday Tribune since 1935.

The folksy, informal style he used in both his writing and broadcasting made him the most popular and best known personality in the Minneapolis area. For many residents throughout the region, his early morning and late evening newscasts started and ended the day.

Adams started radio work with WCCO, Twin Cities CBS affiliate, in 1931 and rapidly became the top newscaster in the northwest, a distinction he held for the past 23 years. He achieved national recognition when he filled in for Arthur Godfrey for 13 weeks in 1950 on CBS' "Arthur Godfrey and His Friends" show.

On CBS Radio, he also handled a daily, five-minute network chatter program for three and a half years from 1954 to 1957. At one time he had 54 radio shows, eight tv shows and seven newspaper columns weekly. Adams was the subject of an Ed Murrow "Person to Person" interview in 1956.

Surviving are his wife and three sons.

ARSENE GAUTIER

Arsene Gautier, last surviving member of the vaude and circus family which trained and produced dog acts, died Feb. 15 in Plainfield, N. J., following an operation. His death came just one month after his wife and former vaude partner died in Florida.

He was a son of the late Leonard H. and Emmeline Gautier, who for years doubled in a bareback riding act with Barnum and Bailey and other circuses. The elder Gautier, who for a time had his own circus in Europe, later originated and devised a number of top animal acts.

Of French descent, Arsene Gautier kept active until recently with club dates. His Toy Shop turn comprised four ponies, five dogs and a monkey. In recent years he appeared twice at the Latin Quarter, N. Y., and was a frequent booking at other top cafes.

His father, who died five years ago at the age of 90, was famed for his act billed as Gautier's Bricklayers. Canines in this novelty turn were put through paces as members of a house construction gang. The act was run for years by a son, Leonard, who died in 1948.

Another son, Harold, traveled with a pooch turn known as Excess Baggage. He died in 1957. Arsene also operated an act called the Steeplechase. Among other dog acts of the family were Phonograph Dogs and Hot Dogs. Agent Joe Flaum picked up Arsene's turn at Proctor's Fifth Ave., N. Y., 41 years ago and booked it ever since, though, of course, not exclusively.

Surviving are a son and daughter. Previously in vaude, the son is now in the trucking business.

ALBERT WHELAN

Albert Whelan, 85, long a legit comedian in the British music halls and in recent years active in radio and television in that country, died in London Feb. 19. He made a number of tours of the American vaude circuits prior to and after World War I where he worked "dressed up," one of the early class comedians.

He used theme music, an innovation in his day, opera cloak, top hat and tails. His English debut had occurred in 1901 at the Empire Theatre, Leister Square, after he had established himself in his native Australia. He was a brother-in-law of Bert Levy, the Australian cartoonist who was a standard act in the States for 30 years.

Whelan underwent a leg amputation at 82 but appeared professionally a year later. His last public date was in September on the British video panel, "Life Begins at 80."

Whelan was reviewed by Arthur Ungar in VARIETY, Dec. 10, 1924, at the Orpheum, Los Angeles, the notice mentioning it was a first appearance in the States in seven years. "His turn consists of songs, stories, burlesque piano bit and recitation." He sauntered on stage whistling. Reviewer emphasized the Australian visitor's "finesse."

HARRY KLEMFUSS

Harry Klemfuss, 67, a pioneer in the field of public relations, died Feb. 15 in Lauderdale-by-the-Sea, Florida.

He began his career as a newspaper reporter in N.Y., working in turn for the old Journal, The World, Daily News and the City News Association, which was later absorbed by the Associated Press. In 1925 he started his own publicity firm, and one of his early accounts was the Frank E. Campbell Funeral Church, then at Broadway and 66th Street. A year later, he was in charge of Campbell's press relations for the funeral of Rudolph Valentino, which drew world-wide attention and touched off a series of wild disorders in the vicinity of the funeral church.

In the late 1920s he was in charge of publicity for the old McAlpin Hotel, and was credited with initiating radio news broadcasts from the hotel, now the Sheraton-Atlantic. During World War II, he was publicist for the United Seamen's Service and also public relations director of the New York Board of Trade. For 12 years, until his retirement in 1958, he was director of information in N.Y. for the Government of the Dominican Republic. His wife, three sons and sister survive.

ANDY GIBSON

Albert A. (Andy) Gibson, 47, composer, arranger and veteran a&r man with King Records, died of a heart attack Feb. 10 in Cincinnati. A&r chief and arranger for King, since 1956, he moved to Cincinnati from New York a year ago.

A native of Zanesville, O., he joined Zack White's band at 15 and later became arranger for such name bands as Duke Elington, Harry James, Charlie Barnett, Count Basie and Lucky Millinder. He was famed as a jazz trumpet player.

While with King, Gibson worked with prexy Syd Nathan in producing hits by James Brown, Hank Ballard, Little Willie John and Bill Doggett, among others. He wrote such tunes as "The Huckle Buck," "The Great Lie," "Geechy Joe," and "I Left My Baby." He was co-owner of Wisto Publishing Co.

Surviving are his wife, son and sister.

ANTHONY L. NORIEGA

Anthony L. Noriega, 83, ex-theatre owner, long-time IATSE exec and past president of the California State Federation of Labor, died Feb. 11 in San Francisco. A native San Franciscan, he served in the Spanish-American War and in the early days of motion pictures owned a theatre in Alameda, just east of Frisco. For 30 years, until his retirement in 1951, he was a projectionist at RKO's Golden Gate Theatre.

He was a charter member and past president of the Moving Picture Operators Union, Local 126, IATSE, a vice-president and a founder of the Frisco Labor Council and president of the State Labor Federation from 1942 to 1947. He also served as secretary-treasurer of the California Theatrical Federation for 25 years.

Wife survives.

STANELLI

Stanelli, 65, comedian, musician and composer, died Feb. 12 in Datchett, England. His real name was Edward De Groot and he was a brother of the late Alfred de Groot, violinist and conductor.

Stanelli was born in Dublin and studied violin at the Royal Academy of Music and the Royal College of Music. But it was in a music hall comedy gag and music act, Stanelli & Edgar, that he started his career.

As comedian and fiddler, he became well known on the halls and radio. His series, "Stanelli's Bachelor Party," was particularly successful. He also hit on the click gimmick of a one-man-band of tune-playing auto horns. He wrote considerable music for pix, several pop songs and lately had been doing commercial tv jingles.

ARTHUR RIPLEY

Arthur Ripley, 64, film pioneer, died of cancer Feb. 13 in Hollywood. He started his film career as a boy with the old Kalem Co. in 1909, became a cutter and swung

(Continued on page 79)

VARIETY BILLS

WEEK OF FEBRUARY 20

NEW YORK CITY

MUSIC HALL
Axidentals
Kelly Brown
Domenechs
Corps de Ballet
Raymond Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
Bob Crosby
Johnny Matson
Pilita
Darryl Stewart
Bamberger & Pan
Gloria Dawn
The Escorts
Sadler Trio
Jeffs & Bambi
SYDNEY
Tivoli
Bob Kole
Rita Tanno
Wendy Waring
Ben Vargas
Joe Bennett
Robbin Miller
B. J. DeSimone
Joel Craig
John Mineo
Steven Ross
Patsy Hemingway
Julie Day
Reg Collins
Ted Ziegler
Philip A'Vard
Lloyd Cunnington

Cabaret Bills

NEW YORK CITY

Basin St. East
Frances Faye
Louis Jordan 5
Gene Baylos
Blue Angel
Barbara Gilbert
Martha Wright
Jack Douglas
Clancy Bros.
Jimmy Lyon 3
Bon Soir
Felicia Sanders
Isobel Robins
Milt Kamen
3 Flames
Jimmie Daniels
Camelot
Bobby Sherwood
Phyllis Dorene
Val Anthony
Chardas
Janine Poret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Carmen Amaya
Candido
El Canay 6
Ralph Font Orc
Copacabana
Bobby Darin
Frank Gorshin
Tommy D'Are
Paul Shelley Orc
Frank Marti Orc
Empers
Harold Quinn Orc
Herbie Mann Orc.
Joan Bishop
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Milt Saunders Orc
Verna Lee
Hotel Pierre
Rosalinda
Jimmy Carroll
Lorna Cenicers
Wilbur Evans
Randy Kraft
Eileen Shawler
Stanley Melba Orp
Joe Ricardel Orc
Hotel Plaza
Hildegarde
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
Jimmy Palmer Orc
Hotel St. Regis
Morti Stevens
Milt Shaw Orc
Walter Kay Orc
International
Myron Cohen
Barry Sis.
McKenna Line
Mike Durso Orc
Aviles Orc
Latin Quarter
Rudy Dancers
Gloria LeRoy
Harrison & Kossl
Novelites
Metropolitan 6
Dorothea McFarland
Randy Cield
Jo Lombardi Orc
B Harlowe Orc
Left Bank
Cal Bostic
Alice Darr
Living Room
Bobby Cole 3
No. 1 Fifth Ave.
Evans & Blair
Kim Corey
Joan St. James
Harry Noble
Dick Hankinson
Roundtable
Dorothy Donegan
Mel Torme
Sahbra
Rinat Varon
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Pershko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc
Upstairs/Downstairs
Ceil Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Rose Murphy
Slam Stewart
William Roy
M & J Allen
Viennese Lantern
Vicky Autier
Marguerite Baxter
John Medinos
Ernst Schoen
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Harold Orc
Village Vanguard
Orson Bean
Oscar Brown
Junior Mance 3
Waldorf-Astoria
Adolph Green
Betty Comden
Emil Coleman Orc
Theo Fanidi Orc

CHICAGO

Blue Angel
"Calypso Carnival"
Olga del Mar
Dave Bynum
Camille Yarbrough
Jamaica Slim
Tino Perez Orc
Conrad Hilton
"Ballads & Blades"
Jo Marie Roddy
Willie Kali Sims
Norm Crider
Angelito
Fred Napier
Morano & Knowles
Clair Perreau Orc
Bill Christopher
Frederick & Gina
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Enzo Stuarti
Jimmy Blade Orc
Edgewater Beach
Chad Mitchell Trio
Wes Harrison
Mattison Trio
Kenny Black Orc
Gate of Horn
Rakhel Hadass
Don Crawford
London House
Jonah Jones
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Peggy King
Guy Marks
Marty Rubinstein
Marx & Frigo
Palmer House
Dorothy Dandridge
Nicki & Noel
Ben Arden Orc
Trade Winds
Joe Parnello 3
Julius La Rosa
Gary Morton

LOS ANGELES

Band Box
Billy Gray Rev
Ben Blue's
Ben Blue
"Les Corps de Paree"
Barbara Heller
Ivan Lane Orc (5)
Cloister
Joe Williams
Lawyer Calhoun
Geri Galian Orc
Cocoanut Grove
Della Reese
Dave Barry
Dot Dorsten Dncrs
Matty Malneck Orc
Crescendo
Morey Amsterdam
Billy Daniels
Dino's
Donna Percy
Jack Elton
Steve La Fever
Le Crazy Horse
Crazy Horse Revue
(Direct from Paris)
Slate Bros.
Jerry Lester
Lillian Briggs
Tommy Oliver Trio
Statler Hotel
"Playmates of '61"
Skinnay Ennis Orc
The Summit
Barney Kessel
Shorty Roger & Giants
Ye Little Club
Randy Sparks
Gloria Smyth
Joe Felix Duo

LAS VEGAS

Dinah Shore
Jimmy Edmondson
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Night at Minsky's"
Johnnie Ray
Davis & Reese
Larry Griswold
Dakota Staton
Denis & Rogers
Bill Reddie Orc
El Cortez
Freddie Gibson
Spencer Quinn
Banjo Aces
Barbara Neece Trio
Flamingo
Bobby Darin
Frank Gorshin
Sarah Vaughan
Barry Ashton Dncrs
Edi Domingo
N. Brandwynne Orc
Fremont Hotel
Joe King Zanlacs
Fabulous Jets
Georgie Young Rev
Jet Lorring
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n West
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Cathy Ryan
Mint
Pat Marino's "Artists & Models of '61"
Nevada Club
Vido Musso
Joe Loco
Princess Badia
Marcy Layne
Dick Sparks
Sally Korby
Johnny Paul
New Frontier
"Around The World In Sexty Minutes"
Riviera
"La Plume de Ma Tante"
Robert Clary
Duke Ellington
Norman Brown 6
Jack Cathcart Orc
Sahara
Victor Borge
Ray Anthony
Freddie Bell
Moro-Landis Dncrs
Louis Basil Orc
Sands
Frank Sinatra
Buddy Lester
Will Jordan
Morrey King
Garr Nelson
Copa Girls
Antonio Morelli Orc
Showboat
Polly Possum
Johnny Cash
Merlo Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo Redman Orc
Stardust
Lido De Paris
Ray Eberle
De John Sisters
Dick Contino
Roberta Linn
Hawaiian Revue
Thunderbird
"Scandals on Ice"
Billy Gray
Arthur Lyman
Paul Desmond
Garwood Van Ore
Jerry Stewart Strings
Peter Hank Duo
Tropicana
Folles Bergere
Jean Fenn
Claudine Longet
Bernard Bros.
Lily Niagara
Florence-Frederic Dancers
Jerry Colonna

MIAMI-MIAMI BEACH

Americana
Japanese Spectacular
Lou Adler Orc
Pupi Campo Ore
Ross Trio
Carillon
Lou Walters Rev.
Los Chavales de Espana
Chiquita & Johnson
Janine Claire
Mons. Choppy
Kayal & Christine
Can Can Girls
Jacques Donnet Orc
Chary's
Buddy Greco 3
Buddy Lewis 4
Bobby Fields Trio
Ken Hewitt Trio
Iris Robin
Deauville
Ritz Bros.
Dorothy Loudon
Julie Wilson
Muriel Landers
Don Rickles
La Playa Sextet
Eden Roc
Harry Belafonte
Augie & Margo
Mal Malkin Orc
Embers
Duke Hazlett
Myrtel Jones 3
Fontainebleau
Sammy Davis Jr.
Bob Melvin
Len Dawson Orc
Varadero Sextet
Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Carolly
Charlie Callas
Eddie Bernard
Saxony
Casa Diosa Revue
Miguelito Valdes
Diosa Costello
Don Casino Orc
The Sabras
Ivory Tower Revue
Fawzi Amir
Guili Guili
Nezla Iz
Yasmina Yamal
Maritza
Geo. Sawaya Group
Seville
"Caught In Act"
Jack DeLeon
Terry Haven
Joe Ross
Jerry Newby
Anne Jones
Linda Lavin
Held & Paul
Thunderbird
Bobby Breen
Richie Bros.
Dick Merrick
Terrifros
Berj Vaughn 4

RENO-TAHOE

Harold's Club
Harry James
Pam Garner
Harrah's (Tahoe)
"Holiday in Japan"
Pastors
John Buton 3
Skeets Minton
Jon & Sondra Steele
Dorben Dancers
Leighton Noble Orc
Harrah's (Reno)
Hank Penny
Sue Thompson
Tex Williams
Nick Esposito
Cooper Sis
Ted Campbell
Holiday
Betty Reilly
Hi Brows
Starr Sis
Chas. Gould
Mapes
Don Lane
Gloria Tracy
Gwen Harmon
Players
Gloria Tracy 4
Joe Karnes
Riverside
Roberta Sherwood
Treniers
Churumbeles
Buddy La Pata
Starlets
Lou Levitt Orc
Wagon Wheel (Tahoe)
Gallions & Ginny
Barons
Braman & Leonard
Characters
Bobby Page

SAN FRANCISCO

Blackhawk
George Shearing 5
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Pat Boone
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Goman
Hungry i
Jackie Gayle
Carol Brent
Freddie Paris
Jazz Workshop
Jim Witherspoon
Ben Webster 4
On the Levee
Kid Ory Orc
Neve
Billy Williams 4 Dukes
Skip Cunningham
Clora Bryant
H. Henderson Orc
New Fack's
Mel Young
Bobby Norris
Geo. Cerruti 3
365 Club
Gonzalez Gonzalez
Jackie Gale
Roberto Navarro
Maria Catuso
Marya Linero
Barry Ashton Dncrs
Roy Palmer Orc
Purple Onion
Carol Brent
Jerry Music

Milw. Tooters Reelect Prez

Milwaukee, Feb. 21.

Volner Dahlstrand was reelected president of the Milwaukee Musicians' Assn., Local 8 of the American Federation of Musicians.

Other officers elected included Roland Wussow, veepee; secretary, Harold Olsen; treasurer, Ernest Strudell; trustee for three years, Erwin Davlin; sgt.-at-arms, Arthur Uebelacker.

Gould Guests in Atlanta

Atlanta, Feb. 21.

Composer - conductor Morton Gould will replace Igor Markevitch as guest conductor of Atlanta Symphony March 23-24.

Markevitch, conductor of Lamoureaux Orchestra of Paris, was forced to cancel all his engagements for six months due to illness.

Shows on Broadway

Once There Was a Russian

Leonard Key, Morton Segal, Kenneth Schwartz, Mel Howard & Dick Randall, in association with Justin Sturm, presentation of comedy in three acts (six scenes), by Sam Spewack. Staged by Gene Frankel; scenery and costumes, Tony Walton; lighting, Klaus Holm. Stars Walter Matthau, Francoise Rosay, Albert Salmi, Julie Newmar; features Sig Ruman, Eric Christmas, Marvin Silbersher, Carol Grace, Michael Lewis. Opened Feb. 18, '61, at the Music Box Theatre, N.Y.; $7.50 top Friday-Saturday nights, $6.90 weeknights.

Sura .... Julie Newmar
Vera .... Carol Grace
Barber .... Laen Retlaw
Eunuch .... Kennard Melton
Polgunov .... Sig Ruman
Potemkin .... Walter Matthau
Soldiers .... Tom Rummler, Steven Frey
Servant .... Alberta Nelson
Kolbas .... Marvin Silbersher
John Paul Jones .... Albert Salmi
Officer .... Ryan MacDonald
Prince von Siegen .... Michael Lewis
Catherine the Great .... Francoise Rosay
Admiral Radbury .... Eric Christmas
Muralov .... Tom Brannum
Baron Razumni .... Louis Guss
Pasha .... Roger C. Carmel

Sam Spewack has concocted a sort of comic strip account of an obscure incident of history in "Once There Was a Russian," which opened Saturday night (18) at the Music Box Theatre. It's an unsatisfactory show, with little prospect for Broadway or stock and questionable potential for pictures.

It seems that after the Revolutionary War, naval hero John Paul Jones became a sailor of fortune, first serving the French and then being hired by Catherine the Great for service in a war with Turkey. According to Spewack's comedy, the blunt, hopelessly guileless Scot-born Yankee was hamstrung by Russian court intrigue and, though seemingly on the verge of victory in battle, was framed by the Machiavellian politician, Potemkin, and dismissed by the Empress.

Although its actual running time is less than two hours, "Once There Was a Russian" seems long. It's a simple situation joke repeated to diminishing effect. In general, the comedy is in the contrast between the naive, prudish American and the cynical, amoral Russians. Apparently the author intends it to be prophetic and significant when Potemkin, at the final curtain, remarks philosophically, "I wonder if we'll ever understand the Americans, or they us." Can that be all Spewack had in mind when he set up to write the play?

As the corrupt, scheming Slavic politician, Walter Matthau has a role that's virtually a carbon of the unscrupulous concert manager he played several years ago in the original stage version of "Once More With Feeling." He's a capable actor and gives a workmanlike performance, but the one-note character becomes monotonous.

French star Francoise Rosay, making her first U. S. stage appearance, gives an old pro's portrayal of the canny, tough-minded Tsarina, projecting the proper conviction, authority and finesse. Albert Salmi plays the no-nonsense American with a Scottish burr, and Julie Newmar wriggles about the stage as the more energetic of Potemkin's two "nieces," whom he uses to frame the innocent New World hero.

Among the featured players, Sig Ruman is amusingly simple-minded as Potemkin's major domo, Marvin Silbersher is suitably sinister as a petty edition of the secret police, Carol Grace (Mrs. Matthau) is decorative as the passive "niece," and Eric Christmas is acceptably mincing as a British admiral-for-hire.

Gene Frankel's direction is competent, Tony Walton has designed an ornate room of a Crimean palace and the dressy late-18th century costumes, and Klaus Holm has devised the uncomplicated lighting. But all in all, "Once There Was a Russian" is inconsequential play on a minor subject. *Hobe.*

(Closed last Saturday night (18) *after one performance.)*

Faustus

Felix Gerstman & Gert von Gotard presentation of the Deutsches Schaupsielhaus of Hamburg production Part One of the Johann von Goethe classic. Staged by Gustaf Gruendgens. Scenery by Theo Otto. Music by Mark Lothar. Presented at N. Y. City Center for two weeks, opening Feb. 7, 1961. Top $3.95.

For Germans and those who speak the language, as does this reviewer. Goethe is a rare treat. In proof of which, the N. Y. City Center did capacity business for the special fortnight engagement, ending last Sunday (19). Company returned immediately to Hamburg and resumed its repertory there on Tues. (21), losing only one night in transit.

That Americans, even theatre buffs, were over-taxed or even bored in considerable numbers is perhaps understandable since understanding is peculiarly required. The special earphone English translation system was not very successful. The vaunted beauty of genius was lost in a pedestrian synopsis, rendering the claims for Goethe's text, made in the printed program, hard for some Americans to credit.

The "simultaneous translation" offered with the transistorized hearing gadget costs a $2 deposit, refundable. The device had been used with mixed reception for the Japanese Kabuki appearance at the house some time ago. In the case of the German text the single male voice of Prof. John S. White was not only a letdown in its lack of flair and imagination but reeked of the quality of broadcast "commercials." Reminders not to forget to return the earphones oddly mingled with the monumental themes of eternal damnation and salvation.

The Kabuki parallel is perhaps not altogether fair since there was then little text to render, whereas Goethe is among the most verbose of dramatists. Suffice that the lingual Ph.D. who droned on had small affinity for German drama and none at all for German poetry. Why not use an actor?

Those who did not require translation, had a fine time. The event was a must for the large German-speaking colony of greater New York. The economics of the venture could not be checked as both N. Y. concert impresario Felix Gerstman and the Manhattan-residing Baron Gert von Gotard chose to hold themselves incommunicado. It is believed that the baron put up the transportation costs. The actors are all, of course, on regular yearly salary to the Deutsches Schauspielhaus of Hamburg.

Scenic investiture was simple, draperies being used to punctuate the action. Stylized makeup and German theatrical conventions probably influenced those Americans who did not "get" the impact.

Actor-director Gustag Gruendgens as "Mephisto" played his part with breathtaking virtuosity—moving and speaking with great flexibility, alternating his moods apparently without notice. The "understatement" of the play lies in its bare simplicity, sparse scenery and most effective lighting. German designer Theo Otto is partly known here, mainly at the Met Opera—but never has his work been halfway as distinguished, tasteful and inventive as in "Faustus."

To every single actor in this company high praise is due. Especially to be mentioned are Will Quadflieg's Faust which had strength, passion and sweep and a remarkable transition from age to youth and Antje Weisgerber's Gretchen—enchanting to watch in her rise towards the most inspired lyricism. *Goth.*

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61)
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Cicero, E. 74th St. (2-8-61); moved today (Wed.) from St. Marks.
Connection, Living Th'tre (Rep) (7-15-59).
Double Entry, Martinique (2-20-61).
Elsa Lanchester, 41st St. (2-4-61).
Epitaph for Dillon, Actors (12-28-60).
Every Other Evil, Key (1-22-61).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Kreutzer Sonata, Maidman (2-15-61).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Moon and River, East End (2-6-61).
Mousetrap, Mews (11-5-60).
O, Oysters, Village Gate (1-30-61).
Play Tonight, Marquee (2-15-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
3 Japanese Plays, Players (2-3-61).
Threepenny Opera, de Lys (9-20-55).
Tiger Rag, Cherry Lane (2-16-61).
To Damascus, Theatre East (2-14-61).
Two for Fun, Madison Ave. (2-13-61).

SCHEDULED OPENINGS

Walk-up, Provincetown (2-23-61).
Rondezvous, Gramercy Arts (2-27-61).
Death of Bessie, York (2-28-61).
Death of Bessie, York (3-1-61).
Cry of Raindrop, St. Marks (3-4-61).
Five Posts, Gate (3-5-61).
Worm Horseradish, Maidman (3-13-61).
Merchant of Venice, Gate (3-19-61).
Night at Guignol, Guignol (3-25-61).
She Stoops to Conquer, Gate (4-23-61).

SCHEDULED B'WAY PREEMS

Come Blow Horn, Atkinson (2-22-61).
13 Daughters, 54th St. (3-2-61).
Mary, Mary, Hayes (3-8-61).
Devil's Advocate, Rose (3-9-61).
Importance of Oscar, Lyceum (3-14-61).
Big Fish, ANTA (3-15-61).
Hamlet, Phoenix (3-16-61).
Far Country, Music Box (3-22-61).
How to Succeed, 46th St. (3-25-61).
Happiest Girl, Beck (3-30-61).
Carnival, Imperial (4-13-61).

Show Out of Town

Happiest Girl in the World

New Haven, Feb. 21.

Lee Guber presentation of two-act musical comedy, with lyrics by E. Y. Harburg; music, Jacques Offenbach; book, Fred Saidy and Henry Myers; story, Harburg, based on the Aristophanes comedy, "Lysistrata." Staged by Cyril Ritchard; choreography, Dania Krupska; settings and lighting, William and Jean Eckart; costumes, Robert Fletcher; musical direction and vocal arrangements, Robert DeCormier; orchestrations, Robert Russell Bennett and Hershy Kay; dance arrangements, Gerald Alters. Stars Ritchard; features Janice Rule, Dran Seitz, Bruce Yarnell, Ted Thurston, John Napier, Michael Kermoyan, Lu Leonard, Rita Metzger, Don Crabtree, Joy Claussen, Richard Winter. Opened Feb. 20, '61, at the Shubert Theatre, New Haven; $6.50 top.

Couriers .... Alton Ruff, Don Stratton
Ministers .. Ted Thurston, Richard Winter, Don Crabtree
Chief of State .... Cyril Ritchard
General Kinesias .... Bruce Yarnell
Phoebe .... Rita Metzger
Lysistrata .... Dran Seitz
Capt. Crito .... John Napier
Jupiter .... Michael Kermoyan
Juno .... Lu Leonard
Bacchus .... Ted Thurston
Mercury .... Don Atkinson
Apollo .... John Napier
Neptune .... Richard Winter
Aphrodite .... Joy Claussen
Pluto .... Cyril Ritchard
Diana .... Janice Rule
Amaryllis .... Joy Claussen
Myrrthina .... Lu Leonard
Daphne .... Norma Donaldson
Hector .... David Canary
Ataraxohymonides .... John Wheeler
Ulysses .... Richard Winter
Sergeant .... Don Crabtree
Theodora .... Lainie Kazan
Spartan Woman .... Maura Wedge
Rhodope .... Janice Painchaud

Singers: Ellen Berse, Joy Claussen, Norma Donaldson, Lainie Kazan, Leonora Lanzillotti, Lu Leonard, Rita Metzger, Elaine Spaulding, Maura K. Wedge, Nancy Windsor, David Canary, Don Crabtree, Jeff Killion, Paul Merrill, Theodore Morrill, Arthur Tookoyan, Mark Tully, John Wheeler, Richard Winter.

Dancers: Bonnie Brandon, Candace Caldwell, Natasha Grishin, Judith Haskell, Lisa James, Gloria Kaye, Susan May, Carmen Morales, Janice Painchaud, Bill Atkinson, Grant Delaney, Victor Duntiere, Louis Kosman, Alton Ruff, Kenneth Scott, Ron Sequoio, Ron Stratton.

Musical numbers: Olympic Games, "Cheers for the Hero," "Glory That Is Greece," "Happiest Girl in the World," "Greek Marine Hymn," "Shall We Say Farewell," "Never Bedevil the Devil," "Whatever That May Be," "Eureka," "Oath," "Vive La Virtue," "Barcarolle," "Hup-Two-Three," "How Soon, Oh Moon," "Five Minutes of Spring," "Never Trust a Virgin," "Honestly."

"The Happiest Girl in the World" offers a combination of musical charm and utter boredom. Which element will ultimately predominate in the pre-Broadway break-in struggle seems moot.

When an already established score is affixed to a time-worn book it is difficult to present the product as "new." Such an end can be achieved only by exceptionally original treatment of the factors involved, and this outcome has been only partially attained so far with "Happiest Girl."

Despite a colorful production, and the introduction of a number of staging gadgets, there is much to be done to lift the show to mass appeal level. The book is the oft-told story of the Athenian wives who go on a love strike to put an end to their menfolk's constant warring with Sparta.

There is little freshness in the theme of this version of the yarn, but an optimistic note lies in the brightness of the lyrics and portions of the dialog. Several instances of happy word wedding to the Offenbach melodies are in evidence.

Cyril Ritchard has tackled the double assignment of staging and playing the lead. As director, he has kept things moving at a consistent pace, albeit some of the movement is pointless. As performer, he combines chatter, song and dance capably.

Janice Rule makes a charming Diana, goddess of moonlight and chastity, and her dancing, solo and with Ritchard, is of a revelation. Dran Seitz adds an excellent voice to an attractive personality, and Bruce Yarnell capably fills the role of the Athenian general who speeds more time on the battlefield than in his wife's boudoir.

Dania Krupska's choreography is an asset, and the aforementioned teaming of Rule and Ritchard is delightful. The ensemble singing scores well. The William and Jean Eckart settings are flashy and the Robert Fletcher costumes are bizarre to sumptuous.

A program novelty is the "Who's Who" section written by lyricist E. Y. Harburg, with portions in verse. *Bone.*

S. Hurok is in Europe to scout attractions for possible import. In London he'll confer with **Michael MacLiammoir** whose "Importance of Being Oscar" he will co-produce with **Roger L. Stevens**, in association with **Michael Redgrave** and **Fred Sadoff**, opening March 14, at the Lyceum Theatre, N. Y.

'Variety' Poll—Not Critics' Award

For the umpteenth time, let's get it straight—there is no Drama Critics Circle Award for individual performances. There never has been.

The only critics' selection of performances, at least in New York, is VARIETY's annual poll of the first-string critics. Strictly speaking, it is not an award, since no prize or scroll or formal citation is given. VARIETY conducts the poll at the end of every legit season, and publishes the results. There are several other annual citations and "awards," but none in which the selections are made by the first-string critics, the professional experts who see every show. VARIETY conducts a similar critics' poll of the London legit season.

The N. Y. Drama Critics Circle makes annual awards for the best play, best musical and best foreign play, of the Broadway season, giving citations and scrolls. But to repeat, it does not and never has made awards for performances.

The latest mention of a supposed Drama Critics Award was in the N. Y. Times obituary of musical comedy leading man Jack Whiting, who died last Wednesday (15) in New York. Just to get the record straight, in VARIETY's poll of the critics for the 1952-53 Broadway season, Whiting was selected as having given the best male performance in a musical, "Hazel Flagg."

To repeat, it was VARIETY's poll of the drama critics, not a Drama Critics Circle Award. There is no such award.

Legit Bits

Herbert Machiz, who staged "3 Modern Japanese Plays" at the off-Broadway Players Theatre, N. Y., is in San Juan to direct "Death of a Salesman," "Man Who Came to Dinner" and "Gigi" for the Puerto Rico Drama Festival.

Don Aly has succeeded Bob Johnson as public relations director of the Dallas Theatre Center.

Edward Albee's "Death of Bessie Smith" will succeed the Valerie Bettis' show, "Domino Furioso," as the curtain-raiser to Albee's "American Dream" at the York Playhouse, N. Y., beginning next Wednesday (1).

Lyn Austin will be associate producer for the **Roger L. Stevens** presentation of "Mary, Mary," the **Jean (Mrs. Walter) Kerr** comedy due March 8 at the Helen Hayes Theatre, N. Y.

Michael Maslansky has joined Wolhander Associates, a publicity firm.

Frederick Brisson is in London to work on a West End edition of "Under the Yum-Yum Tree," which he and **Roger L.** are currently presenting on Broadway. The comedy will be co-produced in London with **Harold Fielding** for an opening in the spring.

Hiram Sherman has returned from London, where he starred in "The Art of Living," a revue based on the Paris columns of **Art Buchwald** in the N.Y. Herald Tribune.

Theatre owner-producer **John Shubert** is vacationing in Europe.

A tour of **David Ross'** current off-Broadway production of "Hedda Gabler" is planned for next fall by **Edna J. Giesen**, president of Giesen Management, Inc.

David Marshall Holtzmann, attorney and tent theatre operator, left last Wednesday (15) on a business trip to Europe. He's due back in two weeks.

Robert Kamlot has withdrawn from the production staff of the Edgewater Beach Playhouse, Chicago, to become general manager for Normaid Productions, which will present "Roots" at the Mayfair Theatre, N. Y., March 6.

Herb Rogers, back in N. Y. after a Coast visit, is now setting shows and casts for his Tenthouse Theatre and Music Theatre summer operations in Highland Park, Ill.

Michael Higgins will appear in the March 7-April 2 presentation of "Tiger at the Gates" at the Arena Theatre, Washington.

Harry Hickox, who plays the anvil salesman in the touring production of "Music Man," will repeat that assignment in the film version of the musical.

Stanley Richards, playwright and theatre critic, has been awarded a third U. S. Specialist's Grant from the Dept. of State to lecture on playwriting and the American theatre in Brazil from March 1 through June 30.

Ernie Lane, of WFIL-TV, Philadelphia, resigned last month as producer of the Ogontz Playhouse in the city after holding the post for about seven months.

Amelia Lorence has left Actors Equity in Chicago to join the Sabie Model Agency. She will be succeeded by someone from the New York staff, after which the Chicago office will reactivate its industrial department.

Italian-born actress-singer **Anna Maria Alberghetti** took two days off last week from New York rehearsals of the upcoming Broadway production of "Carnival," in which she stars, to plane to Los Angeles where she was sworn in last Friday (17) as a U. S. citizen.

Ramsey Yelvington's drama on the life of Sam Houston, "Shadow of an Eagle," will premiere at Dallas Theatre Center tomorrow (Thurs.). The author is a playwright-in-residence there.

"Talent '61," the annual showcase for unknown professionals, will be presented by **John Effrat**, under the auspices of the Broadway Show League, the afternoon of April 25 at an undesignated Broadway theatre.

Opera Review

Elektra

(Met Opera House, N. Y.)

Richard Strauss' two-hour, one-act operatic rage, "Elektra" is back in Met repertory under Michael Manuel's staging with Joseph Urban's 1932 scenery and the undated set of rags owned by Inge Borkh. Those rags are an element of superstition, she having worn them in umpteen European performances of the savage tale. The only objection to them is that they make Frances Yeend, as her gentle sister Chrysothemis, look like she was dressed for a modern ball by contrast.

The opera is, of course, centered on Miss Borkh as Elektra and the house recognized that fact in allowing her to be the first to take a bow, and solo. She had torn the part and the emotional spectrum to shreds in a truly stunning coup de theatre. Which is not to ignore the sick-sick-sick characterization of the murdering-and-to-be-murdered mother as played and sung by Jean Madeira.

It was a debut for Miss Yeend, long the yellow-haired diva of the Italian repertory at the N.Y. City Center. Experience and stage presence were readily recognized. Her fine soprano was a mellifluous contrast to the hate-spew of the other two femme principals. Another case of a long-delayed joining of the Met. Miss Yeend made a strong initial impression in the somewhat thankless role as the foil. Joseph Rosenstock conductor.

There's little or nothing in "Elektra" for the men but Walter Cassel struck a virile note as the brother who avenges his slaughtered parent. *Land.*

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Changeling, Royal Court (2-21-61).
Chin-Chin, Wyndham's (11-3-60).
Cinderella, Adelphi (12-23-60).
Connection, Duke York (2-22-61).
Fairy Tales, Comedy (1-24-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Hostage, Lyric Ham. (2-13-61).
Irma La Douce, Lyric (7-17-58).
John Borkman, Mermaid (2-16-61).
Magic Lantern, Saville (2-6-61).
Man All Seasons, Globe (7-1-60).
Mousetrap (Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Pool's Paradise Phoenix (2-16-21).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Stop It Whoever, Arts (2-15-61).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Tiger and Horse, Queen's (8-24-60).
Tokyo 1961, Coliseum (1-28-61).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
Young in Heart, Vic. Pal. (12-21-60).

CLOSED

Importance Oscar, Royal Court, (1-23-61).
Masterpiece, Royalty (1-26-61).
Waiting in Wings, Duke York's (9-7-60).

SCHEDULED OPENINGS

King Kong, Princess (2-23-61).
Music Man, Adelphi (3-16-61).
Sound of Music, Palace (5-18-61).

Expatriate Back In U.S. Theatre

Sam Wanamaker, Back From 10 Years in England, Plans to Work in Both Countries Hereafter

Chicago, Feb. 21.

The American Theatre is an unhomogenized mixture of artists and showmen who are pushing in separate directions. That's the observation of actor-director Sam Wanamaker, who recently returned from 10 years' residence in England. He thinks that the showmen stand to inherit Broadway because economics decidedly favor them.

Currently in rehearsal in New York for the upcoming Roger L. Stevens production of "The Far Country," his first Broadway show since 1948-49, when he staged and was featured in "Goodbye My Fancy," the actor-director believes that Broadway in the next decade will get even more popular and commercial than it has been, specializing in comedies and musicals.

He figures that serious drama will fall into the almost exclusive purview of "institutionalized" theatre, the coming Lincoln Center and other such projects, existing to do good work rather than to make money. The prospect doesn't at all depress him, Wanamaker says. Rather, he believes that it would be a healthy division, inasmuch as institutional or permanent theatre would be a blessing to the actor-artist, giving him a chance to grow through a continuum of work.

"Having sampled the Old Vic, and later had the experience of being managing director of a repertory group, the New Shakespeare Theatre, Liverpool, I've discovered I love a permanent theatre," Wanamaker says. "The sincere actor should be able to work with others like him for a group achievement, rather than be forced into an uncertain, ego-hun-

(Continued on page 76)

Jouvet, Anouilh, Fokine, Strindberg in Britannica; Keep GBS on Socialism

Chicago, Feb. 21.

The latest theatrical figures to achieve reference shelf status, per the 1961 edition of the Encyclopedia Britannica, are the late French actor-director Louis Jouvet, Gallic playwright Jean Anouilh, the late Swedish dramatist Johan August Strindberg, and the late Russo-U.S. choreographer Michel Fokine. All are biographied for the first time in the updated Britannica.

The newly-initiated to the thinking man's "Who's Who" join such previously articled show biz names as George Bernard Shaw, Charlie Chaplin, Cecil B. DeMille, Walt Disney, Irving Berlin, George Gershwin, Kurt Weill, Robert Sherwood, Helen Hayes, Philip Barry and Dion Boucicault. That is a partial list of persons getting the full biographical treatment, rather than merely a passing reference.

The latest revision, Britannica's largest overhauling in 27 years (containing nearly 2,000 new articles and 8,500,000 new words), also makes first-time entries of Dublin's Abbey Theatre, the British Drama League, the Comedie-Francaise, the old Group Theatre of New York, the Habima Theatre and the old Provincetown Players. General show biz topics added to the 24-volume reference work include choreography, minstrels, mu-

(Continued on page 76)

Won't Take All-Presold BTA Setup for Atlanta

Atlanta, Feb. 21.

Atlanta impresario Marvin McDonald, on behalf of his Atlanta Music Club, which sponsors the Broadway Theatre Alliance touring legit shows here, confirms his reported refusal to accept the decision of Harlowe Dean, new owner-operator of the Alliance system to confine ticket sale entirely to subscriptions.

McDonald will insist upon the right, as heretofore, of selling single tickets at the boxoffice. He concedes that a policy of all-presold ducts may fit small town one-nighters, but is impracticable in a stand of Atlanta's size.

McDonald was in New York recently to confer with Dean.

Seek Donations to Pay Williamstown's Deficit

Williamstown, Mass., Feb. 21.

The Williamstown Theatre Foundation, which operates a summer stock company in the Adams Memorial Theatre on the Williams College campus, has circularized the 3,500 patrons on its mailing list with an appeal for contributions of at least $2 apiece to pay off last season's $2,700 deficit.

The trustees are planning another eight-week season this year in the 435-seat house, and assert that the new budget "will permit a continued high-calibre theatre operation with no resulting deficit."

'Birdie' Road Co. To Cost $225,000; Coast Pays 100G

The cost of producing the road edition of "Bye Bye Birdie" is expected to run around $225,000. The Civic Light Opera setup on the Coast, which has booked the touring musical for its summer season in Los Angeles and San Francisco, has guaranteed $100,000 of the financing.

Profits from the original production, now in its 45th week on Broadway, will be tapped to provide the balance of the required financing for the road company. The Broadway presentation, which was financed at $300,000, has repaid its entire investment and as of last Dec. 31 had a net profit of $89,648.

The end-of-the-year financial status of the musical reflects, in addition to operating profit, an initial payment of $85,219 in film revenue, plus $10,800 in connection with the sale of the stock rights to Tams-Witmark, and $1,800 from the sale of the Australian rights.

As of Dec. 31, the musical had spent $541 on the projected touring company, which will open next April 24 at the Curran Theatre in Frisco as the opening bill of the local CLOA season, then move to Los Angeles for a seven-week stand at the Philharmonic Auditorium beginning June 5.

Substantial film revenue is still due the musical, which Edward Padula produced in association with L. Slade Brown. The picture rights were sold to Columbia for $850,000 against 10% of the distributor's world gross. The production's 40% share of all film revenue, less 10% commissions of the basic income from the film deal, will come to $306,000.

The film deal specifies that the picture, scheduled to start shooting next fall, is not to be released until after the close of the Broadway run and in no event prior to next November. "Birdie" has a book by Michael Stewart, music by Charles Strouse and lyrics by Lee Adams.

Canadian Broadcasters Back Dominion Festival

Ottawa, Feb. 21.

Previously bankrolled by Calvert's distillery, Canada's 28-year-old Dominion Drama Festival will be backed by members of the Canadian Assn. of Broadcasters this year. CAB is the organization of Canada's indie (non-CBC) radio and television broadcasters.

The festival is set for May 15-20 in Montreal's Comedie Canadienne Theatre. It annually garners more than 100 plays and 2,000 amateur actors, stage crews and scenery specialists, selected through 14 regional festivals. Entries are whittled by adjudication to eight for the finals.

DDF operates on a $80,000 yearly budget. CAB is the major bankroller, but support also comes from municipal, provincial and federal government grants. Yves Bourassa, of Montreal, is DDF president. Dick McDonald, of Ottawa, is g.m.

Montreal Group Closing Theatre With 'Henry IV'

Montreal, Feb. 21.

The Montreal Repertory Theatre, oldest English language legit group in Montreal, preemed Pirandello's "Henry IV" last night (Mon.) as its season finale. The show will also be the last offering for the company in its present location.

The building which houses the small theatre has been sold, and the MRT will have to find a new home for next season. Leo Ciceri has staged the show and the lead.

'Adults' Tag Peps 'Marriage' in Chi

Chicago, Feb. 21.

The "adults only" label still has boxoffice power at times. The local Drury Lane Theatre has had to extend "Marriage-Go-Round," its first non-family show (and expurgated at that) two additional weeks to meet the advance ticket demand. Play opens tonight (Tues.), with Constance Bennett and Hugh Marlowe starring.

The stock theatre, which is always careful to observe the Roman Catholic drama ratings because its patronage is predominantly of the religion, got special dispensation from The Sign magazine to do "Marriage" in a rewritten version. The play's author, Leslie Stevens, had had no part in the rewriting but gave his approval to changes made by Miss Bennett and Drury producer Carl Stohn Jr. The Sign's rating of the comedy was "completely objectionable." It was changed to acceptable, but for adults only.

The show was booked for three weeks, but now will play five.

'Lysistrata' Will Launch Glasgow Group's Season; Too Hot for Edinburgh

Glasgow, Feb. 14.

The Glasgow Citizens Theatre will open its spring season with the Dudley Fitts version of "Lysistrata," by Aristophanes. The Greek comedy classic was withdrawn from the program of the Gateway Theatre, Edinburgh, last season upon the protest of the Church of Scotland.

Other plays set for the Citizens season are "Hedda Gabler," "Great Expectations," in the Alec Guinness adaptation of the Charles Dickens story; T. S. Elior's "Murder in the Cathedral"; Dylan Thomas' "Under Milk Wood"; "A Passage to India," by E. M. Forster, adapted by Santha Rama Rau, and "Break-Down," a new Scot play with music by Stewart Conn.

The group plans a revue as the spring season finale.

CENSOR LONDON 'FINGS' AFTER ONE-YEAR RUN

London, Feb. 21.

"Fings Ain't Wot They Used T'Be," the brash cockney musical by Frank Norman and Lionel Bart, has fallen afoul of the Lord Chamberlain's office after running for just over a year. The government official ordered several immediate cuts and issued fresh directive on how certain roles should be interpreted.

The management's surprise at this unusual step was increased by the fact that the Lord Chamberlain had paid a second, private visit to the show some little time back and expressed his enjoyment. It's thought that the move is not so much to water down the Garrick show but more of a hint to other impresarios that the Department still has firm views on how far a script or a performance can go without overstepping official taboo.

Lord Harewood to Falcon

Glasgow, Feb. 21.

Earl of Harewood, Artistic Administrator of the International Edinburgh Festival, and cousin of Britain's Queen Liz, has joined the Board of Trustees of the new Falcon Theatre Organization here. Move forecasts close cooperation between the Falcon unit and the annual Edinburgh culture festival.

Falcon is currently seeking a $750,000 fund.

Lotsa Nominations by Petition In Equity Factional Election Fight

What appears to be a factional struggle has developed in the approaching annual election in Actors Equity. Although labels are tricky and always a matter of dispute in such situations, the opposing groups seem to be the dissidents and the conservatives.

The contest has resulted from the recent election of a nominating committee of preponderantly liberal leanings. With a number of exceptions, this committee named what are regarded as liberal candidates for officers and council members of the union. The conservatives have subsequently named a partial opposition slate by petition.

The contest, confined almost entirely to the councillor level, covers nearly 50% of 16 of the membership of the ruling body. The election also takes in all officer posts, but opposition there is limited solely to the recording secretary position. Opposing candidates for that assignment are Carl Harms and the longtime incumbent, John Effrat.

Harms was selected for the position by the union's nominating committee, whose slate also includes Ralph Bellamy, for a fourth term as president, Frederick O'Neal, first vice-president; Eddie Weston, second vice-president; Frank Maxwell, third vice-president; Lois Wilson, fourth vice-president, and Royal Beal, treasurer.

Of the nominating committee's officer slate, only Bellamy, Weston and Miss Wilson are running for re-election to the posts they're now holding. Weston, incidentally, is filling the second v.p. slot on an interim basis, having succeeded James Schlader, who resigned several months ago.

Maxwell is currently first veepee and it's understood one of the fac-

(Continued on page 78)

Plans Summer Musicals For San Antonio Park

Will Hussung, currently appearing on Broadway in "Becket," plans producing a 10-week season of musical comedies and operettas in San Antonio next summer, the first there since 1946. The production, to be put on under the banner of the San Antonio Starlite Musical Comedy Theatre, will be presented in the al fresco Sunken Garden Theatre in Breckenridge Park.

The venture will be represented in New York by theatrical agent Don Wortman, who'll handle the casting exclusively. The showcase for the project, a 3,600-seat amphitheatre, was used at one time by the San Antonio Civic Opera Co. Hussung, a native of San Antonio, was instrumental in the reorganization of the San Antonio Little Theatre following World War II.

'Adjustment' Has A $40,000 Profit; Extends 2 Weeks

"Period of Adjustment," which postponed its scheduled Broadway closing last Saturday night (18) for two more weeks at reduced prices, has a profit cushion of about $40,000. The Tennessee Williams play was already in the chips, at least on paper, when it launched its pre-Broadway tour last October. That was on the basis of the pre-production sale of the film rights to Metro.

The Cheryl Crawford presentation gets $99,000 as its share of the basic financial arrangement with the film company. The cost of producing the show was $71,803 and tryout reduced that amount to $64,044 as of the Broadway opening. As of last Dec. 31, the production had received $63,000 in basic film revenue and that, plus a small New York operating profit, gave the venture a net profit of $1,193 at that time.

Another $36,000, representing the balance of the coin due the production as its share of the basic film income, is payable by Metro no later than next Nov. 9. The picture company is also obligated to shell out additional coin on the weeks the production earns a profit. The production's share of that coin, which it had not received at the time, was figured at around $4,000 as of Dec. 31.

Thus, as of the year-end mark, the company had about $40,000 forthcoming in film revenue on top of its $1,193 net profit from legit as of that date. Business has ranged from moderate-to-meagre for the show since its Broadway bow and on the basis of receipts it's possible the play's financial condition hasn't undergone much of a change since the start of the

(Continued on page 76)

'Jet to the Met' Junket Of Denverites to B'way

Denver, Feb. 21.

A six-day "Jet to the Met" showplane package is scheduled to leave here Thursday (23) for New York. It's sponsored by the local Witherspoon-Grimes management firm and the Piero de Luise travel agency. The package, priced at $503.50 per person, has been set up to handle a group of 50 and includes round-trip flight, accommodations at the Hotel Pierre, N. Y., meals and a reception hosted by Lauder Greenway, chairman of the board of the Metropolitan Opera.

The entertainment program will include performances at the Met of "Tunandot," starring Birgit Nilsson, and "La Boheme," in addition to three legit presentations, "Tenderloin," "An Evening with Mike Nichols and Elaine May" and "The Unsinkable Molly Brown." Regarded as being of particular interest to Denver theatregoers is "Molly Brown," which deals with one of the city's most picturesque historical personalities.

Ask Subsidized Theatre To Give Employment To Newly Trained Actors

Glasgow, Feb. 14.

Government-sponsored theatres to provide transitional employment to newly-trained actors and actresses were advocated by Duncan Macrae, addressing the recent annual meeting of Scottish Actors' Equity. Such a project, he said, would help to absorb the surplus in the acting profession.

Macrae, a noted actor and chairman of Scottish Equity, asserted, "The Government must realise the anomaly of the position in which its funds are used for the training of actors, but not for the continuation of their work when they have been trained to do it.

"It should be obvious that it is wrong for the Government to see that actors are trained by educational grants, then not to see that work is provided for them. A new kind of theatre is required to represent the transition between training at a drama school and the great jungle into which they are thrown once they are trained."

Higher salaries for actors are advocated in the annual report of Scottish Equity. "There can be no further sacrifice from actors," the statement argues, noting that whereas in their heyday Scot repertory theatres paid one or two of their leading players $75 a week, the maximum nowadays is nearer $45.

The Scottish Equity membership passed a resolution citing "the disgraceful conditions under which performers in some theatres have to work" and demanding "that all premises where performers are employed" be included in proposed legislation covering conditions in places of employment.

Appoint Bill Ross Head Of Cohasset Tune Tent

Bill Ross, director last summer at the South Shore Music Circus, Cohasset, Mass., will also be managing director of the tent this year, taking over the latter post from David Marshall Holtzmann, who continues as attorney and consultant.

Holtzmann will also continue as managing director of the Cape Cod Melody Tent, Hyannis, Mass.

Off-Broadway Reviews

3 Modern Japanese Plays

Helen Menken presentation of "Sotoba Komachi" and "The Damask Drum," one-act dramas by Yukio Mishima, translated by Donald Keene, and "Hans Crime," one-act drama by Shiga Naoya, translated by Ivan Morris, adapted by Herbert Machiz. Staged by Machiz; music, Teiji Ito. Opened Feb. 3, '61, at Players Theatre, N.Y.; $4.50 top.

SOTOBA KOMACHI

Young Man ..... Teiji Ito
Old Woman ..... Virgilia Chew
Poet ..... Miller Lide
Policeman ..... William Mooney

HAN'S CRIME

Musician ..... Teiji Ito
Clerk ..... Miller Lide
Director of Theatre ..... Leo Lucker
Chinese Assistant ..... John Haveron
Han ..... Glan Sciandra
Judge ..... Alfred Sandor
Lady Han ..... Fiddle Viracola

THE DAMASK DRUM

Iwakichi ..... Leo Lucker
Kayoko ..... Fiddle Viracola
Assistant ..... Teiji Ito
Fujima ..... William Mooney
Toyama ..... Alfred Sandor
Kaneko ..... Glan Sciandra
Madama ..... Virgilia Chew
Hanako Tsukioka ..... June Hunt

Helen Menken, actress and president of the American Theatre Wing, has joined the ranks of off-Broadway producers to present "3 Modern Japanese Plays," at the Players Theatre, N. Y. The one-act dramas were previously done for a limited engagement at the Asia House, N. Y., under the auspices of the Japan Society, and attracted sufficient attention to warrant a commercial attempt.

The plays, which include "Sotoba Komachi" and "The Damask Drum," by Yukio Mishima and "Han's Crime," by Shiga Naoya, are interesting and stimulating theatre of a kind not often available. Unlike the recent visit of the Kabuki to the City Center, the program is presented entirely in English and two of the plays are in modern Occidental dress. Their flavor, nonetheless, is distinctly Japanese and their presentation simple and often-fascinating.

Mishima's dramas are modernizations of two classical Noh plays of the 15th Century. "Sotoba Komachi" is a haunting tale of Oriental wisdom as depicted by a mystical experience between an old woman and a young man in a city park. It is an engrossing piece, well-acted by Virgilia Chew and Miller Lide, with a strange and lyric quality, delicately sustained by Herbert Machiz' direction.

The poignant love of an old janitor for a beautiful and reckless society woman provides the drama in "Damask Drum." Mishima relates his tale simply and directly, bringing out the tortured emotions of the characters. Leo Lucker aptly conveys the old man's torment over the woman who won't respond to his appeals of love, and June Hunt is attractive and credible as the object of his attention.

William Mooney, Alfred Sandor and Glan Sciandra are proper sadistic suitors who send the aged man a drum that will not sound, with instructions to beat it loudly for his love, and Fiddle Viracola is appealing as a sympathetic girl.

"Han's Crime" is a short story by Shiga Naoya, adapted by Machiz from a translation by Ivan Morris. It concerns the trial of a carnival performer for the murder of his wife during their knife-throwing act. Performed in classical Japanese costume, it is an interesting piece in which the husband relates the accident and the events leading up to it without being able to plead innocent or guilty because he is not sure whether he killed his wife on purpose or not. Other witnesses are called while a judge examines and a clerk conducts the trial.

Machiz has provided dynamic direction, including a simulated re-enactment of the murder. Despite a jittery performance by Glan Sciandra as the defendant, the play is engrossing. When on key, the actor tells of his growing hatred for his wife with intensity, and Alfred Sandor is appropriately severe as the judge. John Haveron as the dagger man's Chinese assistant and Lucker as the director of the theatre, are diverting witnesses.

Teiji Ito's incidental music is chillingly atmospheric. *Kali.*

Elsa Lanchester-Herself

Noel Behn & Robert Costello presentation of two-act (18 numbers) revue. Staged by Charles Laughton; settings and lighting, Robert Soule. Stars Elsa Lanchester, features Ray Henderson, Don Dollarhide, pianists. Opened Feb. 4, '61, at the 41st Street Theatre, N. Y.; $4.90 top.

With the appearance of Elsa Lanchester on its off-Broadway stage, the 41st Street Theatre has the aura of intimate British music hall. In a revue entitled "Elsa Lanchester-Herself," the comedienne offers a zestful, polished seemingly-endless collection of atmospheric ditties.

Assisted by Ray Henderson and Don Dollarhide at twin pianos, Lanchester charms her way through the evening with clever manipulation of her colorful costumes and a few simple props. Although seasoned as a performer, she appears less acute in selecting material. The various numbers, including street cries, bawdy ballads, nostalgic remembrances of her former London nitery days and some Cockney bits are interesting and pleasant, but generally unexciting.

Among those credited for the material are Harold Monro, Osbert Sitwell, Allan Herbert, Forman Brown, Herbert Farjeon, Thomas Wolf, Euripides "and others." Miss Lanchester calls herself "a collector of songs" and has assembled the program herself.

To cover her various costume changes, musical intervals are smoothly provided by Dollarhide playing Chopin and Henderson performing Gershwin and original pieces. The latter is musical director and is also responsible for the incidental music used in two numbers. Actor-director Charles Laughton, Miss Lanchester's husband, (billed as "censor"), has staged the show and Robert Soule has provided warm, colorful lighting.

Presented in concert style and embellished with considerable name-dropping and nostalgic rambling, "Elsa Lanchester-Herself" is moderately diverting, but better suited for the club dates and touring shots than for a straight run. *Kali.*

This Is a Play Tonight

Rosemary Murray & Joyce Henry presentation of comedy in three acts by Ferenc Molnar, adapted by John Bettenbender. Staged by Bettenbender; settings and lighting, David Johnston; costumes, Joe Codori. Features Joyce Bulifant, Polly Childs, Laurence Luckinbill, Bob Dishy, Don Penny, Eileen Whyte, Margaret Mason, Ellen Lowe. Opened Feb. 15, '61, at the Theatre Marquee, N. Y.; $4.60 top. Friday-Saturday nights, $3.90 weeknights.

Dorothy Peter ..... Joyce Bulifant
Eva Peter ..... Polly Childs
Mrs. Peter ..... Ellen Lowe
Maid ..... Margaret Mason
Frank Olthi ..... Don Penny
Charlie Paal ..... Bob Dishy
George Fabry ..... Laurence Luckinbill
Housekeeper ..... Eileen Whyte

The play-within-a-play peg Ferenc Molnar used in "The Play's the Thing" retains none of its adhesive qualities in "There is a Play Tonight" in its premiere at the Theatre Marquee.

The late playwright wrote the comedy, or a comedy by that title, in 1940, with an eye for its production by the late Mike Todd, who after viewing the script called it "too whimsical" and dropped his option on it. Whether Molnar subsequently rewrote it isn't known, but the script was found after his death in 1952 by wife, Lili Darvas.

The "acting version" used here is credited to John Bettenbender who has also directed. The extent of the dusting-off job is anybody's guess, but the result is sadly apparent. The thin, tricky plot is squeezed dry of any attractiveness it might have had through inept staging and lack of an interpretive style traditionally essential in a Molnar comedy. Whimsy becomes obvious machination and the antiquated, unwieldy dialog clashes with the actors' contemporary and unimaginative delivery.

The story concerns a young Viennese feminine would-be playwright who decides to write a script which will entice a gay rascal-about-town away from his fiancee and into the arms of her smitten younger sister. She borrows an artist-friend's studio for the play's locale, and recruits a tippling actor as the villain of the piece. The plot backfires when the young roue falls in love with the dramatist, and after a last-act of indecision, she's with him.

The intended farce emerges incongruously as a sort of a "Junior Miss" vehicle for Joyce Bulifant, who plays the would-be scripter in an exorbitant and hardworking fashion. In supporting roles, Polly Childs smiles and poses prettily as the vapid younger sister, Don Perry is properly diffident in the pot-luck part of the artist-admirer, and Charlie Paal is the play's only laughgetter as a hammy, drunk actor.

Laurence Luckinbill, as the rake called upon to be either enthusiastic or incredulous, comes through enigmatic. In a small part of the girls' bemused mother, Ellen Lowe does well.

David Johnston's sets are charmingly appropriate and Joe Codori's amusing and attractive costumes deserve a better vehicle.

The comedy derives its title from Shakespeare's "Hamlet" Act III. *Jaal.*

Cicero

Norman Seaman, Win Sharples Jr. & John Ben Tarver presentation of two-act drama by Upton Sinclair. Staged by Tarver; settings, Jack A. Cornwell; lighting, Jules Fisher; costumes, William Hargate; music, Elliot Kaplan. Features James Forster, Kay Chevalier, Michael del Medico, Joseph Hammer, Bella Jarrett, Harvey Jason, Neil Vipond. Opened Feb. 8, '61; at the St. Marks Playhouse, N. Y.; $4.50 top.

Xanthus ..... Rod Armstrong
Tiro ..... Michael del Medico
Terentia ..... Bella Jarrett
Cicero ..... James Forster
Atticus ..... William Harrold
Gallus ..... Joseph Hammer
Clodius ..... Harvey Jason
Catullus ..... Neil Vipon
Maid ..... Siena Clark
Women of Festival ..... Alice Drummond, Ann Silverman, Felicia Lipshes
Clodia ..... Kay Chevalier
Servant ..... Alice Drummond
Herennius ..... Ken McLean

As any highschool student knows, Cicero was a garrulous Roman. Lest there be any doubt about it, producers Norman Seaman, Win Sharples Jr. and Ben Tarver are presenting Upton Sinclair's "Cicero," at the St. Marks Theatre.

This is a long and windy account of the orator-statesman-philosopher's rise and fall in Roman politics, spiced with translations from some of his speeches and writings. Sinclair's concern lies with the man, and the plot often seems secondary, merely an excuse for Cicero's speechifying. The novelist-playwright's reverance for historical detail often tends to make Cicero appear a vain, cool windbag rather than a forceful, provocative figure.

The drama contains an interesting parallel to contemporary life and politics, although it makes no attempt at parody. The orator's primary concern is for the health and stability of Rome, but his long-winded attempts to apply the example of the fall of Greece to the policy of his own country alienate the Roman powers, and he is eventually eliminated for defending Brutus after Caesar's assassination.

"Cicero" has eloquence and drama, but also interludes of tedium. In the title role, James Forster proves a stirring and spirited orator, and although he is less satisfactory in his personal scenes with family and acquaintances, he sustains the taxing role effectively. Michael del Medico is convincing as a faithful Greek servant and Joseph Hammer gives a well-balanced performance as friend and guard.

Bella Jarrett is good as the wife and Kay Chevalier is decorus and appealing as a high-born seductress. Neil Vipond does a fine job as Catullus the poet, and Harvey Jason is credible as a friend turned adversary.

Tarver has staged the proceedings with restraint, not fully utilizing Jack A. Cornwell's spacious and simple setting. Jules Fisher's lighting is dramatic and William Hargate's costumes provide the Roman touch. Elliot Kaplan's music is elaborate and effective. *Kali.*

(Moves tonight (Wed.) to the East 74th Street Theatre.)

The King of the Dark Chamber

Van Joyce & Harold Leventhal, in association with Patricia Newhall, presentation of three-act drama by Rabindranath Tagore. Staged by Krishna Shah; settings, Bill Demos; lighting, Stephen Patestrank; choral arrangements, Robert Kelst; choreography, Bhaskar; properties, Cletus Van Dresen; headdresses and jewelry, Anna Paulina; costumes, Lyn Carroll; sound effects, Bryant O. Berberian; stylization, Letici Ray; makeup, Don Rosenberg. Features Bhaskar, Surya Kumari, Brock Peters. Opened Feb. 9, '61, at the Jan Hus House, N. Y.; $4.90 top.

Thakurdada ..... Bhaskar
1st Citizen ..... Dino Laudicina
Viruprakash ..... Milton Luchan
Vishnu ..... Robert Dagny
Khumba ..... Robert Manuel
Madhav ..... Regan Durrant
Vijaya ..... Tomi Wortham
2d Citizen ..... Rhani Sanford
Hadrasen ..... Bill Collins
Herald ..... Victor Carter
Suvarna ..... Noel Schwartz
Queen Sudarshana ..... Surya Kumari
Surangama ..... Rahila
King ..... Brock Peters
King of Avanti ..... Milton Luchan
King of Kanchi ..... Bruce Glover
King of Koshala ..... Robert Manuel
Rohini ..... Madhur Jaffrey
Minister ..... Robert Dagny
King of Kamya Kuhla ..... Dino Laudicina
King's Cosmic Dancer ..... Bhaskar

The pagentry, style and color of India are on display at the Jan Hus House, where Rabindranath Tagore's "The King of the Dark Chamber" is being presented. Like

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Asides and Ad-Libs

The announcement that **Frederick Loewe** is taking the next 12 to 18 months off to rest up after his "arduous" two years composing the score for "Camelot" has sparked trade speculation whether that means a split with librettist-lyricist collaborator **Alan Jay Lerner**. If not a divorce, perhaps a trial separation. There's been further talk about a possible teamup of Lerner with **Richard Rodgers**. However, the latter has announced that he wants to write his own lyrics for his songs hereafter, and the music business scuttlebutt is that he has done a tiptop job with the words for his three new numbers for the forthcoming 20th-Fox remake of "State Fair."

Speaking of scores, "Tenderloin" is beginning to seem shockingly underrated. After a couple of hearings of Capitol's two jazz albums of the **Jerry Bock-Sheldon Harnick** tunes, a Dixieland version by **Phil Napoleon's** band and a more orthodox treatment by **Nelson Riddle's** orchestra, the songs are familiar and therefore more enjoyable. Except for the lack of a strong ballad, it's an excellent score.

New York's Mayor **Robert F. Wagner**, always a ready shill for press-agent gimmicks, has declared next Sunday (26) as "Circle in the Square Theatre 10th Anniversary Day." However, the official "proclamation" and the publicity handout for the stunt, doesn't mention the location of either the original or the present location of the off-Broadway house. While he's in a theatrical mood, Hizzoner might designate income tax return filing deadline, April 15, as "Boxoffice Ice Day."

The Playboy Advisor department of Playboy mag received a query, "Everytime a Broadway play or musical opens as a big smash, all the tickets for months ahead are gone, I read the first-night reviews, but even the next day it seems too late to get good seats right away. Is there any way to tell in advance when a show is going to be a hit?—T. D., Newark, N. J.

The mag answered,

"You can usually buy the theatrical weekly VARIETY *on newsstands in most metropolitan areas.* VARIETY *reviews shows when they are tried out in Philadelphia, New Haven, etc., and its estimates are indicative of whether there a winner on the way. This may not always be of help, however, as benefits and theatre clubs quite often have the inside track on seats for the best shows during their opening months. You might start using a reputable ticket broker on a regular basis for all your ticket purchases, so that when you do want seats for an early performance of a hit show, he'll be happy to help you."*

A group from Denver, the locale of "The Unsinkable Molly Brown," will arrive Feb. 25 in New York to attend the musical . . . Contralto **Marian Anderson** has been made a trustee of The Experiment in International Living, an organization headquartering in Putney, Vt., for fostering understanding among people of different nations and races . . . Dancer-actress **Joan McCracken** is spending the winter (that's right) on Fire Island.

Beth Sully Fairbanks Whiting, who was widowed last week when her actor-husband, **Jack Whiting** died at 59, was mentioned in the 55th Anni byline article by **Gaston Bell**, former leading man living at Woodstock, N. Y. Talking of the spring of 1907, Bell wrote, "There was a girl in the booth dispensing soap manufactured by her dad. Her name was Beth Sully and her beau was Douglas Fairbanks. Her granddaughter, the child of **Doug Jr.**, was married just the other day." It is to be further recalled that Whiting was the romantic juvenile in "The Ramblers" which starred Clark & McCullough and featured the late Marie Saxon, mother of **Syd Silverman**, present publisher of VARIETY.

Reginald Allen, recently appointed a member of the N. Y. State Council of the Arts, was incorrectly billed in a story from Albany in last week's issue as general manager of the Metropolitan Opera. He was actually business manager of the Met, but resigned last year to become executive director for operations of the Lincoln Center for the Performing Arts, N. Y. . . . According to the publicity, "There Is a Play Tonight," the posthumous comedy by Ferenc Molnar produced off-Broadway last week, was written in 1946 and was discovered after the Hungarian author's death in 1952 by his actress-wife **Lili Darvas**. However, the old N. Y. Times and the old Sun reported Oct. 1, 1940, that the playwright was completing a new comedy, titled "There—" and that the late Michael Todd planned to produce it. As outlined in the announcements, the story was similar to "There Is a Play Tonight."

"The theatre has lost its popular appeal. It's full of anger, and it's full of amateurs who perform for the delight of each other. I'd like to see the return of a popular theatre. Give me the people who don't go to the theatre nowadays, and you can have all the ones who do. Our show has something to say, but it says it in terms of tears and laughter, not in anger."—**Cedric Hardwicke**, costar with **Gertrude Berg** of the touring "A Majority of One," as quoted by columnist **Will Jones** in the Minneapolis Tribune.

"In every country you act in, you have always to prove that you are a real pro. When you arrive, they look at you. When they see you work, they decide. In our metier, you must remember you have to begin all over again every time. When I hear the people say, 'She is a pro,' then I know it is all right."—French actress **Francoise Rosay**, costar of "Once There Was a Russian," as quoted in the Talk of the Town section of the New Yorker mag.

Countess Maria Trapp, head of the family of Austrian singers depicted in the Broadway hit, "Sound of Music," and the 20th Century-Fox film, "The Trapp Family," was injured in an accident at Stowe, Vt., while her son, Johannes, a Dartmouth College student, was giving her skiing instructions. She suffered a compressed fracture of a vertebra. In 1959 she broke one arm in a fall and last summer suffered a broken arm and fractured kneecap in an auto mishap.

Ann Konell's name is back on the program at the Met Opera as librettist of the new "Martha." She had ordered it off previously. Not generally known that this was her second adaptation of the "Martha" libretto, having done it in 1939 with the late **Vicki Baum**.

Looking backward at Broadway 50 years ago, this week's openings included "Seven Sisters," an adaptation of a Hungarian farce, with a cast including Laurette Taylor and Shelley Hull, at the Lyceum Theatre, and "The Happiest Night of His Life," a musical with **Victor Moore** and James C. O'Neill, at the Criterion. The openings 10 years ago this week included the D'Oyly Carte Opera with its Gilbert & Sullivan repertory, and the premieres of two flops, "High Ground," by **Charlotte Hastings**, at the 48th Street (since demolished) and "The King of Friday's Men," **Michael J. Molloy**, at the Playhouse.

London Bits

London, Feb. 21.

Audrey Jeans will play the femme lead in the touring "Tony Hancock Show," which hits the road March 6.

Aithna Gover takes over from **Deidre O'Malley** when **Noel Coward's** "Waiting In The Wings" sets off on a post-London tour.

The Amorous Prawn," with **Evelyn Laye**, has just notched its 500th performance and "The Bride Comes Back," with **Cicely Courtneidge** and **Jack Hulbert**, has hit the century mark at the Vaudeville.

Bill Bevir, Linnit & Dunfee pressagent, is teaming up with Baron Moss Ltd., for special duties on **Michael Codron's** current productions.

U. S.-born actress **Dorothy Dickson**, currently vacationing in Thailand, has inherited $100,000 from the estate of Mrs. C. B. Cochran, wife of the late West End producer.

Rita Tushingham, the unknown picked as lead for the film, "A Taste Of Honey," is to be in the next Royal Court show, "The Changeling."

B'way Improves; 'Bye Bye' $41,552, 'Irma' $43,356, 'Music Man' $36,984, 'Gypsy' $49,358, 'Fair Lady' $33,728

Business climbed last week for most Broadway shows, with the increases particularly hefty for musicals. Some of the sluggish straight plays also got a lift. Sellouts last week included "Camelot," "Do Re Mi" and the City Center presentation of "Faust, Part I."

In the case of "Camelot," the gross for last week reflects a deduction of about $1,600 to cover refunds to ticket-holders unable to attend performances last Feb. 3-4 because of the snowstorm at that time. Although the City Center potential capacity is higher than the gross recorded for last week, the take represents a sellout on the seats up for sale. The house held off on peddling upper balcony ducats, since it was figured the voices wouldn't reach there from the stage.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (14th wk; 108 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $37,452.

Last week, $36,618.

All the Way Home, Belasco (D) (12th wk; 93 p) ($6.90-$7.50; 967; $38,500). Previous week, $20,856 with Play of the Month Guild subscription.

Last week, $19,716 with Play of the Month Guild subscription.

Becket, Royale (D) (20th wk; 153 p) ($6.90-$7.50; 1,050; $45,507) (Laurence Olivier, Anthony Quinn). Previous week, $35,363 with twofers.

Last week, $35,672 with twofers.

Best Man, Morosco (D) (46th wk; 360 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $20,295.

Last week, $21,327.

Bye Bye Birdie, Shubert (MC) (44th wk; 344 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $35,694.

Last week, $41,552.

Camelot, Majestic (MC) (11th wk; 89 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $83,629 with parties.

Last week, $82,417.

Critic's Choice, Barrymore (C) (10th wk; 77 p) ($6.90-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $29,380.

Last week, $25,575.

Do Re Mi, St. James (MC) (8th wk; 64 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $70,363.

Last week, $71,040.

Evening With Mike Nichols and Elaine May, Golden (R) (19th wk; 155 p) ($6.90-$7.50; 773; $30,439). Previous week $26,736.

Last week, $25,709.

Fiorello, Broadhurst (MC) (64th wk; 508 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $39,355.

Last week, $42,104.

Gypsy, Imperial (MC) (84th wk; 662 p) ($8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $45,836 with twofers.

Last week, $49,358 with twofers.

Irma La Douce, Plymouth (MC) (21st wk; 164 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week $40,042.

Last week, $43,356.

Miracle Worker, Playhouse (D) (69th wk; 548 p) ($6.90-$7.50; 994; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $18,420.

Last week, $17,284.

Music Man, Broadway (MC) (165th wk; 1,311 p) ($8.05; 1,900; $73,850). Previous week $30,646 with twofers.

Last week, $36,984 with twofers.

My Fair Lady, Hellinger (MC) (257th wk; 2,047 p) ($8.05; 1,551; $69,500). (Michael Allinson, Margot Moser). Previous week $30,222.

Last week, $33,728.

Period of Adjustment, Hayes (CD) (15th wk; 116 p) ($6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $19,006. Production, scheduled to end its run last Saturday (18), has extended its engagement to March 4 at a reduced scale ranging from $1.80 to $3.60.

Last week, $15,480.

Rhinoceros, Longacre (CD) (6th wk; 48 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $24,701.

Last week, $25,137.

Show Girl, O'Neill (R) (6th wk; 44 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $26,846.

Last week, $27,337.

Sound of Music, Lunt-Fontanne (MD) (62d wk; 492 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $71,575.

Last week, $73,616.

Taste of Honey, Lyceum (D) (20th wk; 159 p) ($6.90; 955; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $17,686. Moved last Monday (20) to the Booth.

Last week, $18,042.

Tenderloin, 46th St. (MC) (18th wk; 144 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $45,213 with twofers.

Last week, $43,925 with twofers.

Tenth Man, Ambassador (D) (67th wk; 527 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $15,817 with twofers.

Last week, $16,498 with twofers.

Toys in the Attic, Hudson (D) (51st wk; 400 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $15,386 with twofers.

Last week, $18,539 with twofers.

Under the Yum Yum Tree, Miller's (C) (14th wk; 109 p) ($6.90-$7.50; 912; $30,486). Previous week, $10,454.

Last week, $11,566.

Unsinkable Molly Brown, Winter Garden (MC) (18th wk; 124 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $58,411.

Last week, $58,172.

Wall, Rose (D) (19th wk; 151 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $12,478 with twofers.

Last week, $15,211 with twofers.

Miscellaneous

Octoroon, Phoenix (D) (4th wk; 29 p) ($4.60; 1,150; $20,382). Previous week, $11,098.

Last week, $9,010.

Closed Last Week

Faust, Part I, City Center (D) (2d wk; 16 p) ($3.95; 3,090; $80,000). Previous week, $63,490. Ended limited two-week run last Sunday (19).

Last week, $65,988.

Midgie Purvis, Beck (C) (3d wk; 21 p) ($6.90-$7.50; 1,200; $48,000) (Tallulah Bankhead). Previous week, $8,787. Closed last Saturday (18) at an estimated $175,000 loss on a $125,000 investment.

Last week, $10,022 for nine performances with extra matinee Friday (17).

Once There Was A Russian, Music Box (C) (1st wk; 1 p.) $6.90-$7.50; 1,101; $49,107) (Walter Matthau, Francoise Rosay, Albert Salmi, Julie Newmar).

Closed last Saturday night (18) at an estimated $150,000 loss on a $120,000 investment after opening that evening to two favorable reviews (Chapman, News; McClain, Journal-American) and five unfavorable (Aston, World-Telegram; Coleman, Mirror; Crist Herald Tribune; Taubman, Times, Watts, Post).

Last week, $5,254 for opening performance and one preview.

Resumed This Week

Wildcat, Alvin (MC) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball).

Resumed last Monday night (20) after a fortnight's layoff.

Opening This Week

Comedie Francaise, Center (Rep) ($3.95; 3,090; $80,000).

S. Hurok, by arrangement with the French Government and under the auspicies of the City Center of Music & Drama, presentation of the Comedie Francaise in a repertory of five French-language productions. Began three-week limited engagement last night (Tues.).

Come Blow Your Horn, Atkinson (C) ($6.90-$7.50; 1,090; $43,522).

William Hammerstein and Michael Ellis presentation of play by Neil Simon. Opens tonight (Wed.).

Mayor Moore Readying New 'Spring Thaw' Revue

Toronto, Feb. 21.

Mayor Moore, original producer-director of the "Spring Thaw" revue series, has purchased the name-rights to the show from the New Play Society and will open a new edition here March 30. Rehearsals began yesterday (Mon.). Seven Ontario cities will be included in a two-week preliminary tour.

The sketches for the revue are by Johnny Wayne and Frank Shuster, Canadian comics on the Ed Sullivan television show; Pierre Berton columnist on the Toronto Star and author of the "Klondike" tv series, and Lynn Howard, Robert Fulford, Ben Lappin and Allan Manings, contributors to former "Spring Thaw" productions.

Alan Lund is in charge of choreogrpahy and John Fenwick is providing original music. Set so far for the cast of nine are Peter Mews, Barbara Hamilton, Dave Broadfoot, Jean Templeton, Jack Duffy and Betty Ferguson.

Moore started the "Spring Thaw" revues, which spoof Canadian mores, as a substitute show to fill a Toronto theatre he had rented to present Hugh Kemp's adaptation of Hugh MacLennan's "Two Solitudes." Kemp was unable to complete the show in time the scheduled opening.

Canadian Ballet $19,707 For 3d Week in Toronto

Toronto, Feb. 21.

National Ballet of Canada grossed a fair $19,707 last week, its third, at the 1,525-seat Royal Alexandra Theatre here. The potential gross capacity was $29,000 at the house scaled to a $3 top weeknights and $3.50 weekend evenings.

The previous week's take was $18,674.

TOURING SHOWS

(*Feb. 19-March 5*)

Andersonville Trial—Municipal, Pueblo (19); High School, Grand Junction (20); Capitol, Yakima (23); Queen Elizabeth; Vancouver (24-25); Paramount, Portland, Ore. (27-28); Temple, Tacoma (1); Fox, Spokane (2); Orpheum, Seattle (3-4).

At the Drop of a Hat—Shubert, Det. (20-25); O'Keefe, Toronto (27-4).

Big Fish, Little Fish (tryout)—Locust, Philly (27-4).

Devil's Advocate (tryout) — Forrest, Philly (21-4).

Far Country (tryout)—Shubert, New Haven (1-4).

Fiorello (2d Co.)—O'Keefe, Toronto (20-25); Capitol, Ottawa (27); Stanley, Utica (28-1); Rajah, Reading (2); Lyric, Allentown (3); Masonic, Scranton (4-5).

Five Finger Exercise—Hartford, L. A. (21-4).

Flower Drum Song — Shubert, Chi (20-4).

Happiest Girl in the World (tryout)—Shubert, New Haven (20-25); Shubert, Philly (27-4).

Hostage—Civic, Chi (20-4).

J. B.—New Downtown Municipal, Dallas (19); Aud., Oklahoma City (20); College Aud., Texarkana (21); Music Hall, Fulton (23-24); Aud., Lafayette, La. (25); Fine Arts Aud., Nacogdoches, Tex. (27); Aud., Shreveport (28); Municipal, El Dorado, Ark. (1); U. of Mississippi, Oxford (2); Ellis, Memphis (3); Central Sr. High School, Springfield, Mo. (4); Municipal, Tulsa (5).

La Plume de Ma Tante—Riviera Hotel, Las Vegas (19-5).

Majority of One—American, St. L (20-25); Ford's, Balto (27-4).

Mark Twain Tonight—Air Force Academy, Colorado Springs (26); Arcadia, Wichita (28); Phipps, Denver (2-3).

Mary, Mary (tryout)—Wilbur, Boston (20-4).

Midsummer Night's Dream—National, Wash. (20-25, closes).

Music Man (2d Co.)—Robinson Memorial, Little Rock (21-25); Ovens, Charlotte (27-4).

My Fair Lady (2d Co.)—Shubert, Boston (20-4).

Once Upon a Mattress (Hurok)—Erlanger, Philly (20-25); Colonial, Boston (27-4).

Once Upon a Mattress (bus-and-truck)—Del Mar, Corpus Christie (20); Municipal, Harlingen, Tex. (21); McAllen, San Antonio (22-24); Will Rogers, Ft. Worth (25); Warner, Oklahoma City (27-28); Miller, Wichita (1-2); Memorial, Wichita Falls (3); Municipal, Lubbock (4).

Pleasure of His Company—American, Roanoke (20-21); Marine Corps Air Station, Cherry Point, N. C. (22); Municipal, Savannah (23); Ritz, Valdosta, Ga. (24); Royal, Columbus, Ga. (25); Temple, Birmingham (27-28); City Aud., Pensacola (1); Tower, Atlanta (2-4).

Raisin in the Sun—Aud., St. Paul (20-25); Blackstone, Chi (27-4).

Sound of Music (2d Co.)—Riviera, Det. (27-4).

13 Daughters (tryout)—Shubert, Philly (20-25, moves to N. Y.).

Road Smooth for Most Entries; 'Fiorello' Big $78,123 in Toronto; 'Devil's' 31G, 'Mary' $25,951, Boston

The road was generally healthy last week. The touring edition of "Fiorello" shot up to top-grosser position in the first week of a fortnight's stand at the O'Keefe Centre, Toronto.

Philadelphia and Boston were both busy, the former with four shows and the latter with three.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BIRMINGHAM

Music Man, Municipal (MC-RS). Previous week, $65,095.

Last week, $58,091 for nine performances.

BOSTON

Devil's Advocate, Colonial (D-T) (2d wk) ($4.95-5.50; 1,550; $44,000) (Leo Genn, Sam Levine, Edward Mulhare). Previous week, $27,000 with Show of the Month Club subscription.

Last week, nearly $31,000.

Mary, Mary, Wilbur (C-T) (1st wk) ($4.95-$5.50; 1,241; $33,699) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $27,674 for five performances, Shubert, New Haven.

Opened here Feb. 13 to five endorsements (Doyle, American; Durgin, Globe; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler) and one yes-no (Norton, Record).

Last week, $25,951 with Theatre Guild-American Theatre Society subscription.

My Fair Lady, Shubert (MC-RS) (7th wk) ($6.50-$7 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $66,470.

Last week, $66,211.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (14th wk) ($5.50-$6.60; 2,100 $67,613;). Previous week, $52,966.

Last week, $50,176.

CINCINNATI

Majority of One, Shubert (C-RS) ($4.55-$5.10; 2,100; $60,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $26,715, eight-performance split.

Last week, $32,198 with TG-ATS subscription.

DETROIT

At the Drop of a Hat, Shubert (R-RS) (1st wk) ($4; 2,000; $27,000) (Michael Flanders, Donald Swann). Previous week, $32,394 with TG-ATS subscription, Blackstone, Chicago.

Last week, $15,003 for seven performances with TG-ATS subscription.

PHILADELPHIA

Come Blow Your Horn, Walnut (C-T) (3d wk) ($4.80-$5.40; 1,360; $33,000). Previous week, $23,076.

Last week, $32,859.

Hostage, Forrest (CD-RS) ($4.80-$5.40; 1,760; $46,000). Previous week, $29,500, Her Majesty's, Montreal.

Opened here Feb. 13 to three endorsements (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $26,465.

Once Upon a Mattress, Erlanger (MC-RS) (1st wk) ($5.50-$6.50; 1,894; $57,000) (Dody Goodman, Buster Keaton). Previous week, $28,377 with TG-ATS subscription, Ford's, Baltimore.

Opened here Feb. 13 to three favorable notices (De Schauensee, Bulletin; O'Brien, News; Wilson, Inquirer).

Last week, $16,888.

13 Daughters, Shubert (MC-T) (3d wk) ($6-$7.50; 1,876; $69,000) (Don Ameche). Previous week, $36,800.

Last week, $38,281.

ST. LOUIS

Raisin in the Sun, American (D-RS) (Claudia McNeil). Previous week, $21,529, five-performance split.

Last week, $39,005 with TG-ATS subscription.

TORONTO

Fiorello, O'Keefe (MC-RS) (1st wk) ($5.50-$6; 3,200; $102,000). Previous week, $56,782 with TG-ATS subscription, Hanna, Cleveland.

Last week, $78,123 with O'Keefe subscription.

WASHINGTON

Midsummer Night's Dream, National (C-RS) ($4.50-$5.50; 1,685; $44,343) (Bert Lahr). Previous week, $26,617 for seven performances with TG-ATS subscription, Playhouse, Wilmington.

Opened here Feb. 13 to three unfavorable reviews (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $27,807 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $19,846 for seven performances with twofers, O'Keefe, Toronto.

Last week, $18,297 for five performances: E. Illinois U., Charleston, (Monday (13), one, $1,854; Orpheum, Davenport, Tuesday (14), one, $6,834 with Broadway Theatre League subscription; Civic, Omaha, Wednesday (15), one, $1,445; Music Hall, Kansas City, Thursday (16), one, $4,600; Municipal, Sioux City, Friday (17), one BTL, $3,564.

Five Finger Exercise (D-RS) (Jessica Tandy, Roland Culver). Previous week, $22,889 with TG-ATS subscription, American St. Louis.

Last week, $19,821 for five performances: KRNT, Des Moines, Tuesday (14), one, $2,451; Auditorium, Denver, Thursday - Saturday (16-18), four, $17,370 with TG-ATS subscription.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $22,319, six-performance split.

Last week, $31,053 for six performances: Civic, Lubbock, Tex., Monday (13), one BTL, $5,495; Sewell, Abiline, Tuesday (14), one, $3,282; Municipal, San Angelo, Wednesday (15), one, $5,100; Municipal, Austin, Thursday (16), one BTL, $6,357; New Downtown Municipal, Dallas, Friday-Saturday (17-18), two BTL, $10,819.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $33,301, six-performance split.

Last week, $39,625 for seven BTL performances: Memorial, Shreveport, Monday (13), one, $5,284; City Auditorium, Beaumont, Tuesday (14), one, $5,889; Auditorium, New Orleans, Wednesday-Saturday (15-18), five, $28,452.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $22,004, six-performance split.

Last week, $21,804 for four performances: McMahon, Lawton, Sunday (12), one, $2,599; Miller, Wichita, Monday-Tuesday (13-14), one BTL, $8,505; Indiana U., Bloomington, Friday (17), one, $5,350; Quimby, Ft. Wayne, Saturday (18), one, $5,350.

'New' Parsons, Hartford, Finally Being Wrecked

Hartford, Feb. 21.

The Parsons Theatre, once a regular stand for touring legit shows, is being torn down as part of a wholesale demolition project for the new East-West Highway to run through this state capital. Only one wall remains of the 1,260-seat house.

The Parsons, originally a church, played a steady string of Broadway productions in the pre-World War I era, but switched to burlesque and under a succession of names subsequently offered such varied fare as films, wrestling, summer stock and occasionally touring shows. It was refurbished about 10 years ago and, as the New Parsons had a brief flurry of legit bookings.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

David Merrick. 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. Indicate voice range.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1932). Parts available for several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual character; baritone, 50, charming, personality, wide vocal range, handsome; soprano, 45-50, sophisticated, cold; man, 26, Ivy League type, cold singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre. Auditions Monday (27) for Equity singers, boys with Ivy League appearance, at 10 a.m. and girls with secretarial appearance, at 2 p.m.; Tuesday (28) for open call singers same types and schedule; at the Lunt-Fontanne Theatre (205 W. 46th St., N. Y.).

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Mandingo" (D). Producers, Billy Baxter & Edward Friedman (Astor Hotel, Broadway & 44th St., N.Y.; JU 6-3000). Parts available for identical twin Negro boys, 11 or 12. Mail photos and resumes above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Night of the Iguana" (D). Producers, Charles Bowden & H. Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630). Available parts: ingenue; leading lady, 25; two Mexican boys, 17; German character man, 60; German girl, 22; German man, 30; Mexican man, 25; character man, 35. All are for understudies or replacements. Mail photos and resumes, above address. Do not phone or visit the office.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Oliver" (D). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-12, who dance, sing and look British. Mail photos and resumes c/o Michael Shurtleff, above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40 W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman. Available parts: several girls, 15-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, military, regal; man, 40's, easygoing, aristocratic; buxom, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Call Me by My Rightful Name" (D). Producer, Judith Rutherford (31 Grove St., N.Y.; OR 5-1854). Parts available for man and woman, 40-50, as understudies. For appointment, contact Dorothy Fowler, above number.

"Feast of Panthers" (D). Producer, John Bowman (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: character man for role of Oscar Wilde; femme, 26-30, slight, pretty, sensitive; man, 40-50, slim; man, 20-22, gracious; man tall, austere, hawk-like stare; man, 50-60, large, kindly; four interpertive dancers. Mail photos and resumes, above address.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address, or phone Rusti Moon, OR 4-9382, for interview appointment.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Premise" (C). Producers, Theodore J. Flicker, Allen Mankoff & David Carter (154 Bleecker St., N.Y.; LF 3-5020). A second company of the improvisational group is being formed. Audition appointments being arranged by Zev Putterman, of above number.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (Theatre East, 211 E. 60th St., N.Y.; TE 2-9220). Parts available for several men, 30-50, as understudies. Bring photos and resumes to above address, 6-7:30 7:30 p.m., tomorrow (Thurs.) and Friday (24).

"Worm in Horseradish" (C). Producers, Dorothy Olim & Gerald Krone (785 West End Ave., N.Y.; UN 6-1220). Part available for Jewish type character man, 50. Call above number for appointment.

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Part available for replacement for Juanita Hall. Contact Edward Blum, above address.

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7111). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephan Slane (27 W. 55th St., N.Y.; CI 6-7257). Parts available for male and femme Equity musical performers, principals and chorus, and apprentices. Mail photos and resumes, above address. New York auditions will be held beginning April 3, through agents only.

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. Mail photos and resumes, c/o Richard North Gage, above address.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six female Equity dramatic performers and several non-paid apprentcies. Mail photos and resumes, above address. Season opens June 20.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-5446). Parts available for male and femme musical principals. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only, and Chicago auditions will be conducted March 10-12, at the Pat Stevens Studios (22 W. Madison St.).

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address. Ensemble auditions will be held late in February.

JONES BEACH, N. Y.

"Paradise Island" (MC). Producer, Guy Lombardo (c/o Mayor, 635 Madison Ave., N. Y.; PL 1-5420). Parts available for Hawaiian specialty acts and attractive femme singer-dancers. Mail photos and resumes c/o Arnold Spector, above address.

KALAMAZOO, MICH.

Playhouse Kalamazoo. Producer, Alexander Morr (P.O. Box 1832, Cleveland 6, Ohio). Parts available for male and femme musical comedy performers apprentices and ensemble. Mail photos and resumes c/o above address.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

Jean Leslie Players. Producer, Jean Leslie (1270 Sixth Ave., N.Y.; PL 7-3921). Parts available for male and femme character actors and juveniles. For appointment, phone above number, 3-7 p.m. daily. Group tours mountain resorts in summer.

TOURING

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: Tessie Tura, Weber, Uncle Jocko, Agnes, Hollywood blondes, Miss Cratchitt. Mail photos and resumes to Michael Shurtleff, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th St., N. Y.; PL 7-5100).

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520).

"Far Country" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290).

"Hamlet" (D). Producer, Phoenix Theatre (198 Second Ave., N.Y.; OR 4-7160).

OFF-BROADWAY

"Cry of the Raindrop" (D). Producers, Kelsey Marechal & Seymour Litvinoff (10 E. 53d St., N.Y.; PL 2-0430).

"Five Posts in the Market Place" (D). Producer, Repertory Co. of the Gate Theatre (162 Second Ave., N. Y.; OR 4-7160).

"Galgenhumor" (D). Producers, Norman Twain & Helen Kamber (1501 Broadway, N.Y.; BR 9-7235).

"Ladies Night in a Turkish Bath" (C). Producer, Harold E. Lawrence (319 Main St., East Orange, N.J.; area code 11, OR 4-8432).

"Roots" (D). Producer, Norman Twain (40 E. 72d St., N. Y.; TR 9-1190).

"Worm in Horseradish" (C). Producers, Dorothy Olim & Gerald Krone (785 West End Ave., N.Y.; UN 6-1220).

TOURING

"Broadway USA-'61" (R). Producer, John Effrat (1619 Broadway, N.Y.; CO 5-6440).

"Sound of Music" (MD). Producers, Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; MU 8-3640).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Defenders" (dramatic series). Producer, Herbert Brodkin (Plautus Prods., 44 E. 53d St., N. Y.; PL 1-2345). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All applicants must bring SAG membership cards.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35. Mail photos and resumes, c/o Jeanette Kamins, above address.

Miscellaneous

American Mime Theatre. Managing Director, Paul Curtis (192 Third Ave., N. Y.; SP 7-1710). Parts available for Equity character man and young leading lady with movement background.

U.S. Military-Sponsored Theatre Group Slapped

Frankfurt, Feb. 14.

The local Frankfurt Playhouse, U. S. military-sponsored theatre group which has been presenting English lingo plays with a mixed cast of military assigned to temporary duty as actors, housewives and civilians not connected with the military, and some German participants, has just received a kick in the pants. Plan to present "A Streetcar Named Desire" was hit when the play was kicked off the list, with news that "the army will select six plays each year for the group to perform."

The group has been widely touted in American military newspapers and in local German papers, as benefiting German-American relations in that it offers German actors a chance to work with the Americans in putting on U. S.-language plays, and it invites both Americans and Germans to attend the productions. The playhouse got another boot when the Frankfurt Post commander Col. Ellis D. Blake banned the Germans and the Americans who are not connected with the military from appearing in productions.

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N. Y. and Road Theatre Managers

House manager assignments for the 1960-61 season for theatres in New York and out-of-town are as follows:

NEW YORK

Alvin, Al Jones; **Ambassador**, Arthur Singer; **ANTA**, Norman Maibaum; **Atkinson**, Ben Boyar; **Barrymore**, Edward Dowling; **Beck**, Louis Lotito; **Belasco**, David Rogers; **Booth**, Frank O'Connor; **Broadhurst**, Bernard Clancy; **Broadway**, Fannie Comstock; **City Center**, Edward Haas; **Cort**, John Shubert; **54th St.**, Jack Del Bondio; **45th St.**, Elliot Foreman; **Golden**, Jack Small; **Hayes**, Thomas Clarke; **Hellinger**, Edward Blatt; **Hudson**, Thomas Kilpatrick; **Imperial**, Gerson Werner; **Longacre**, Leo McDonald; **Lunt-Fontanne**, Marshall Young; **Lyceum**, Roy Jones; **Majestic**, Lawrence Shubert Lawrence Jr.; **Miller's** George Banyai; **Morosco**, Arthur Lighton; **Music Box**, Charles Stewart; **O'Neill**, Mack Hilliard; **Phoenix**, Nathan Parnes; **Playhouse**, Abel Enklewitz; **Plymouth**, Jack Yorke; **Rose**, Saul Abraham; **Royale**, Horace Wright; **St. James**, Samuel Horwerth; **Shubert**, J. Ross Stewart; **Wister Garden**, Norman Light.

BALTIMORE

Ford's, Leonard B. McLaughlin.

BOSTON

Colonial, Saul Kaplan; **Shubert**, M. D. Rowe; **Wilbur**, Max Michaels.

CHICAGO

Blackstone, Andrew K. Little; **Civic Opera**, J. Charles Gilbert; **Erlanger**, George Wilmot; **Shubert**, Herbert Reis; **Todd**, Michael Kavanagh.

CINCINNATI

Shubert, Noah Schechter.

CLEVELAND

Hanna, Milton Krantz.

DETROIT

Cass, Harry McKee; **Riviera**, James Nederlander; **Shubert**, Joseph Nederlander.

LOS ANGELES

Biltmore, C. E. Oliver; **Hartford**, Gerald O'Connell; **Philharmonic**, Richard Drew.

MILWAUKEE

Pabst, Myra Peache.

NEW HAVEN

Shubert, Benjamin Wilkin.

PHILADELPHIA

Erlanger, Joseph Carlin; **Forrest**, Lawrence Shubert Lawrence Jr.; **Locust**, Thomas Strain; **Shubert**, Harry Mulhern; **Walnut**, Murray Weisberg.

SAN FRANCISCO

Alcazar, Emil Bondesman; **Curran**, William Zwissig; **Geary**, Tom Earnfred.

ST. LOUIS

American, Edwin Steinhauer.

TORONTO

O'Keefe, Hugh Walker; **Royal Alexandra**, Ernest Rawley.

WASHINGTON

National, Scott Kirkpatrick.

WILMINGTON

Playhouse, John Crowley.

Off-Broadway Reviews

Continued from page 72

King of Dark Chamber an elaborate fairy tale, the play is an interesting combination of compelling drama and innocent simplicity.

Most fascinating of all is the style of presentation. At times the actors portray actual characters, while at others they appear as props or symbols. Gestures are all-important and are explained in a program insert. The choreography, chanting, costumes, music and general folk-like quality of the characters and their actions are captivating.

The fable itself, though a bit tedious after a while, has the absorbing quality that fascinates children in Mother Goose and adults in a good fantasy. It has little important to say, is largely predictable and is sometimes almost naive, but is mounted with a charm and bright simplicity that often brings it to glowing life.

"King of the Dark Chamber" is the story of a mysterious King, played expressively by Brock Peters, who never reveals himself to his subjects because he is so "black and ugly." Even his beautiful Queen is not permitted to see him except in a special dark chamber where his features are not visable.

The people are anxious to see their king, pretenders roam the streets and plots to seize the throne are conceived. When the Queen is permitted a rare look at him, she is horrified and runs away, only to return, after considerable hardship, and all live happily ever after.

Krishna Shah's direction sometimes seems uncontrolled, especially in group scenes involving childish natives scampering about playing jokes and carrying on foolishly. But in the placid segments concerning the King and Queen, there is captivating, exotic serenity that suggests fine command.

Surya Kunmari is beautiful and convincing as the childlike Queen, and Rahila and Madhur Jaffrey are exotic and effective maids of honor. Bhaskar, who is also responsible for the dynamic choreography, is a good old villager and displays fine dancing ability as the King's Cosmic Dancer. Bruce Glover, is effective as a foreign king who tries to usurp the throne and Noel Schwartz is acceptable as a pretender who gets involved in his plot. Dino Laudicina is strong as the Queen's father.

The physical production is an eye-catcher. The Bill Demys settings, Stephen Palestrant's lighting, Lyn Carroll's costumes and the Robert Kreis choral arrangement are dynamic and colorful. Other touches by Anna Paulina Clerus Van Dreser and Don Rosenberg contribute effectively. *Kali.*

The Moon in the Yellow River

David Fulford & William Dempsey presentation of three-act drama by Denis Johnston. Staged by Fulford; settings and costumes, Mary Ann Reed. Features Roy Poole, Neil Fitzgerald, James Coco, Philippa Bevans, James Greene, Jonathan Frid, Dorothy Dee Victor; Joseph Bird. Opened Feb. 8, '61, at the East End Theatre, N. Y.; $4.50 top.

Agnes	Philippa Bevans
Blanaid	Nancy Acly
Tausch	James Coco
Aunt Columba	Dorothy Dee Victor
George	Neil FitzGerald
Capt. Potts	Joseph Bird
Dobelle	Roy Poole
Willie	Tom Connolly
Darrell Blake	Jonathan Frid
Comm. Lanigan	James Greene

The Irish are in trouble again. But in "The Moon in the Yellow River," at the East End Theatre, N.Y., they're not fighting the Black and Tan; they're fighting each other.

The Denis Johnston drama, which had a 40-performance run when the Theatre Guild presented it on Broadway in 1932, is more concerned with mortal troubles than Ireland's internal difficulties. Although its setting and characters are Irish, they are primarily sounding boards for the author's theories and philosophies on the state and motivations of humanity.

"Moon" is a wordy play, not in the typical sense of Irish verbosity, but in its philosophic ramblings. Though this profusion of dialogue tends to be slow and occasionally lacking in bite, "Moon in the Yellow River" contains stimulating ideas which, for anyone patient enough, can be rewarding.

For all his weighty considerations, Johnston also concocts farcical comedy. He has created two buffoons, enthusiastically played by Neil FitzGerald and Joseph Bird, who provide zany comment, particularly in their effort to build up an arsenal and their amazement at the outcome. There is also a young rebel volunteer, portrayed engagingly by Tom Connelly, who tries to do his duty but is thwarted by his innate good manners and his mother's intervention.

On the heavier side, there is a one-time engineer, turned local intellectual, the main spokesman for Johnston's more probing thoughts. As strongly played by Roy Poole, he is composed and hardened, to the point of rejecting his daughter because he holds her responsible for his wife's death in childbirth. Also involved are an Austrian engineer whose power plant the rebels are plotting to blow up, and the leader of the local underground, convincingly characterized by James Coco and Jonathan Frid, respectively.

As the daughter, Nancy Acly gives an appealing performance, and Dorothy Dee Victor is credible and occassionally amusing as her aunt. James Greene is effective as a local cop who does not hesitate to kill to keep order, and Philippa Bevans is a good maid.

Co-producer David Fulford's direction is ponderous at times, but proves generally effective, and Mary Ann Reed's scenery and costumes create appropriate atmosphere. *Kali.*

After the Angels

Al Viola, in association with Bill Cammarota, presentation of two-act drama by T. Patrick Burke. Staged by Goddard Winterbottom; setting and lighting, Marvin March; music, Frank Ledlie Moore; choreography, Carlene Carroll. Opened Feb. 10, '61, at the West Third Street Theatre Restaurant, N.Y.; $3.50 top.

Sally	Eve Bruce
Prince	Jonathan Moore
King Copper	George Sawaya

Al Viola, an actor, has converted the Cafe Jolie, a former Village strippery, into a theatre-restaurant where he is offering Italian cuisine and "off-beat dramatics." The new house is the West Third Street Restaurant and its first attraction is T. Patrick Burke's "After the Angels."

A growing off-Broadway movement, the cabaret or restaurant theatres specialize in experimental and less commercially orientated productions than are presented in the larger, straight houses. In many cases they provide a showcase and test for untried dramatists, performers and artists and accordingly are generally not under the jurisdiction of Actor's Equity or other unions unless liquor is available, in which case AGVA rules apply.

Although "After the Angels" is a first for both playwright Burke and director Goddard Winterbottom, the cast at the Third Street is Equity. Just what the author had in mind when he wrote the play is hard to judge, as there is no unifying cord. He obviously has ideas, but like the characters in his play, they only confuse.

What develops is a spectacle worthy of the house when it was still the Cafe Jolie. A blonde, six-foot-two lady magistrate presides over the sex trial of a Priest while an infantile cop drools in the background. Eve Bruce, as the judge, bumps and grinds her way through the proceedings in a costume that must have been found when the building was being refurbished.

George Sawaya is relentless in his attempt to mugg every laugh out of the role of the cop and Jonathan Moore is alternately comic and sympathetic as the accused Priest. Winterbottom has staged the play in a slapstick manner that adds chaos to the already-muddled issues, and draws an occasional embarrassed laugh. Marvin March's settings and lighting are adequate and Frank Ledlie Moore's music is interestingly weird. *Kali.*

'Gladiola' and History

Brooklyn, N.Y.

Editor, VARIETY:

Walt Rigdon erred on a number of counts in a letter in a recent issue regarding "Show Girl."

(1) One critic, Walter Kerr, did mention that the 1920s segment of the routine contrasting old and modern musicals was the dearly remembered "Gladiola Girl."

(2) Rigdon also helped to perpetuate the Broadway myth that Carol Channing was "The Gladiola Girl." She was not. Gloria Hamilton played the part, and Miss Channing, though hardly unnoticed, was merely one of the flappers in the chorus.

(3) I think, too, that it should be pointed out that only three of the six numbers in "The Gladiola Girl" were used in "Show Girl," and that the original spoof was part of the 1948 revue, "Lend an Ear." *Stanley Green.*

Shows Abroad

Stop It, Whoever You Are

London, Feb. 16.

Arts Theatre Club presentation (by arrangement with Michael Codron in association with Vancollin Ltd.) of a two-act (five scenes) drama by Henry Livings. Staged by Vida Hope; decor, Brian Curran. Opened Feb. 15, '61, at the Arts Theatre, London; $2.15 top.

William Warbeck	Wilfrid Brambell
Cornet Player	Robin Parkinson
Marilyn Harbuckle	Sydonie Platt
Mrs. Warbeck	Rosamund Greenwood
Alderman Oglethorpe	Arthur Lowe
Les Ward	Ray Mort
Apprentices	Roger Kemp, Bonald Lacey
Capt. Bootle	Brian Oulton
Policeman	Edmond Bennett
His Excellency	John Saunders
Mrs. Harbuckle	Wilfrid Brambell

The latest in the "New Wave" of contemporary British drama, in which all the rules are thrown away, "Stop It, Whoever You Are" is a tawdry, dull and quite unacceptable. At the end of its limited run at Arts Theatre Club, it must sink into deserved limbo. The play has no chance of a commercial run, even in an era in which playwrights who have never bothered to learn their craft occasionally hit the jackpot with unskilled shock tactics.

Half of "Stop It" is set in the men's lavatory of a north of England factory, and the humor and dialog rarely rise above this level. The central character is a henpecked attendant who gets beaten up by two homosexual thugs, is seduced by a charmless 14-year-old nymphette, briefly struggles against authority and then dies after having gone mad.

There is hint of talk about a strike, but nothing emerges. If this is supposed to be a parody of the new drama it misfires, and if it is a serious attempt at drama it is ludicrous.

"Stop It" follows the usual "New Wave" pattern of straggling scenes, with the cast shifting the scenery and thereby helping to destroy any illusion the author has tried to create. Vida Hope has staged the lamentable proceedings with almost desperate vigor. It is left to a merely competent cast to try and breathe life into lavatory jokes and pseudo-philosophy. Wilfrid Brambell as the lavatory attendant, and Rosamund Greenwood, Arthur Lowe and Brian Oulton do their best, but it is a lost cause. *Rich.*

Henry IV—Part One

London, Feb. 15.

Old Vic presentation of a two-act drama by William Shakespeare. Staged by Dennis Vance; costumes and decor, Timothy O'Brien. Opened Feb. 14, '61, at the Old Vic, London; $1.98 top.

Henry IV	Robert Harris
John of Lancaster	William Hobbs
Earl of Westmoreland	Charles West
Sir Walter Blunt	Brian Hawksley
Prince of Wales	John Stride
Falstaff	Douglas Campbell
Poins	Tom Courtenay
Henry Percy	Nicolas Meredith
Hotspur	Tony Britton
Gadshill	Derek Smith
Bardolph	Michael Graham Cox
Peto	Stephen Moore
Traveller	Vernon Dobtcheff
Lady Percy	Gwen Watford
Hotspur's Servant	Peter Ellis
Francis	Lawrence Asprey
Mintner	Geoffrey Minshll
Mistress Quickly	Sylvia Coleridge
Sheriff	Paul Harris
Edmund Mortimer	John Humphrey
Owen Glendower	Gerald James
Lady Mortimer	Jennie Goossens
Earl of Douglas	Michael Meacham
Sir Richard Vernon	Brian Spink
Messengers	John Harwood, Thomas Kempinski

The Old Vic's presentation of this tricky-to-act Shakespeare history drama is an erratic piece of work, and Dennis Vance's staging is too static for the full effect to be realized. Nor is Vance assisted by actors who tend to gabble many important speeches. Even the beautifully voiced Robert Harris as Henry IV starts off almost incoherently. Later, however, he settles down and gives his reading dignity and nobility.

There are several performances that make the production worth a visit, however. Tony Britton's Hotspur is a manly and fiery figure with also a bluff charm. Douglas Campbell's interpretation of Falstaff differs from many conceptions, giving the knight inner dignity and wisdom, and scoring fully in the comedy.

John Stride as Prince Hal also brings a sensitivity to his playing. His battlefield repentance is excellently done, as is his challenge to Hotspur. Gwen Watford and Sylvia Coleridge shine on the distaff side, Miss Watford, as Hotspur's wife, being particularly attuned to the spirit of the play.

All in all, "Henry IV—Part One" is better read than seen, but this production is one that will cheerfully send the tab-buyer to the library with a fresh understanding of the play. *Rich.*

Le Repas des Fauves

(Dinner for Beasts)

Paris, Feb. 1.

Alain Bernhein & Andre Charpak presentation of a three-act drama by Vahe Katcha. Staged by Andre Charpak; settings, Georges Richer. Features Emanuelle Reim, Roger Crouzet, Pierre Leproux, Jean-Paul Cisife. Opened Dec. 9, '60, at the Theatre Alliance Francaise, Paris; $3 top.

Brigitte	Emanuelle Reim
Victor	Roger Crouzet
Wilker	Pierre Leproux
Timacotta	Jean-Paul Cisife
Pierre	Jean Kepel
Francoise	Lucie Arnold
Doctor	Jacques Sommet
Kambach	Andre Charpak

This drama is played without intermission, due to its suspense theme and unity of locale and action. Seven friends have a birthday meal during the German occupation in World War II.

When a German soldier is killed outside the house the guests have

(Continued on page 78)

BIG B'WAY SHOW LIST IN AUSSIE THIS YEAR

A flock of shows currently running on Broadway are scheduled for Australian presentation this year. The production slate of J. C. Williamson Theatres, Ltd., includes Aussie editions of "Bye Bye Birdie," "Irma La Louce," "Miracle Worker" and "Under the Yum-Yum Tree."

Another current Broadway musical, "Sound of Music," is planned for Australian production by Garnet Carroll, who also contemplates a presentation of "Most Happy Fella." The Williamson outfit is still going strong with "My Fair Lady," which celebrated its second anniversary in Australia last Jan. 24. The firm has had two companies in operation, one having moved to New Zealand.

Incidentally, Harold A. Bowden, co-executive director of the Williamson operation, recently got his first on-the-spot lookee at Japanese theatre during a November-December visit to Tokyo and Hong Kong with his wife.

Max Eisen Loses Suit, But Recoups the Dough

A six-year dispute, in which legit pressagent Max Eisen contested the sale of a lease on the Theatre de Lys, N.Y., has ended. The outcome is that Eisen just about gets back the $11,000 he invested in the off-Broadway operation for a syndicate in 1954.

The contest involved Eisen's 50% ownership of a lease on the de Lys as a result of the 1954 investment and the subsequent sale of the lease to Louis Schweitzer, whose wife, Lucille Lortel, has been operating the theatre in recent years. Eisen, who claimed the sale of the lease to Schweitzer was made without his consent, instituted legal action to have it nullified.

Eisen lost the case after a series of court battles in which seven of a total of 13 judges ruled in his favor. According to Eisen, Schweitzer paid $38,500 for the lease on the theatre. Although Eisen failed in his effort to have the sale of the lease invalidated, his investment syndicate still shares in 50% of the income from the sale.

After the deduction of heavy legal expenses, the cut comes to around $6,000. In addition to that, $4,400 had been recouped on the $11,000 investment prior to the sale of the lease to Schweitzer.

The coin previously recouped and the income from the sale of the lease just about covers the 1954 investment. Included in the Eisen syndicate are Marvin Weinberg, Rosalind Massow, St. John Terrell, Milton Cohen, Walter Hauser and Nettie Rose Eisen.

28-Week CLO Season, L.A.

Los Angeles, Feb. 21.

The Los Angeles Civic Light Opera Assn. season of four musicals will run 28 weeks, the longest in its 24-year history. Each entry will play seven weeks, an increase of one week over last season.

"The Merry Widow" opens the season April 17 at the Philharmonic Auditorium, with Patrice Munsel starred. Others already set include "The Sound of Music" and "Bye Bye Birdie," with the fourth still to be announced.

Literati

A Major Censorship Win

Four publishers of paperbound books won an important censorship victory last week when Judge William M. Mackenzie of the Superior Court of Rhode Island ruled that the R.I. Commission to Encourage Morality in Youth had no right to send notices to bookdealers directing them to discourage sale of certain works. These, the Commission stated, were objectionable for youths under 18.

The Court, in granting a permanent injunction enjoining further issuance of the notices that their dissemination violated the 14th Amendment of the U.S. Constitution. This amendment concerns freedom of the press. The case was tried Dec. 5 in Providence.

Judge Mackenzie found that the Commission's notices carried an implied threat of prosecution if the bookdealers should continue sale of these publications. As an inevitable result of such intimidation, the jurist added, there was a suppression of sale of the listed books and magazines despite the fact that there had been no judicial determination that these publications were obscene.

In his opinion Judge Mackenzie stated that "there was considerable doubt as to the constitutionality" of the law which created the Commission in that its effect was "to appoint the members of the Commission as censors and to give them the power to determine which books and magazines will be distributed and sold in Rhode Island."

However, the Judge went on to say "that it would be better practice to leave the matter of passing upon the constitutionality" of the law to Rhode Island's highest court.

The action was brought by Dantam Books, Dell, Pocket Books and the New American Library. Representing the publishers was Horace Manages of Weil, Gotshal & Manges of New York, assisted by J. F. Raskin of that firm. Milton Stanzler of Providence was attorney of record. The Attorney General of R.I. who appeared for the Commission was repped by Joseph L. Breen, special counsel.

Revise N.Y. Libel Laws?

Revision of New York State's libel and slander laws is sought in a bill introduced by Assemblyman Anthony P. Savarese Jr., Queens Republican, and Senator Edward J. Speno, Nassau Republican.

Amending the Civil Practice Act, the measure provides that in an action for publication of libel in newspapers or of slander on radio broadcasts, the plaintiff shall not recover more than "special damages," unless a "correction" is demanded and is not published or broadcast.

The plaintiff would recover "special damages"—defined as those suffered in loss to property, business, trade, profession or occupation.

John Fox Must Pay

Massachusetts Supreme Court has ruled that financier John Fox must pay executrix Helen D. Grozier (Richard Grozier estate) $1,161,052 plus interests and costs under his agreement to buy the now defunct Boston Post.

Fox made a $4,000,000 purchase agreement in 1952 and operated the newspaper until it closed in bankruptcy in 1956. Mrs. Grozier brought suit when Fox failed to make payments. In court, Fox contended that the Post had failed to inform him properly on amounts owed employes in such things as severance pay and death benefits. Mrs. Grozier won a Superior Court judgement which was upheld by the Supreme Court.

'Chatterley' In Scotland

A 64-year-old chartered accountant, Alexander Bain, failed in his bid to ban "Lady Chatterley's Lover" in Scotland. Three judges at the Court of Session in Edinburgh nixed his action to raise a private prosecution against a bookseller who had sold him the novel.

McBain, veepee of the Glasgow [illegible] of Boys' Clubs, claimed the book contained passages liable to corrupt the youth of both sexes.

The judge Lord Clyde, commented: "The wrong complained of here—if it is a wrong, and it would be quite improper for us to express an opinion—is of a general and public nature, committed against the whole country; it is devoid of the personal and peculiar interest, without which no private prosecution has ever been granted in Scotland."

Meantime, newsagents in Scotland want a Government censorship of magazines to protect them from risk of prosecution. By selling certain of them, they say, they risk heavy fines and losses through confiscation.

Paradox is that the magazines, for which there is a growing demand being freely and legally distributed through reputable wholesalers.

One Scot newsagent, at Kilmarnock, Ayrshire, was fined $15 and had 211 magazines confiscated by the local magistrates.

Monopoly Charge

Editorial workers and printers of the four major press groups fighting over the $112,000,000 Odhams publishing empire in Britain have put out a paper attacking their owners for maneuvering toward monopoly control. Four-page Challenger, produced by union members of Odhams, Roy Thomson chain, Daily Mirror group and News of the World, was handed out in thousands to Londoners returning home from work last week.

Canadian publisher Roy Thomson (27 papers in Canada, two in Florida, Sunday Times and ex-Kemsley chain in Britain, plus Scottish tv) was described in it as "casual, ruthless and with the mind of a balance sheet."

Before the $90,000,000 offer by Daily Mirror group (worth $140,000,000) was turned down, Sunday News of the World (6,700,000 — world's largest circ.) chairman Sir William Carr said he'd talked about buying Daily Herald and The People (Sunday) if Mirror group won.

Mirror group has since upped its bid to $106,400,000.

Stinnett's Musical

Caskie Stinnett, Philly author and Curtis Publishing exec, has signed option pact with Hollywood group for converting his recent Random House novel, "Out of the Red," into a musical for Broadway. Deal was handled by Harold Ober Associates in the east and by Henry Lewis Agency on the Coast, who represent Stinnett.

Chester Erskine will script the book for the show.

Brittanica's Compton Co.

Encyclopedia Brittanica Inc. has purchased all stock in F. E. Compton & Co., publishers of Compton's Pictured Encyclopedia, for an undisclosed sum. Since Compton's is a pre-college reference, it's not considered competitive with the Britannica and will continue to operate under its own name, with same editorial policies and personnel. Only change is that Robert A. Conger, senior veepee of EB, has shifted over to Compton's as executive director.

Britannica was founded in 1768; Compton's in 1922. Both are currently based in Chicago.

Pamela Moore's Deals

Pamela Moore, regarded as the American Francoise Sagan when her first novel, "Chocolates for Breakfast," written at the age of 18, hit the bestseller list, has just had her novel published in France by Juilliard, under the title "Les Pigeons de Saint-Marc," and in London by Longmans, Green under the title "East Side Story."

Fawcett was the high bidder for U.S. rights and will publish a revised version under the title of "The Pigeons of Saint Mark's." Cyrius of Paris and a British film producer have made offers for the film rights. It's a novel of life on N.Y.'s east side.

London Sunday Telly Set

With three issues behind it the London Sunday Telegraph is now safely launched in the newspaper marketplace. Stablemate of the Daily Telegraph, it's the first new national Sunday sheet launched in Britain for several decades and fills a useful gap between the two egghead papers, the Sunday Times and the Observer, and the more sensational papers.

Show biz criticism is in good hands. Alan Brien moved up from the weekly serious reviews to do legit and shrewdly devoted his first piece to a kind of testament of what he thinks a critic should aim at. Shrewdly, because Brien was unlucky enough to make his debut in a week when there were no firstnights. Alan Dent, veteran legit critic of the ex-News-Chronicle, is handling films for the Sunday Telegraph. Though the live theatre has for long been Dent's stamping ground, he has been opining about pix for the Illustrated London News for some years.

Susan Lester is the paper's ballet critic, Christopher Booker handles jazz, with Pat Williams keeping an ear on steam radio and Philip Purser, also of the ex-News-Chronicle, catering for tv readers.

Garry Davis' Book

"World citizen" Garry Davis, actor-son of bandleader Meyer Davis, has authored his credo in autobiographical form, titled "The World Is My Country (The Adventures of a World Citizen)" which Putnam will bring out in April.

A B-17 pilot in World War II, Davis came to world attention when, on May 18, 1948, he walked into the U.S. Embassy in Paris and renounced his American citizenship, turned in his passport, and embarked on a campaign for "world citizenship membership cards," receiving almost 1,000,000 requests from the world over for such identification. He attracted the attention of such intellectuals as Camus, Schweitzer and Einstein and experienced imprisonment several times for crossing frontiers sans "proper" passport but, more often, achieved open sesame and attendant acclaim in many countries.

Davis subsequently reassumed his U.S. citizenship and latterly has been in the travel (appropriately enough) business.

Jessel's Latest

"Elegy in Manhattan" is the title of George Jessel's latest book which Holt, Rinehart & Winston will publish in April.

There are 56 vignettes of show biz personalities plus others such as Al Smith and Willie Vanderbilt, sports figures such as John L. Sullivan and Babe Ruth. Among the showfolk are Barnum and Todd, Fanny Brice and Helen Morgan, et al.

Wm. Loeb's Profit-Sharing

"Other publishers think I'm tetched in the head," declared William Loeb, publisher of the Manchester Union-Leader and New Hampshire Sunday News, when he told the Nashua (N.H.) Industrial Management Club, Feb. 14, how his firm had distributed more than $1,250,000 to slightly more than 200 employes during the past eight years.

Loeb told the Nashua group that the purpose of profit-sharing is to aid the nation's economic system and give employes a sound moral basis to continue happily at work.

With strong unions seeking to get all they can out of management and some managements striving to get all they can from employes with the lowest possible pay, the Manchester publisher said profit-sharing works "toward a goal of solving both problems."

Nate Gross Foundation

John L. Keeshin is president of the Nate Gross Foundation, in honor of the late Chicago's American columnist, who died last May 12.

Target is $100,000 for nonsectarian philanthropies.

CHATTER

Professor Randolph Goodman's "Drama On Stage" will be published in May by Holt, Rinehart & Winston which is also bringing out a revised edition of J. Richard Johnson's "Practical Television Servicing." Author is currently with Bell Labs.

Eleanor Bergstein appointed assistant to Harold Matson, succeeding Mrs. Marilyn K. Sellers, Miss Bergstein comes to the Matson literary agency from Paramount Pictures and Benton & Bowles.

Ex-Time drama critic Louis Kronenberger's second novel, "A Month of Sundays," is on the Viking list for April. His first fiction book, among other prose volumes, was titled "Grand Right and Left."

Luther Nichols, ex-San Francisco Chronicle film and theatre reviewer, and latterly ex-SF Examiner's book editor, has joined Doubleday as west coast editor. For the past four years he operated a weekly tv show sponsored by the Northern California Booksellers Assn., titled "Books and Authors," and is also a veepee of the Actors' Workshop, leading Frisco professional group.

Henry Miller, the Paris expatriate author of "far-out" and offbeat books, is working on a play.

David Delman of the Lavenson ad agency (Philly) is the author of "A Time to Marry" (Doubleday).

Alan C. Collins, head of the Curtis Brown Ltd. authors' agency, en route to Naples on the Cristoforo Colombo accompanied by his wife and daughter.

Mrs. Harry Donenfeld, wife of the president of National Comics Inc., died at her Park Avenue (N.Y.) apartment at 64 of heart ailment.

Ladies' Home Journal will publish a condensed version of "The Things I Had To Learn," by Lorette Young (as told to Helen Ferguson, Hollywood publicist), which Bobbs-Merrill will publish March 27.

N.Y. Times' Gay Talese titles subtitles his new Harper book, "New York," (due in May) as "A Serendipiter's Journey." "Serendipity," he explains, "means finding something when you've been looking for something else (as so often happens in Brooklyn)." Talese' closeup on Gotham characters gives accent to the offbeat and the unusual.

"The Business of Show Business," aimed at amateurs and professionals, is the work of Gail Plummer, manager of the University of Utah Theatre. It's a Harper book, due May 24.

Elick Moll working on filmusical version of his new tome, "Memoir of Spring." Casting problems have delayed Broadway opening of "Seidman and Son."

Terrys Olender's tome, "For The Prosecution," will be published by Chilton in March. Story is based on her experiences as assistant D.A. during Buron Fitts' regime in Los Angeles.

Mary McGarey, feature writer for the Columbus Dispatch, is the first woman to be elected president of the Press Club of Ohio. She succeeds Art Parks, of AP. John Bohannon, Columbus Star, is the new vice president; George Borel, of WBNS-Radio, was renamed treasurer, while Carl Johnson, an attorney, was reelected secretary.

Unique bookstore, "Insomniac" owned by Bob Hare, in Hermosa Beach, Cal., is combination art gallery, record centre and coffeehouse with highest attendance after midnight. During first year of operation, book sales totaled $140,000 with record sales averaging $700 per month. Customers, who hail from distant points, pass through turnstiles, listen to albums or scan books while sipping espresso and pay checker for purchases on way out, a la supermarket. Beach resort with mere few hundred population is near Marineland on south coast.

Connie Soloyanis, for 15 years aide to the late Danton Walker, N.Y. Daily News columnist, now dittoing for Hy Gardner, both on the Trib and for the latter's tv program.

Sam Wanamaker

Continued from page 71

gry personal career in which the artistic opportunities are few and the roles too staggered to permit real growth."

But for a man in search of a permanent theatre, Wanamaker is committed for the next two years to the personal career. After "Country," for which he has signed only a six month contract, he must return to England to direct two low budget theatrical films and three teleshows for Associated-Rediffusion. He also has picture deals pending here, which, if they materialize, will probably have to be tabled for 1962.

Wanamaker has been commissioned to stage a new opera in the spring of next year (his first venture in that medium) for presentation at Covent Garden, London, after its debut at the dedication of the rebuilt Coventry Cathedral. The work is "King Priam," by British composer Michael Tippett.

Although he's building a home for his family in London, Wanamaker has no intention of giving up his American citizenship and, in fact, hopes to divide his time in both countries henceforth, thanks to the jet age. His decision to reside in England, he says, was fortuitous and chiefly for the sake of his three daughters, two of whom are enrolled in schools there. It stemmed from recognizing his role, professionally, as that of an American interpreting U. S. plays authentically for the British people.

Wanamaker insists he didn't leave this country initially for political reasons, as has been intimated. It wasn't to have been a longterm move in the beginning, he says, only "a sort of holiday," a chance to work there and see the country.

After two films, however, plus a year's run in "Winter's Journey" (produced originally on Broadway as "The Country Girl"), and a debut as producer with "The Shrike" for another six months, he was caught in the snowball of opportunity and the attractive economics of the West End. So he remained in England.

He has been anxious to return to the U. S. for several years, however, and found a suitable opportunity only recently, when the Goodman Theatre, Chicago, invited him to appear as guestar last month.

New Encyclopedia

Continued from page 71

sic hall and variety, revue, showboat and tap dance.

Contributors from the entertainment rank making their debut in the EB this year are director-critic Harold Clurman, who authored the piece about the Group Theatre piece, of which he was a co-founder; Robert Romain Edge, outdoor editor for the ABC network, who wrote the article on cockfighting; William J. Tuttle, head of MGM's makeup department, responsible for the entry titled "Beard," and Neville Cardus, music critic for the Manchester Guardian, who wrote the bio on cricket player William Gilbert Grace.

Other new contribs, not show bizzers, are President John F. Kennedy, who has bioed Oliver Ellsworth, third Chief Justice of the U.S., and ex-President Herbert Hoover, with a piece about his elder brother, Theodore Jesse Hoover, engineer-naturalist-educator.

Incidentally, George Bernard Shaw wrote the Britannica's original article on Socialism, which still stands, except for updating each edition.

'Adjustment' Profits

Continued from page 71

year. Royalties have been waived either fully or partially to reduce expenses during particularly rough stanzas.

The presentation's $99,000 share of the basic film coin indicates that the pre-production sale of the property to Metro involves a minimum payment of $275,000, plus an escalator clause relating to additional compensation on the weeks the show earns a profit. As usual, the production's cut of the film income is 40%, less 10% commissions.

Anent the paring of royalties, Williams waived his 10% cut of the gross entirely two weeks during December and partially the last week of that month. There was no reduction during that period in the 2½% of the gross paid director George Roy Hill and the office expense also held steady at $300. Scenic and lighting designer Jo Mielziner also waived his 1½% of the gross two of the December weeks.

The show's share-of-newspaper expenditure was $15,061 and $11,202, respectively, for the second and third weeks on Broadway. "Period," which had repaid 50% of its $125,000 investment, as of Dec. 31, costars James Daly, Barbara Baxley and Robert Webber. The play, currently in its 16th week at the Helen Hayes Theatre, N.Y., has reduced its top price from $6.90 weeknights and $7.50 weekend eves to a straight $3.50.

Even if the show picks up with the lowered boxoffice scale it must vacate the theatre March 4, as the house is booked for the new Jean Kerr comedy, "Mary, Mary." If business warranted, however, "Adjustment" could presumably move to an available other theatre.

Broadway

Dorothy (VARIETY) Hirsch back in Medical Arts Hospital.

Isidore Ostrer, chairman of Premier Productions Ltd., in from London last week on the Queen Mary.

Songsmith Leo Edwards' 75th birthday today (Wed.) also marks 63 years in the music business and show biz.

Par ad-pub topper Martin Davis joining the Philip Miles' (Restaurant Associates veep) in Acapulco next week.

While the Barry Grays are visiting their daughter in school in Switzerland, guesters are pinch-hitting for him on his WMCA radio stint.

The Dick Mareks made RCA Victor v.p. and g.m. George R. Marek (and Muriel) grandparents. Young Marek is a McCall's staffer.

Nita Naldi, the silent screen vamp who lived on 46th Street for 30 years, was buried Tuesday from St. Malachy's (the Actor's Chapel).

The Charles Lowes (Carol Channing) hosted a "cellar" party at Leone's Monday night (20) for George Burns in the wine-cellar of this midtown oasis.

Violette Verdy, one of the newer ballerinas with the N.Y. City Ballet, will wed in April. Groom is Colin Clark, exec producer with Granada tv in London.

Countess Ada-May Castegnaro (the former Ada-May, Broadway musicomedy star) returned to Venice, Italy, with her husband, a former Hollywood tv producer, four years ago because of his family estate and has been resident in the Italian resort since.

Jane Torre, the syndicated tv columnist of the N.Y. Herald-Tribune, was named 1961 "Newspaper Woman of the Year" by the Lambs Club, which is going to fete her Saturday (4). In the event's 50-year history, it's the first femme award designated.

A cocktail party is slated for the Astor, March 2, to tee off the campaign for the Jewish Theatrical Guild's testimonial dinner to Danny Thomas, to be held April 30 in the grand ballroom of the Waldorf-Asteria. Eddie Cantor, Abe Lastfogel and Harry E. Gould chairmen of the event.

There's a growing feeling around the N.Y. Mirror shop that Time may have pegged it right a couple of weeks ago—that Walter Winchell may decide not to return to active columning and "just take it easy." He's currently at his Scottsdale, Ariz., winter home where June (Mrs. WW) is recuperating.

Jules Field, owner of the Sullivan St. Playhouse, off-Broadway legiter, and a packaging container sales executive, appointed to the board of directors of the Washington, D.C., Gaslight Club by Burton Browne, founder. Field is also affiliated with the N.Y. Gaslight Club.

Ed Sullivan given the 15th annual brotherhood award by Congregation B'nai Jeshurun. Rabbi Dr. William Berkowitz's sermon at the interfaith sabbath service observed "the revolution in communications was the most striking development of the 20th century" and cited mass media, especially television, "a vast potential" as a force for good.

Caesarian op has Marilyn (Mrs. Ily) Garner bedded at Doctors' Hospital another week following birth of their Jeffrey last Wednesday. Columnist's son Ralph, 32, by previous marriage, who has a six-year-old daughter and three sons (five, four and three), wonders how he'll explain to his chi'dren how-come the newest Gardner addition is their "uncle."

Col. Serge Obolensky due to sever active association with Zeckendorf Hotels since the sale of the St. Regis to Mexican interests and will only continue as a consultant. Meantime Webb & Knapp, parent of Zeckendorf Hotels, sold its Sherman and Hotels Ambassador East and West to Chi realty developers John J. Mack and Raymond Sarr for a reported $17,000,000.

Louis Vaudable, owner of the Paris Maxim's, and Claude C. Phillipe, executive veepee and g.m. of Tisch Hotels, mapping an independent venture, a 200-room plus hotel, the Mont Carlo in Puerto Rico, with casino attached, and also to house the only North American branch of Maxim's. Vaudable is due over soon, enroute to Tahiti, on behalf of his Pan Am [illegible] Airlines [illegible].

Harry S. Dube, trustee of the Clem McCarthy Fund (875 5th Ave.), in plea to friends of the racing commentator who has been in the Dresden Madison Nursing Home, 36 East 67 St., since Feb. 8, 1958, for much needed funds for the indigent newspaperman-sportscaster. "Specter of McCarthy being placed in N.Y. City Welfare Dept. charity ward is the alternative," if the McCarthy Fund is not replenished.

Mrs. Winston F. C. Guest cocktailing at her Sutton Place S. digs in preparation of the 10th anni April In Paris Ball, which will be back at the Waldorf-Astoria. Claude C. Philippe, ex-Hilton and latterly ex-Zeckendorf, now helping the Tisches mastermind the new Loew Hotels (Summit and Americana), eventually will shift the shindig into his bailiwick, as he did last April into the Astor (when he was with Zeckendorf), but the Times Sq. hostelry's tight ballroom quarters caused the shift back to Waldorf.

The 10th anniversary April In Paris ball this year will be held in October, and back at the Waldorf-Astoria, after Claude C. Philippe last year snagged it west to the Astor Hotel when he was with the Zeckendorfs. Elsa Maxwell's absence abroad and lack of sufficient time makes the fall innovation date necessary. The 1962 April In Paris Ball (for combined Franco-American charities) likewise will be a fall event, the reopening social gala for the new Americana (Loew's-Tisch) Hotel, of which Philippe is now executive v.p. and g.m.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675906)

New Venice topper Domenico Meccoli to London for quickie visit.

Lea Danesi Tolnay, legit agent, to Paris to look over the theatre situation in French capital.

Lon Jones handling Dino DeLaurentiis' foreign publicity chores on loanout from Charles Schneer.

Astor Pictures' George Foley and Mario DeVecchi back to U.S. after o.o. of local product for Yank market.

Keenan Wynn arrived to play an American colonel in Dino DeLaurentiis' "Black City." Duilio Coletti directs.

Jerome Kilty's "Dear Liar" opens at Bologna Legit Festival this month, with author directing cast headed by Rina Morelli.

Fay Spain and Reg Park signed for "Hercules Conquers Atlantis," which Vittorio Cottafavi directs here for SPA Cinematografica.

Dino DeLaurentiis poured for Igor Moisseev, whose Russian ballets appear in the producer's upcoming "I Love, You Love." Also spotted in pic is Edith Piaf.

Jean Negulesco prepping "Jessica" for local shooting, with Maurice Chevalier, Angie Dickinson and Italo star Sylva Koscina, who'll speak English lines for first time.

Leo (and Mrs.) Hochestetter introduced to Rome film colony at cocktail party tendered by MPEA veepee Griff Johnson. Hochstetter takes over Mediterranean post in March.

"Wonders of Aladdin" unit (250 strong) back from Tunisian locations for the Joseph Levine production. Donald O'Connor, Vittorio DeSica and Noelle Adam are toplined in Henry Levin-directed vehicle.

Robert and Harriet Aldrich entertained friends at their Rome apartment. Guests included Stewart Granger, Pier Angeli, Stanley Baker, Anouk Aimee, Scilla Gabel, Claudia Mori, and others from "Sodom and Gomorrah" production, plus Jules Dassin, Melina Mercouri, Yael Dayan and Michael Cacoyannis.

In-and-out-of-Rome: Tomas Milian from Paris; Katy Jurado to visit husband Ernest Borgnine; Martine Carol to Paris after completing "Vanina Vanini"; Simone Signoret, in briefly for tests on Vittorio DeSica's "The Last Judgment"; Leslie Caron and Peter Hall, from London; Bibi Anderson, from Sweden to dub her role in "Square of Violence," directed in Yugoslavia by Leonardo Bercovici; David Niven due in for start of his "Two Enemies," Guy Hamilton pic for Dino DeLaurentiis which exteriors in Israel; Haya Harareet to Tel Aviv; Queen Fabiola's brother Don Jaime de Mora y Aragon signed here for role in DeLaurentiis' "The Last Judgment"; Michelangelo Antonioni, Monica Vitti, and producer Emmanuele Cassuto to Paris for dubbing on "La Notte" (The Night).

London

(*HYde Park* 4561/2/3)

Jack Phillips, Butcher's topper, hospitalized but now recovering.

Sol Hurok in town to negotiate a visit of the Old Vic company to the States.

Alma Cogan, disk thrush, made her West End cabaret debut at the Pigalle Monday (20).

Jean Bayless signed her contract this week to play the Mary Martin role in "Sound Of Music."

Cantinflas in town for the European preem of "Pepe," which is skedded for the Columbia Theatre Feb. 27.

Associated-British hosted a supper dance at the Savoy, following the Royal Film Performance on Monday (20).

John Mills and James Mason starred to co-star in a new British film, "Tiara Tahiti," from Geoffrey Cotterell's novel.

Pending the delayed start of "Cleopatra," Peter Finch, who plays Caesar, has gone to the West indies for a month's vacation.

The Sportsman's Aid Society reaps the benefit of the opening performance of the new Cimerama film, "Search For Paradise," at the Casino March 7.

The Queen Mother, Princess Margaret, and Antony Armstrong-Jones were at a Gala performance of Royal Ballet at Covent Garden, in aid of the Royal Ballet's Benevolent Fund.

Sir Michael and Lady Balcon missed the preem of Balcon's film, "Long And The Short And The Tall." They left for Johannesburg, where Lady Balcon's mother is critically ill.

Jacey Cinemas and Gala Film Distributors are giving the opening of "The Jacey In The Strand Cinema" the full treatment with a gala preem of Michelle Morgan's "Torment." Event is due tomorrow (Thurs.).

Brooklyn, U.S.A.

By Nan Joseph

Hermione Gingold crossed the bridge and played the Kiwanis Club of Brooklyn.

George Jessel, Molly Picon and Juki Arkin, Israel mime, headlined Purim Salute to Israel at Brooklyn Academy of Music.

Phil Chiapperini, grandson of the founder of Felice's Restaurant in the Village, teaching course in entrees at City Community College here.

Isador Kleinman's symphonic suite, "Minchat Zemer," had its preem with the American Symphony Orchestra at Brooklyn Museum.

Candy Jones signed as commentator of the Brooklyn Women's Division of American Committee on Italy Migration fashion show this week.

Pix biz here hard hit as result of snow which Sanitation Dept. hasn't removed. Residential areas, in many instances, resemble the upper regions of Annapurna.

Brooklyn Philharmonia played its third concert of the season with Siegfried Landau conducting at Academy of Music. Rudolf Firkusny, pianist, guest soloist.

Joint Veterans Council of Brooklyn fighting state legislative move to limit bingo. Bill would restrict to three-a-week number of times that bingo may be played in a hall. Bingo, now legal for charity, snags $42,000,000 yearly in state. Brooklyn's share is some $8,000,000.

Hot dog architecture undergoing revolution here. Brooklyn wurst atelier, the American Kosher Provisions Co., will introduce a circular hot dog. Outdoor comestible vendors regard the weenie redesigning as more significant than atom bomb.

Norwegian Singing Society of Brooklyn, branch of Norwegian Singers Assn. of America, observing its 71st anni here. Local group prepping for its part in 1962 nationwide "sangerfest" at Mormon Tabernacle in Salt Lake City. Harry Sandstrom is featured tenor soloist; Victor Halvorsen, baritone and Gunnar Sande, bass.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St., Locust* 4-4848)

The Don Cossacks into Town Hall, March 5.

Celebrity Room, which booked top names, dropped its floor shows.

Mme. Agi Jambor, concert pianist, former wife of Claude Rains, ailing.

Mlle. Fifi, retired burley queen, acted as consultant for "Night in Paris" party at the CR Club (20).

Phil Cappella, long an associate of the late Jack Lynch, returns as the new operator of Chancellor Room.

Cornelia Otis Skinner to be guest of honor at annual Brotherhood Community Luncheon Feb. 23 at Bellevue Stratford.

Mo Wax named chairman of amusements division for the membership enrollment of the Philadelphia Fellowship Commission.

The Philadelphia Orchestra skedded for a transcontinental tour, May and June, 1962. Eugene Ormandy will conduct all 25 concerts.

Vernon Hammond, of the Academy of Vocal Arts, slated to become music director with the reorganized Philadelphia Grand Opera Co.

Robert Merrill set for concert at Academy of Music, April 26, sponsored by the Overbrook School for the Blind, in tribute for the late blind tenor, Luigi Bocelli.

Leopold Stokowski's appearance with the Philadelphia Orchestra, originally skedded for January and cancelled because of an injured hip, set for March 6, 10 and 11. He will also return to Robin Hood Dell this summer.

Paris

By Gene Moskowitz
(66 *Ave Breteuil; SUF.* 5920)

Betsy Blair back after a U. S. sojourn.

Sam Spiegel bought actress Josette Day's yacht.

"Alamo" (UA) has drawn 160,118 patrons in six weeks.

Vet director Marcel L'Herbier back with a film on composer Claude Debussy.

In its fifth month at Gaumont-Palace, "Ben-Hur" (M-G) has played to over 500,000 people.

Simone Signoret into French sketch pic, "Famous Loves," under direction of Michel Boisrond.

Amalia Rodriguez, the fado singer, due for a house appearance at the Olympia this spring.

Jean-Luc Goddard will direct the Raymond and Robert Hakim film production, "Eva," with Jeanne Moreau starred.

Israeli actress Dahlia Lavi having her name removed from titles and posters of her French pix that play the Arab countries.

British short pic director Lindsay Anderson in to work on the script of his first feature pic, "Sporting Life," which he begins in the spring.

Billy Wilder here looksseeing preparations for two pix he will make here and in West Germany in the next two years, "One, Two, Three" and "Irma La Douce."

Melina Mercouri will star in a legit comedy here next season with Jules Dassin directing. It is an Italo piece called, "Well-Being," by Franco Busati and Franco Maury. Arthur Lesser produces.

Pathe making a video series "Treasure of the 13 Houses" for worldwide sales. There will be a special Anglo version. Comedy-thrillers will star clown Zavatta. Thirteen 26-minute entries will be made. Jean Baquet directs.

Lionel Rogosin's Yank indie film, "Come Back Africa" snaring a special pic prize for the most worthy foreign pic of the year, the award of the Chevalier De La Barre. Best French pic was Norbert Carbonnaux's updating of Voltaire's satire "Candide."

Palm Springs

By A. P. Scully
(*Tel.: FAirview* 423-1828)

Bob Newkirk moved his comedy to the Hilltop.

Ole Olson and Les Lear in from Chi for a round of sun.

Jan Clayton dropped London date for new tele series.

Andrews Sisters followed Crosby Brothers into the Chi Chi.

Bud Abbott and new partner working over the old Abbott-and-Costello routines.

Don January, Dallas pro, who collected $50,000 for a hole-in-one (Lloyd's insured) did it on the Desi Arnaz course.

Milton F. Kreis, now owner of four beaneries in desert area, greeted guests personally at switchover of Romanoff-on-the-Rocks to RimRocks. Jim Garner, Gary Player and Hal Wallis among first-piters.

Hollywood

John Raitt back from Aussie tour.

Molly Bee in Australia for p.a. tour.

Plato Skouras returned from Athens.

Carleton Young returned from European tour.

James A. FitzPatrick back from six weeks in Honolulu.

Samuel Fuller skied to Manila to start WB's "The Marauders."

Fay Spain to Rome to star in "Hercules Conquers Atlantis."

William J. McDowell appointed general manager of KHJ Radio.

Milton Sperling left for Philippine location of "The Marauders."

Everett Freeman formed Reame Productions for projected George Gobel pilot.

Rose Mathias resigned as story ed of Jack Wrather Productions' "Lassie" series.

Michael Garrison and Paul Gregory severed their producer pacts at Metro.

Janet Blair named county chairman of 1961 Easter Seal Campaign in Los Angeles County.

Vivien Leigh will attend Metro's March 10 anni preem of "Gone With Wind" in Atlanta.

Bill Beaton resigned as general manager of radio station KWKW, Pasadena, after 16 years.

Herbert Baker will produce 13th annual Screen Writers' Awards dinner March 24 at Bevhilton.

Kirk Douglas kudosed by Friars of California with its Golden Showmanship Award of 1960 for "Spartacus."

James Stewart will present Screen Producers Guild's Milestone Award to Adolph Zukor at ninth annual banquet March 5.

John E. Lavery takes over as supervisor of National Theatres & Television's operation at Pacific Ocean Park during absence of Fred Gless, recuperating from illness.

Selma Herbert, who got the "This Is Your Life" (Ralph Edwards) treatment for her war heroism as a WAC officer, being handled by agent Dan Winkler for her autobiog and film rights. Jerry Wald has an option on the latter.

Chicago

(*DELaware* 7-4984)

Erroll Garner at Opera House Saturday (25).

Lyric Opera to audition solists next week for its '61 season.

Mighty Panther and Gabor Brothers at Danny's Hideaway.

Constance Bennett and Hugh Marlowe doing "Marriage-Go-Round" at Drury Lane.

Busy week for RCA-Victor's Stan Pat, first with Norman Luboff, and then the Limeliters in to make the deejay rounds.

Bob Howe praisery separated from Mister Kelley's and London House, with Janet Kaup leaving Howe's office to tub-thump full-time for the two clubs.

Amelia Lorence left Actors Equity for Sabie Models Agency. And thesp Ray Gronwold has joined the Equity office to reactivate its industrial insurance services.

Minneapolis

By Bob Rees
(4409 *Xerxes Ave. So.; WA* 6-5955)

Limeliters open week stay at Freddie's nitery Monday (27).

The Voyagers, Columbia recording artists, appearing at Padded Cell.

Radisson Hotel Flame Room has songstress Carmel Quinn through March 1.

Forty-third annual Shrine circus opens nine-day run Feb. 23 at Minneapolis Auditorium.

Franz Liszt-prizewinning pianist Ivan Davis gave recital in Northrop Auditorium Thursday (16).

Old Log Theatre offering 12-year-old Broadway play, "Velvet Glove," for two weeks through Feb. 26.

Jimmy Driftwood appearing at Flame nightclub through Saturday (25). Hank Thompson follows for week stay.

Tyrone Guthrie Theatre Foundation unveiled scale model of planned Guthrie theatre at northwest preem of "Tunes of Glory" at St. Louis Park Theatre last week.

Modern Jazz Quartet, in guest spot with Minneapolis Symphony at Northrop Auditorium Friday (17), first jazz artists ever to appear in a subscription concert in orch's history.

Communications Media

Continued from page 3

of debate in both Houses, national obscenity laws.

In 1870, however, movies were not in the contemplation of man. Even in 1915 after their sensational rise to nationwide popularity and influence, the U.S. Supreme Court declared that movies were to be analogized to traveling vagabond players or a flea circus. As the judges saw it in these early days of the screen, movies had no relation to ideas and were not entitled to freedom from censorship. The court unwisely thought it could distinguish between education and entertainment, not yet realizing that entertainment is educational and good education can be entertaining. In the early 1920s the court made an important shift in its position and held that the First Amendment to the Constiution was not only a restraint on Congress in its endeavor to censor but also on the separate states.

Movies, however, were still in limbo without any protection. For this the leaders of the industry were largely responsible. Apparently they were not offended by being treated as if they were outcasts in the market place of the free. The timid and the cowardly have always been the easy victims of those who sought to impose their philosophies, politics or ideas of morality upon others. Even to this day, in spite of the ringing denunciations of censorship by Eric Johnston, the industry has never been wholly united in this battle. Many interests really believe that pre-censorship is to be preferred to the risk of innumerable suits by sectional vigilante against theatre owners or distributors after exhibition has taken place.

Only in recent years has the industry, or at least some members of it, shown a readiness to go into court to fight for freedom of expression. These costly battles were mainly conducted by independent distributors of foreign films such as Joseph Burstyn in "The Miracle" case. Edward Kingsley in the "Lady Chatterley's Lover" case and now by Times Film in the "Don Juan" case. In a steady succession of such cases the U.S. Supreme Court overturned specific decisions of the censors. It declared that the statutes under which they operated did not adequately define such words as "immoral," "harmful" or a phrase such as "prejudicial to the best interests of the people of a city."

More Daring Approach

In the Times case, however, a more courageous approach was undertaken by the distributor who declined to submit his film, "Don Juan" for pre-release licensing by the Chicago Police Censor Board. The question which he thus raised was not whether the film contained anything of a censorable nature but whether the city's censorship ordinance was constitutional. By a vote of five-to-four the court upheld the constitutionality of censorship. Justice Clark in the majority opinion ruled that although in the Burstyn case "we found motion pictures to be within the guaranties of the First and Fourteenth Amendments—it does not follow that the Constitution requires absolute freedom to exhibit every motion picture of every kind at all times and all places."

Justice Warren in his dissent pointed out that "three decades ago the Constitution's abhorrence of licensing or censorship was first clearly articulated by this court" and warned that "the decision presents a real danger of eventual censorship for every form of communication be it newspapers, journals, books, magazines, television." It is to be hoped that these media will realize the dangers to which the majority decision exposes them and act promptly in conjunction with the motion picture industry to protect free speech and free press in the U.S.

Oddly enough, as films were slowly creeping up to legal dignity by defeating specific decisions of censors, books and magazines were being pushed further toward pre-censorship. There is no question but that all of our mass media, especially the press, are capable of tawdriness in their reporting on matters sexual and sadistic. The question, however, is not one of taste. The question is how far should the dirty hands of Government control the mind of man or, in this case more precisely, should the Government be permitted censorship before distribution.

In the Case of Books

In the book industry a form of pre-censorship, unfortunately from my point of view, has become accepted and legalized. A book or a magazine may now be lawfully suppressed not by a Government board of censors before sale but by an injunction immediately after the sale of a single copy. Such injunction restrains distribution and obviously the right to publish is meaningless without the right of marketing. In the field of the printed word the injunction, followed even by a jury trial, is far short of the protections needed by free people of a trial by jury not on the weight of evidence but with the necessary decision that the document must be obscene beyond a reasonable doubt.

I have never understood why the motion picture industry even in the days of its greatest affluence failed to conduct an inquiry to see if there was a casual relationship between any picture and human behavior. Research conducted by other industries and organizations has been a source of enlightenment. From these we now know that the daily newspaper represents reality and coming into the home as it does has a more acute impact than the fictional material contained in movies, comic books and other forms of conveying ideas.

I am convinced that any time the movie industry seriously approaches the discrimination against it in the legal practices of our nation, it will greatly reduce the length of time required to eliminate these discriminations. Indeed, I am fearful that the industry without seeking the aid of science will again compromise its position in the next area of combat, namely pictures for children. I am opposed to any statutory restrictions or for that matter even restrictions such as those imposed by the motion picture Code. We have found that these prohibitions in practice actually encourage the closest possible approach to what is forbidden and in so doing stimulate the production of the very type of films which are regarded as undesirable. If classification is to be successfully combatted by the industry, it must in my opinion use the affirmative rather than the negative approach. It must emphasize that certain pictures are suitable for children rather than whet public appetite for the sensational by saying that they are unsuitable for youthful patronage.

The Paradox

Strangely enough we are faced with the immediate paradox. The court says that previewing and precensorship of movies is constitutional and the remedy lies only *after* a particular picture has been censored, but the same movies acquire a vast immunity when circulated over the ether into tv sets. This is undeniably a silly position and we desperately need some leadership from the public to persuade the highest court of our Republic once more to shift its stance and adopt the position of the four judges of the nine that *all* pre-censorship is unconstitutional. I have never believed that law was remote from the mores of a culture and hence have always welcomed dissenting opinions which as we now know are often used by one generation as springboards to press our highest court to make changes at a later date.

When that day comes we will still have, as all cultures must have, innumerable problems. Without a courageous, alert public that believes in freedom and is prepared to fight for it, the censorious will ride high, wide and handsome on the film front just as the book and magazine field is now harassed by vigilanti who threaten newspapers and book stores. Maybe the producer of a motion picture or the publisher of a book or a magazine will eventually be called upon to stand back of his imprint. He, as editor and publisher, should be forced by society to defend his product, not leaving the defense to the less wealthy and those who have less interest financially or otherwise in defending the freedom of a particular film or the freedom of a book.

Equity Election

Continued from page 71

tors influencing his being shifted to the third v.p. spot, now held by Hiram Sherman, is that he's living on the Coast. The nomination of O'Neal as first v.p. puts him back in the running as an officer. He had been third v.p. prior to the last election of officers three years ago, when he was the nominating committee's unsuccessful candidate for president. The treasurer post, for which Beal has been nominated, has been held for many years by Paul Dullzell, now in virtual retirement.

The nominating committee's choice for the council includes 10 principals for five-year terms. Four of them, Stephen Douglass, Earle Hyman, Dorothy Sands and Michael Tolan, are incumbents. The other six are Tom Bosley, George Ives, Leon Janney, Bill Ross, Jane White and Shelley Winters. Principals for three-year and two-year council terms on the nominating committee's slate are Madeleine Sherwood and Lucia Victor, respectively.

Miss Victor is an incumbent, as are Robert Flavelle, Julian Patrick and Win Mayo, the committee's three nominees for five-year terms. Patrick and Mayo are in on an interim basis, having succeeded, respectively, Leon Kayworth, who resigned, and Weston, when he became second v.p. The nominating committee's chorus candidate for a two-year council term is Crandall Diehl.

Entered by petition in opposition to the nominating committee's slate, besides Effrat as recording secretary, are six principals for five-year council terms and one principal for a three-year term. The five-year candidates include two incumbents, Roddy McDowall and Conrad Bain, appointed recently as an interim replacement for David Wayne, whose term was to have expired in 1964. The four others are Sidney Blackmer, Lee Tracy, David Perkins and Robert Lenn. The three-year candidate is incumbent Bibi Osterwald.

Effrat, Bain, Blackmer, McDowall, Tracy and Miss Osterwald were listed on one petition, while Effrat and Bain were also named on other petitions, as were Perkins and Lenn.

The incumbent councillors not up for re-election include Charles Blackwell, Donald Cook, Eddie Foy Jr., Ruth McDevitt and Patrick McVey. The election is to be conducted by mail referendum with five weeks after the March 24 annual election.

Dick Gregory

Continued from page 62

tains a number of segregation slants, is being sold to the public—hence, to cafe operators in the first instance—as an avant-gardist, an unusual and perhaps novel designation for a colored funster.

One Chi chitchat columnist, in fact, has tagged him the "Negro Mort Sahl" (though their deliveries bear no resemblance). Accordingly the prime bookings impending for Gregory will make for latterday show biz history—i.e., the first colored performer in the modern comedy orbit to play the plush intimery circuit.

Paucity of Negro saloon comics (outside of sepia rooms, that is) is of long-standing notice. It's true they haven't been coming up in droves, exactly, but the other side of the coin is the unspoken barrier to their employment in frontline boites. Whether the latter engenders the former factor is somewhat like the chicken-or-the-egg riddle. But it's de facto, in any case.

'Out-Comets' Newhart

Leading the stampede for Gregory, Windy City scribes have shown a virtual mania to "item" the comic, and the result has been a skyrocket that has even blase tradesters impressed. Consensus is that, for the comparable stage of development, Gregory out-comets Bob Newhart, another Chi product.

But unlike Newhart, Gregory at least had previous nitery exposure at the start of his boom, however negligible. Among the spots he's played within the past year are the southside black-and-tan Roberts Show Lounge, and a near northside coffee house, the Fickle Pickle.

Gregory is still sans a personal manager, but avidly interested in hitching to the Frank J. (Tweet) Hogan office, which handles Newhart and initially guided Shelley Berman's fortunes. Comic already has a pressagent, however, and almost without saying.

All the drum-beating (including a Time profile) is making the job relatively smooth for Associated, per this nitery lineup: Surf Club, Cincinnati, March 14-16; Blue Angel N.Y., 10 days starting March 17; a week at Freddie's Club, Minneapolis, March 27; a four-week Angel reprise as of April 6; and eight frames at Frisco's hungri i, June 26.

AGVA Expenses

Continued from page 63

are $7,200 to the firm of Eddie Jaffe & Sam Gutwirth, for publicity; $1,000 for two tables at the Al Kelly Dinner last year. Also listed on the report, is the costs of benefit shows in various cities $9,466. The assessment to the parent Associated Actors & Artistes of America was $1,607, and gifts amounted to $858. The union also paid the funeral expenses of the late Mannie Tyler, a former national board member who was organizer in Minneapolis at the time of his death. This amount was $979.

The operation of the national office in New York amounted to $271,800, which includes rents, salaries, etc. The extraordinary expenses amounted to $234,527 for total expenditures of $512,327. Income period is from Feb. 1 of last year to the close of the year. Income from all the branches was $939,870. Expenses in the branches totalled $497,702. Income paid directly to the national office came to $32,269. AGVA News deficit was $9,786.

Among the items passed by the meeting is the quest for three year term for officers and a convention every three years. For this the constitution will have to be amended by referendum. Also to be on referendum is the elimination of the five year limit on the office of president. Again, the union is seeking to have the Welfare Trust Fund consolidated with the Youth Foundation, which incidentally was given another $25,000 appropriation, and the Sick & Relief Fund, and the AGVA Foundation. Foundation, for which approximately $100,000 has already been collected now has three persons living in its home at So. Fallsburgh, N.Y., and there is the application of a fourth person pending. Adams asked the board members to recommend people for admission to the home.

The meeting also voted penalties, up to revoking of the membership card, for any board member divulging business transpiring at a meeting. They also passed a resolution amending the provision that nobody with a police record can work for AGVA. Change now permits employment by AGVA with the approval of two-thirds of the board. Dick Bain, of Washington, was made an executive committee member, replacing Peter Chan who went to work for AGVA.

Cafe Pay

Continued from page 62

off. He leaves the Holiday House here Feb. 26 and planes to the Coast to do the pilot for "Mickey and the Contessa" for Desilu with Eva Gabor. Cy Howard is writing and producing the pilot.

On May 1, he begins "Pocketful of Miracles" with Glenn Ford for UA release, Frank Capra producing. The picture will take about 12 weeks and during this period he'll be discussing a part in "Honeymoon Bridge" with producer Larry Weingarten at MGM.

His tv series, according to present plans, goes before the cameras in September and every week off will be spent in eastern cafes at the established rate with the sincere hope that "everybody makes a buck." He has two trailers going for him now, one in "North to Alaska" and the other a top part in an "Untouchables" episode.

Shows Abroad

Continued from page 75

Le Repas des Fauves

(Dinner for Beasts)

to choose two of their group to be taken as hostages by the Germans. The drama then develops the deterioration of their friendships.

Only the two women in the affair retain some decency, as touches of humor serve to lighten the generally somber melodrama of emotional crisis. The whole thing turns out to be a dream, though a gimmick ending suggests that it is about to unfold in real life.

The play's ambivalence of tone makes it a chancey item for Broadway, but it has possible film or off-Broadway. The show is also unevenly acted. *Mosk.*

Les Cochons d'Indie

(The Guinea Pigs)

Paris, Feb. 7.

Bernard Jenny, Andre Certes presentation of a two-act (12 scenes) comedy by Yves Jamiaque. Staged by Robert Postec. Jamiaque; settings, Roger Harth. Features Michel Galabru, Yvette Etievant, Jean-Louis Le Goff, Hubert Lapparent. Opened Dec. 11, '60, at the Theatre Vieux-Colombier, Paris; $3 top.

Matouffle	Michel Galabru
Marie	Yvette Etievant
Mayor	Jean-Louis Le Goff
Inspector	Hubert Lapparent

An earthy bricklayer, his wife and three children are evicted from their house under a lease that allows the owner to repossess his property if he wants to use it commercially for raising guinea pigs. The play deals with the effect of their expulsion on friends and the community.

It is good natured, but without the spark and deeper insight to make a more cogent statement. It has enough blithe humor and snap for possible stock use, but is not suitable for Broadway.

The show is brightly played and staged and has pertinent comment, but has only surface appeal. The story could make film material. *Mosk.*

Le Comportement des Epoux Bredburry

(The Behavior of the Bredburrys)

Paris, Feb. 8.

R. Harry Baur presentation of three-act (9 scenes) comedy by Francois Billetdoux. Staged by the author; settings, Pierre Simonini; costumes, Marcel Doelnitz. Features Nadine Alari, Claire Maurier, Michel Lonsdale, Jean Rochefort, Mag Avril, Rober Fontanet, Serge Marquand. Opened Dec. 11, '60, at Theatre Mathurins, Paris; $3 top.

Elsbeth	Nadine Alari
John	Robert Fontanet
Grany	Mag Avril
Cockle	Michel Lonsdale
Rebecca	Claire Maurier
Jonathon	Jean Rochefort
Joe	Serge Marquand

This is supposed to take place in the U.S. and its unusual premise, a wife offering her husband for sale, is said to be based on a true incident. The idea seems comically promising, but goes awry, into a succession of talking interludes.

When the wife, disgusted with her husband's disinterest, puts him up for sale, there are a number of complications. After a strapping farm girl acquires him, he becomes a vigorous male, and the wife comes to claim him, but stays on when he decides to have two women.

Though the idea has some psychological zest, it loses life on the stage, but might be the basis for a lively film. *Mosk.*

Le Signe du Feu

(The Sign of Fire)

Paris, Feb. 2.

Jacques Hebertot presentation of two-act drama by Diego Fabbri, adapted by Thierry Maulnier and Costa Du Rels. Staged by Marcelle Tassencourt; setting, Jacques Marillier. Features Pierre Peloux, Dominique Rozan, Pierre Tabard, Gordon Heath, Alain Mottet, Lucien Nat. Opened Dec. 12, '60, at the Theatre Hebertot, Paris; $3 top.

Superieur	Pierre Peloux
Stefan	Dominique Rozan
Pedro	Pierre Tabard
Hudson	Gordon Heath
Farrel	Alain Mottet
Directeur	Lucien Nat
Voyager	Christian Melsen
Woman	Nicole Kessel

Titled "Vegli D'Armi" ("The Armed Watch") in the original Italian, this play is primarily Catholic proselytizing

The scene is a West Berlin hotel where Jesuits from the U.S. and Spain meet secret members from the U.S.S.R. to discuss means of keeping Catholicism alive. It's a talkfest with mystical overtones and an added suspense element, but remains uneven, verbose and somewhat old hat. It's doubtful for export, except for special use.

"Le Signe due Feu" ("The Sign of Fire") is more sermon than play. *Mosk.*

Obituaries

Continued from page 69

over to Vitagraph in 1912 as chief cutter. Later, he held similar posts with Universal, Fox and Metro. He was the late Irving Thalberg's personal editor, then joined Mack Sennett.

Turning to writing, Ripley collabed on script of "Waterfront," turned again to direction and was partnered with Rudolph Monter in an indie firm bearing their names. He co-produced "Voice in the Wind," "The Chase," plus other films, and in 1954 left to become a faculty member in UCLA drama dept.

A son survives.

ERNEST W. JOHNSON

Ernest Wilfred Johnson, 71, manager of the Toronto Promenade Symphony for 25 years, died Feb. 14 in that city of a stroke. Beginning his study of the violin at the age of seven at the Toronto Conservatory of Music, he later went to Europe at 15 to continue his studies at Ghent, Belgium.

He was a member of the violin section of the Pittsburgh Symphony before joining the Toronto Symphony, where he played for some 30 years before his retirement in 1959. He was also a board member of the Musicians Union for years besides managing the summer concert series of the Toronto Promenade Symphony.

Survived by wife, son and two daughters.

JOAO VILLARET

Joao Villaret, 47, Portuguese legit and film star, died of cancer Jan. 23 in Lisbon. He made his stage debut in 1931 as a member of the Teatro Nacional with which he toured Brazil and Africa. Five years later he appeared in his first film and later acted on radio as well as tv.

Villaret left the Nacional in 1946 to become the best paid actor in Portugal and Brazil. He was seen in some 15 pictures. But he was best known for his interpretations of plays by O'Neill, Shaw, Tennessee Williams and Arthur Miller. Shortly before his death he planned a one-man show for Brazil and Portuguese Africa.

Surviving is a brother, pianist Carlos Villaret.

E. CARL WALLEN

E. Carl Wallen, 71, pioneer newsreel photographer, died Feb. 12 in San Rafael, Cal. A native of Santa Clara, Cal., he worked before World War I for Frisco dailies and in 1914 turned to newsreel photography for the old Mutual Co. When Pancho Villa broke loose along the Mexican border Wallen went inside his camp and got exclusive newsreel shots.

In the 1920s he worked for Hearst's International Film Service and covered the White House. In the late 1930s he returned to still photography, eventually becoming photographer for the California State Fair, a post he held until he retired five years ago.

Wife and daughter survive.

DOUGLAS FURBER

Douglas Furber, 75, songwriter best known for "Limehouse Blues" and "Lambeth Walk," died in London Feb. 19. Other well-known tunes he authored include "Bells of St. Mary's" and "God Send You Back to Me."

Furber authored more than 70 musical plays and revues including some of the songs for "Charlot's Revue" and was co-author of "Up and Doing," "Going Greek," "Swing Along," among others. He also performed in many shows and retired from acting in 1917.

He started his theatrical career as a producer. Unable to find material to meet his standard, he started writing revues and soon received calls from other producers.

LORD LONGFORD

Lord Longford, 58, legit impresario and playwright, died Feb. 4 in Dublin. He was associated with Hilton Edwards and Michael MacLiammoir at the Gate Theatre, Dublin. Later he formed Longford Productions.

Longford wrote several plays, notably "The Amulet Of Jade" and "Yahoo," which was played by the Gate company at the Westminster Theatre, London. He also translated a great deal of Gaelic poetry into English.

Survived by his wife, writer Christine Trew.

CARL W. KOPPMAN

Carl W. (Red) Koppman, 64, former bandleader and violinist in the Cincinnati area and secretary of Local 1, Musicians Union, died Feb. 14 in Cincinnati. In the 1920s and early '30s his Red Koppman Ragamuffins combo played for several seasons at Coney Island's dance pavillion and on its Island Queen excursion boat, at the old Green Mill dansant, and for seven years at L. B. Wilson's Liberty Theatre, Covington, Ky.

Wife, a son and two brothers survive.

RAY P. SPEER

Ray P. Speer, 75, publicity director of the Minnesota State Fair for 33 years, died Feb. 8 in Murphysboro, Ill., of injuries suffered in an automobile accident two weeks ago. His wife, Grace, was killed in the same accident.

Recognized nationally as an authority on fair publicity, Speer also served as pressagent for the Florida State Fair, the Minneapolis Aquatennial and the St. Paul Winter Carnival.

Two sons and three daughters survive.

WILBUR C. JOHNSON

Wilbur C. Johnson, 59, billed as "The World's Only Mellophone Soloist" in the heyday of vaudeville, died in San Francisco Feb. 8. A native of Minnesota, he was brought to California when he was six and began his musical career the next year.

He played with Anson Weeks' band in 1919, Eva Tanguay in 1921, Paul Whiteman in 1923 and Raymond Fagan's symphonic dance band later in the 1920s.

Wife, son and daughter survive.

JOHN FRANK

John Frank, 72, radio and stage actor long active in the Kansas City area, died Feb. 15 in North Hollywood, Cal., following a heart attack. After appearing in legit, he became the original "Jimmy Allen" in the radio serial that scored outstanding success in the early days of radio. It was produced in K. C.

Frank was also familiar to listeners in K. C. for his frequent appearances with actress Loie Bridge over WDAF.

DAVID PALTENGHI

David Paltenghi, 41, ballet dancer, died Feb. 4 at Windsor, England. He was a student with Anthony Tudor and Marie Rambert and was with Sadler's Wells Ballet for seven years as principal dancer.

"La Fete Etrange," "Jamlet," and "Miracle In The Gorbals" were among his outstanding roles and he choreographed "The Eve Of St. Agnes" for Ballet Rambert. Latterly he had become a film director.

MRS. PAUL G. O'FRIEL

Mrs. Paul G. O'Friel, 33, wife of the general manager of WBZ-WBZA, Boston, died Feb. 16 in Newton-Wellesley Hospital, Mass., where she gave birth to her fourth child three days earlier. The baby, Mark Lawrence, was reported in good condition at the hospital.

Mrs. O'Friel, the former Joan MacEachern of New Rochelle, N.Y., was associated with the DuMont Network and Neptune Productions before her marriage.

BOBBY PETERS

Bobby Peters, 48, veteran tv performer and orchestra leader, died Feb. 13 in Fort Worth, Tex., after a long illness. He began his career as an announcer for a Pittsburgh radio station.

With WBAP-TV, Fort Worth, since 1948, Peters conducted a daily variety show as well as a kiddie program on that station. He also led his own band for a time.

CHARLES ROSS

Charles Ross, 86, former actor, scenic artist and journalist, died Jan. 22 in Weybridge, Eng. He was the son of founder of the theatrical paper "Ally Sloper," and started his career as an actor at Drury Lane in "Cheer, Boys, Cheer."

Subsequently Ross worked for Bertram Montague, Clarkson Rose, Frank Fortescue and various stock companies.

FAUSTINO BRETANO

Faustino Bretano, 78, Spanish comedian, died Feb. 5 in a Madrid hospital of a heart embolism two hours after his admission. Various actor friends had been worried about his health and insisted upon his going to the hospital. His only surviving relative, a daughter, married to a Portuguese diplomat, is in Angola, Africa.

Between 1908 and 1950 Bretano was one of the beloved theatrical figures of Spain.

PATRICIA MAULDIN

Mrs. Patricia Mauldin, 42, Washington radio personality and publicity director of the Shoreham Hotel, died Feb. 19 in Washington of a cerebral hemorrhage. Her Saturday night interview program on WMAL, Washington, was in its third year.

Survivors include her husband, daughter and her mother.

ADELA CARBONE

Adela Carbone, 76, celebrated legit actress who marked 60 years on the stage in 1960, died recently in Madrid. Born in Italy, she came to Spain as a child and made her debut in the theatre at 15.

Miss Carbone, who last appeared in Anouilh's "Colombe," toured South America some 35 times. There are no survivors.

RALPH A. OBERG

Ralph A. Oberg, 61, former head of Republic Studios' art department, died of cancer in Hollywood Feb. 15. He was a veteran of the industry, starting as a prop maker with Mack Sennett.

Surviving are his wife and two sons, Eldon, set designer on "Perry Mason" teleseries, and Raymond, Warner Bros. prop maker.

FRED KARNO JR.

Fred Karno Jr., 69, ex-vaude comedian, died Feb. 3 at Margate, England. His real name was Frederick Westcott and he was the son of Fred Karno, the comedian, who died in 1941.

Younger Karno retired from the vaude stage over 10 years ago, following a stage accident in which he broke a leg.

ROSS HIMES

Ross Himes, 61, former Broadway dancer, died of a heart attack Feb. 12 in Arcadia, Cal. He appeared in "Ziegfeld Follies" of 1927, and in '28 in "Here's How." Following the demise of vaudeville, in which he toured for some years, he turned inventor, and made his home in Arcadia.

His wife survives.

LOUIS P. CAPPELLANO

Louis P. Cappellano, 77, leader of an Albany band bearing his name for 52 years, died Feb. 3 in Clinton Heights, N. Y. A cornetist, he organized the band in 1908 and directed it until his retirement last year. A son now leads the group. He also composed many songs and marches.

Surviving are his wife and son.

DOROTHY E. FERRY

Dorothy Elsie Ferry, 54, wife of Hugh Charles Ferry, general manager of the Jack Hylton organization, died of cancer Feb. 11 in London.

A sister of Jack Hylton, she used to sing with his band and that of Billy Cotton under the name of Dolly Elsie.

HAROLD CHANT

Harold Chant, 56, cinema executive, died recently in Oxford, Eng. He was manager of several cinemas, then became Associated-British Cinemas' district manager for South Midlands, and finally city manager for Oxford.

Survived by wife and daughter.

JOHN FRITH

John Leslie Frith, 77, actor and playwright, died Feb. 2 in London. He first appeared on the stage in 1913 at Drury Lane and later appeared at Stratford-on-Avon.

He was the translator of several of Jean-Jacques Bernard plays and was seen often on television.

FLORENCE VARLEY

Florence Varley, 58, vaude comedienne, was killed in an auto crash Feb. 13 in Fulbourne, Eng. She and her husband, who survived with minor injuries, were the comedy team, The Elliotts.

They had been working the U.S. troops' base at Mildenhall.

CHARLES W. RUDE

Charles W. Rude, 73, former Chi theatre owner, died Feb. 13 in retirement at St. Petersburg, Fla. He once owned the Grant Theatre in Cicero, Ill., and several theatres in Chicago.

Surviving are his wife and daughter.

BIRDONNA ADAMS

Birdonna Adams, 73, vet vaude actress and widow of Ernie S. Adams, died in Hollywood Feb. 12. She formerly toured with her husband in an act known as Adams & Gilbert.

Daughter survives.

DANIEL F. HAUF

Daniel F. Hauf, 36, actor and business manager for Drury Lane Theatre in Chicago, died in that city Feb. 18 of hepatitis.

Mother, brother and sister survive.

Herman J. Whittmann, 55, first violinist, charter member and former assistant concertmaster of the Dayton Philharmonic Orchestra, died Jan. 30 in Dayton. His wife, daughter, son, three sisters and four brothers survive.

Richard Weymouth, cinema manager, died Feb. 11 in Orpington, Eng. Onetime manager of the Carlton, Haymarket, he last managed the Commodore, Orpington. Survived by wife and son.

Marcelino Lima, 92, playwright, author and songwriter, died recently in Lisbon. A native of the Azores, he wrote a number of plays and was an authority of Azores folklore and legends.

William M. Van Deren, 55, owner of Van Deren Music Co., Berkeley, Cal., died Feb. 15 in Kensington, Cal. Before going into independent record distribution, he had worked for RCA Victor.

Ernest Rix, 79, theatre impresario, died recently at Bridlington, England. An uncle of actor-manager Brian Rix, he was a director of Rix Productions.

Joseph Munroe, 88, former stage-manager, died recently at Huddersfield, England. He worked at Regal Theatre, Leeds, and Palace Theatre, Huddersfield.

William Robson, 35, musicomedy actor, committed suicide recently in London. He had been appearing in pantomime at the Palace, Manchester.

Henry Degner, 62, former general manager of KOCA, Kilgore, Tex., died Feb. 16 in Houston after a long illness. He retired last September.

H. R. Bisby, 64, retired exhibitor who operated theatres in Garland, Tex., for 15 years, died there Feb. 5. His wife survives.

Lyman Burt Tobin, 74, onetime stage manager for Sam Harris and Archie Selwyn, died Feb. 4 in Swanton, Vt.

Wife, of Samuel Graham, Nottingham exhibitor, died Jan. 31 in London. Two daughters also survive.

Miles J. O'Brien, 80, songwriter and author, died Feb. 8 in Troy, N. Y. A daughter and sister survive.

Conrad Graeves, theatre electrician, at Grand Theatre, Halifax, England, died recently in that town.

Father 52, of Dale Right, recording artist, died Feb. 6 in Middletown, O., of a heart attack.

Ralph Senior, exhibitor, died recently in St. Leonards-on-Sea, Eng. Survived by his wife.

Wife of KNBC, San Francisco, sportscaster Hal Wolf, died Feb. 13 in San Mateo, Cal.

Mother, 67, of film editors Robert and Harry Eisen, died Feb. 14 in Hollywood.

Grandfather, 100, of actress Dorothy Tutin, died Feb. 2 in Yorkshire, Eng.

Mother, 76, of actor Keith Richards, died Feb. 15 in Hollywood.

Maurice Court, actor, died Jan. 30 in London.

MARRIAGES

Consuelo Vaughan to Charles B. Fitzsimons, Tucson, Ariz., Feb. 14. He's a film producer and brother of actress Maureen O'Hara.

Mary Docherty to George Payling, at Greenock, Scotland, Feb. 6. She's a chorine; he's a member of Four Kool Katz rhythm group.

Margaret Cooper to Barry Dudley, at Glasgow, Jan. 30. She's a chorine; he's member of Four Kool Katz rhythm group.

Lillian Brown to Michael Land, Leeds, Eng., Jan. 29. He is the son of the Leeds manager for Rank Film Distributors.

Mary Edwards to Alan Duddington, London, Jan. 28. He's bandleader Nat Gonella's bass player.

Dawn West to Desmond Scott, Wembley, Eng., Feb. 3. Both are show biz ice-skaters; he, currently, is in "Snow White and The Seven Dwarfs" at Wembley.

Mary McDonald to George Mahoney, Chihuahua, Mexico, Jan. 30. Both are KOB radio personalities in Albuquerque.

Joan Young to Walter Maslow, Rome, Feb. 14. Bride's an actress; he's an actor.

Alice Harris to S. Ted Alcus III, Las Vegas, Feb. 15. Bride's the daughter of Alice Faye and Phil Harris.

BIRTHS

Mr. and Mrs. David Cant, son, Dartford, Eng., Jan. 22. Father is an actor.

Mr. and Mrs. Frank Carson, son, London, Feb. 4. Mother is Stephanie Voss, musicomedy and tv actress.

Mr. and Mrs. John Boulting, daughter, London, Jan. 27. Father is the film producer-director.

Mr. and Mrs. Dick Mahan, son, Houston, Jan. 27. Father is disk jockey on KNUZ there.

Mr. and Mrs. Al Ludington, daughter, West Nyack, N.Y., Feb. 6. Mother was formerly with NBC-TV; father is an ABC-TV producer.

Mr. and Mrs. Aaron Frosch, daughter, New York, Feb. 12. Father is a partner in the theatrical lawfirm of Weissberger & Frosch.

Mr. and Mrs. Jim Freeman, son, South Bend, Ind., Feb. 9. Father is a WSBT radio-tv account exec.

Mr. and Mrs. Ed Jones, daughter, White Plains, N.Y., Feb. 16. Father is a producer on "CBS Reports."

Mr. and Mrs. Jerry Nathanson, son, Hollywood, Feb. 16. Mother is actress Patricia Owens.

Mr. and Mrs. Richard Gehman, son, New York, Feb. 13. Mother is former actress Betsy Holland; father is the mag writer.

Mr. and Mrs. William McCauley, daughter, Chicago, Feb. 12. Grandfather is E. H. Shomo, CBS veep and general manager of WBBM there.

Mr. and Mrs. Gerald Austenson, daughter, their third, Feb. 11, Nyack, N.Y. Father is Wilding industrial film executive Jerry Austen and former legit singer; mother is musical comedy singer-comedienne Betty Jane Watsen.

Mr. and Mrs. Paul Leaf, daughter, Feb. 14, New York. Mother is Nydia Leaf, secretary to playwright George Axelrod; father is legit stage manager for "The Tenth Man."

Mr. and Mrs. Marty Weiss, daughter, New York, Feb. 15. Father is ad-promotion exec at Everest Records.

Mr. and Mrs. Robert Rietty, twin daughters, London, Feb. 8. Father is an actor-writer.

Mr. and Mrs. Reuben Noel, son, Phoenix, Ariz., Feb. 1. Father is a comedian and singing guitarist.

Mr. and Mrs. Red Jones, daughter, Houston, recently. Father is a disk jockey on KILT in that city.

Mr. and Mrs. Hy Gardner, son, Feb. 14, New York. Mother (Marilyn) is production aide and announcer on the N.Y. Herald Tribune columnist's tv show.

FRISCO OPERA'S 39TH YEAR

Set To Open Sept. 15—Premes Britten Work

San Francisco, Feb. 21

San Francisco Opera's 39th annual season will open Sept. 15, run through Nov. 19 and include the U. S. premiere of Benjamin Britten's new "A Midsummer Night's Dream," per general director Kurt Herbert Adler.

Opera company's season will run through Oct. 26 in Frisco and include Northern California performances at Sacramento and Berkeley. Company will then move to Los Angeles, and also perform at San Diego.

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